No. 10110.220
25-26





Digitized by the Internet Archive
in 2011 with funding from
Boston Public Library

http://www.archive.org/details/dwightsjournalof2526dwig

772.10

DWIGHT'S

JOURNAL OF MUSIC,

A Paper of Art and Literature.

4040.220
V.25-26

JOHN S. DWIGHT, EDITOR.

VOLS. XXV AND XXVI

BOSTON:

PUBLISHED BY OLIVER DITSON AND COMPANY, 277 WASHINGTON STREET.

1867.

CHARLESTOWN BRANCH

mlst+040.220

INDEX.

Abel, Mme. Louise.....143
Abert, J. J. His Opera "Astorga"...276, 333, 402
A Desideratum : the time-length of musical works.351
A Monday Evening in St. James's Hall, London ; Joachim.....265
Art of Musical Criticism made easy. *Saturday Press*.....226
A Sentimental King. *Philad. Bulletin*.....264
Astorga, Emanuel, and his *Stabat Mater*, by *Riehl*, 313 ; the subject of an Opera.....276, 333
Austrian Nobility and Music, The.....217

Bach, J. S. His Fugues, 7, 14 ; *Magnificat*, 12 ; Toccata in F, arranged for Orchestra, 299 ; B.'s Works (by Hilgenfeldt), 385, 396, 403 ; his *Chaconne* for Violin, 167, 414 ; Aria "*Erbarme dich*" from his Passion Music.....414
Bach "pure and simple," or with modern Accompaniments : his Preludes as treated by Moscheles, 249, 257
Ballad Writing, The Art of. *Lond. Orchestra*..116
Beethoven's Letters : Köchel's collection (*Lond. Mus. World*), 99 ; Nohl's collection, reviewed by *F. Hiller*, 137, 146, (*Mus. World*) 170, 244, (*Nation*) 281, (A. W. T.).....296
Beethoven : The Editions of his works (by O. Jahn), 3, 9, 18, 26, 35, 50 ; as a writer of Variations, 6, 14, 383 ; his Sonata, op. 53, 14 ; do. in A. op. 101, 15 ; do. op. 7, in E flat, 134 ; "Moonlight Sonata," by *A. Kielblock*, 185, 194 ; "Sonata Pastorale," do., 241, 250 ; 7th Symphony, 46 ; 4th Symphony, 171 ; 9th do. 358 ; Pastoral Symphony, 365 ; 5th Symphony, 407 ; 8th do. 414 ; "Ruins of Athens," 187, 207, 407 ; Variations with Fugue, op. 35, 383 ; Piano Concerto in G, 206, in B flat, 398 ; Violin Concerto, 414 ; Scena : "*Ah! Perfido*," 405 ; his relations to Weber, 20 ; New catalogue of, by A. W. Thayer, 49 ; Spohr's account of him, 233 ; Spohr & B., by *Schindler*, 234 ; portrait of, by Kriehuber (A. W. T), 279 ; Life of, by A. W. Thayer, 288, 312, 359, 393, 407, 409
"Beg"-ging the Question : a Scotch D.D. vs. Organs.....295
Bennett, Wm. Sterndale ; his Symphony in G minor.....67
Berlioz, Hector : Letter to Liszt, 1 ; Marx on...114
Blind Tom.....316, 336
Bonn, Music in, during the Last Century (*A. W. Thayer*).....409
Booth, Junius Brutus. *N. Y. Tribune*.....322
Boston Music Hall Association, Annual Meeting.263
Boston : the musical year (ending July, 1865), 62, 69 ; Ditto (1866), 254, 262, 269 ; Music of the coming season.....310
Brahms, Johannes : Waltzes by.....345
Brass Band Question, The. (E. H.).....287, 303
Brass Instruments, *Marx*.....114
Bruch, Max : his *Frithjof-Sage*.....189, 197, 389
Bülow, Hans von : at Munich.....235
Burgmüller, Norbert : Overture to *Dionysius*, 207 ; Concerto in F sharp minor.....231, 374

Central Park, in New York.....64
Cherubini : his *Medea*, 61, 91 ; Overture to *Anacreon*, 191, 358 ; to *Der Wasserträger*, 207, 398 ; to *Les Abencerages*, 391 ; his Symphony, 197 ; C. and his "*Wasserträger*".....324
Chopin : his Barcarole, op. 60 ; Polonaises and Nocturnes.....94
Cincinnati Harmonic Society, 280 ; New Music Hall in C.....397, 404
Clapisson, M. Death of, in Paris.....228
Cohen, Jules ; his comic opera "*José Maria*"...293
CONCERTS IN BOSTON :
Boston Musicians' Union.....255
Boston Theatre : "Sacred Concerts".....111, 119
Carl Rosa's Matinée.....414
Carlyle Petersilea : "Schumann Soirées"375, 382, 391, 415
Dr. S. P. Tuckerman.....206
Ernst Perabo, 223, 231, 239, 247, 351 ; his "Schubert Matinées".....367, 375, 383, 398, 414, 415
Great Organ.....14, 15, 23, 31, 87, 110, 151, 199, 262
Handel and Haydn Society : Anniversary Festival, 7, 22, 30, 38, 45, 54
Handel and Haydn Society : "Hymn of Praise," 39, 247 ; "Jephtha," 407 ; "Creation," 45, 127, 407 ; "Israel in Egypt," 47 ; "Elijah," 47, 166 ; "Messiah," 54, 166, 375 ; "Judas Maccabæus," 142, 158, 166 ; "St. Paul," 222, 351, 359 ; 42nd Psalm.....246
Harvard Musical Association : Symphony Concerts, 150, 158, 167, 182, 190, 191, 199, 206, 214, 223, 229 ; Second Season, 311, 334, 351, 358, 366, 374, 383, 390, 398, 406, 414 ; Complimentary to Carl Rosa, 175, 182 ; For the Cretans.....383, 406, 416
Harvard University : Mr. J. K. Paine.....255, 270
Hermann Daum, 199, 223, 239 ; "Beethoven Matinées," 375, 399, 414
Master Richard Coker.....159
Mendelssohn Quintette Club....158, 175, 190, 207 ; 367, 382, 399
Messrs. Kreissmann and Leonhard.....134, 143, 159, 174
Miss Alice Dutton.....127
Miss Annie Cary.....247
Mlle. De Katow and Mr. Wehli.....7, 15
Mr. Bateman's Troupe : Parepa, Rosa, Dannreuther, &c., 118, 126, 159, 310, 318, 326, 335, 359
Mr. B. J. Lang : Haydn's "Seasons".....206, 215
Mr. Henry Carter.....255
Mr. J. L. Hatton. Complimentary.....399
Mr. Parker's Club of Amateurs.....7, 175, 239, 391, 399
Mr. Peck's Annual Concert.....247
Mr. Rudolphsen.....223
Mrs. J. S. Cary.....391
Orchestral Union....7, 23, 175, 183, 191, 199, 207, 215 ; 407, 415
Orpheus Musical Society.....63, 207, 247, 399
Otto Dresel.....6, 14, 15, 23, 31, 39
Public School Children.....78, 287
Pupils of Institution for the Blind.....15, 319
The Brothers Formes.....134
William Schultze.....223, 231
Conservatoires, 233 ; at Paris, 132, 293 ; at Brussels, 177 ; at Providence, R.I., 352 ; at Naples, 361 ; two in Boston, 399 ; Royal Academy in London.....403
CORRESPONDENCE :
Baltimore.....398
Bangor, Me.....32
Berlin, Prussia.....5, 12, 52
Bridgton, N.J.....181
Carlsbad, Bohemia.....80
Chicago.....61, 88, 96, 141, 158, 295, 349
Cincinnati.....28, 35, 37, 75, 189, 397, 404, 412
Concord, N.H.....384
Dayton, O.....141
Dresden.....140
Farmington, Conn.....199
Hartford, Conn.....112, 168, 253, 384
Louisville, Ky.....295
Montreux, Switzerland.....140
New Haven.....13, 157, 357, 405
New York, 14, 29, 111, 140, 148, 156, 168, 180, 207, 231 246, 263, 349, 357
Philadelphia.....5, 30, 157, 208, 253, 390
Providence, R. I.....61
Rochester, N.Y.....13, 112, 127, 157, 189, 368
Springfield, Mass.....61
Washington, D.C.....406
Wheeling, West Va.....405
Costa, M. ; his "Naaman" at Cincinnati.....349
Counterpoint, Simple. W. S. B. Mathews....273

Dannreuther, Edward. (See Concerts):
"Der Freyschütz," Anecdote of.....178
Dresden ; a musical season there ; the "Tonkünstlerverein."....267
Dresel, Otto ; his Concerts in Philadelphia.....37
Dutton, Alice, Miss.....127

Encores ; their Abuse.....147, 191, 367, 374
English Cathedral Music ; Dr. Cutler's lecture in N. York.....246
Ernst, Heinrich Wilhelm, the Violinist ; Obituaries.....138, 147

FINE ARTS :
Academies, pro & con ; Dr. Rimmer's lectures..3
Allston Club Exhibition.....231
Ames's portrait of Lincoln.....23
Philosophy of the Fine Arts. *North Am. Review*. 362, 370, 378, 387
Senators in Council on the Arts ; Speeches of Mr. Sumner, &c.....292, 299
Flotow, von : Sketch by "*Spiridion*".....188
Franz, Robert : 21 of his Songs, with English words, 303 ; his labors in Halle.....381
French Theatre in Boston.....151
Friend of German Music, A. *N. Y. Weekly Review*.....66
Four-Hand Piano Readings.....345

Gade, Niels W. His "Comala," 175 ; his first Symphony, in C minor, 214, 398 ; Cantata, "The Crusaders."....261
Gluck : his *Iphigenia* in London, 258, 309 ; his *Alceste* in Paris.....340
Goethe as a Manager.....153
Goldbeck, Robert.....352
Good Music : Contribution to musical Aesthetics. *W. S. B. M.*.....106, 130
Gounod, Charles : his "*Medecin malgre Lui*," 22 ; his life and works.....203
Grand Opera in Paris : Salaries of Artists.....272
Grand Review, the : from a Sermon of Rev. *W. H. Channing* at Washington.....49
Gunter, E. W. Death of, in Louisville.....264

Halle, Germany, and its Music.....381
Handel & Haydn Society : Annual meetings, 56, 251,
Handel : his "Israel in Egypt." J. S. D, 33, 41 ; 73 ; Judas Maccabæus," 142 ; "Acis and Galate 316 ; "Alexander's Feast," 373 ; "Jephtha," 4(his Organ accompaniment, 210, 228 ; his statu Halle.....
Harvard Musical Association. (See CONCERTS)
Harvard University : "Commemoration Day" its Music, 79 ; Memorial Building, plan of, 1 Mr. Paine's concerts, 255, 270 ; Commencem "parts" on music.....
Haydn : his "Creation," 45 ; "Seasons," 204, 2 Characteristics of his Music.....
Henselt : his Concerto in F minor, 255, 366 ; T in A minor.....
Herold : his *Zampa*.....
Herr Engel Abroad. *Lond. Mus. World*.....
Hiller, Ferdinand, 57, 245 ; his Oratorio "Saul"
Hullah, John : his Lectures on Musical History.
Humbug about Artists.....
Hummel : his Piano Concerto in A minor .....

Italian Language. *F. B.*.....195,

Joachim, Joseph : in Paris, 31 ; in London, 265,
Jingling Pianos.....

Kahlenberg, The, and Mozart.....
Katow, Mlle. Helene de.....
Köhler's "Classical High School for Pianists"...

Leipzig : the Music of a Season in, 53 ; Boston dents there, 53, 221 ; musical life in, 121 ; a v to, described by "Agindes," 143 ; historical c certs there, 220 ; Gewandhaus concerts, 2 "*L'Africaine*" there.....
Levy, J., the cornet player.....
Lincoln, Abraham : after his assassination, 22 ; trait of, by Ames.....
Liszt, Franz : The last of him ; becomes a 44, 54 ; the Abbé in Hungary, 114 ; his C "St. Elizabeth," 116, 235 ; his "Graner M Paris, 221 ; the Abbé L. and his "Leg (*Hanslick*).....
London : "Monday Popular Concerts," 265 ; R Academy of Music, 403 ; Opera Season sum up.....
Lorini, Mme. Virginia Whiting : her death.....

M. Bach's Dream. *Nation*.....
Madrigal, Zellner's remarks on the.....
Maretzek, Max : his letters to the *Herald*... .88,
Marx, Adolph Bernhard, Prof. : Obituary.....
Mehul's "Joseph".....
Mendelssohn : Life of, by Lampadius, Gage's tra lation, 7, 56, 143 ; Reminiscences of, by J. Sc bring, 259, 266 ; M. as a power (*Orchestra*), 30 his "Hymn of Praise," 39 ; his Greek mus (*Marx*), 113, 395 ; *Melusina* Overture (Schuman 171, 367 ; his Violin Concerto, 167, 390, 40 Rondo for Piano and Orchestra, op. 29, 414 ; h "St. Paul" (from *Lampadius*), 211 ; do. in Bost 222, 359 ; do. (*Schumann*) 275 ; 42nd Psalm his children, 88 ; Unpublished Letters of, Schneider.....
Meyerbeer : his "*L'Africaine*," 25, 40, 108, 148, 17 (in Boston), 183 ; (Leipzig), 238 ; *Punch's* versio of, 48 ; "M. and his times," by M. Blaze de Bur (*Lond. Athenæum*), 100 ; what Marx says of hin 10
Modern Church Music. *Doesticks*.....
Modern Instrumentation. *Marx*.....
Moscheles, I. : his "Melodic-Contrapuntal Studies on Bach's Preludes reviewed, 249, 257 ; feted Leipzig, 276 ; Concert by, in London, 310 ; h "*Les Contrastes*".....
Mozart's Letters, (*Lond. Athenæum*), 161 ; (*Ev Post*).....169 ; 17
Mozart's Last Days, *Nohl*, 185 ; Funeral.....
Mozart : his "Seraglio" in London, 282, 289 ; hi Letters about it, 283 ; M. and the Kahlenberg, 34 Overture to "Magic Flute" (*Oulibicheff*), 363, 37 E-flat Symphony, 374 ; "French" Symphony D.....
Munich : Court Opera at, 108 ; "Music of th ture" in, 235 ; Sacred Music there.....
Musical Forms. *W. S. B. Mathews*.....
" Grammar, " " .....
Musical Histories, A German view of, 284 ; H lah's Lectures.....

ical Education in Prussia, 148 ; in England,.285
ical Festivals : Boston Handel & Haydn Socie-
7, 23, 30, 38, 45, 54 ; in Cologne, 57 ; Handel,
Sydenham, 65, 73 ; German Sängerfest in N.Y.,
76 ; at Dresden, 86 ; at Providence, R.I., 271 ;
Louisville, 283, 290, 295, 296 ; at Gloucester,
g., 123 ; at Düsseldorf, 268 ; Hamburg, 275 ;
orcester, Eng., 324 ; Norwich, Eng...341, 376
ical Institutes : in Florence, 122 ; Milan ;
aples, 123 ; Berlin, 148 ; Leipzig, 233 ; Mr.
ourjee's in Providence, R.I., 352 ; Royal Acad-
ny in London.....403
SICAL INTELLIGENCE. See also Correspondence:
Baltimore.....216
Bangor, Me.....16
Brooklyn, N.Y.....291, 296, 359, 376
Buffalo.....120
Cambridge, Mass.....79, 255, 279
Chicago.....11, 16, 88, 143
Cincinnati.....32, 152, 192. 216, 248, 280
Cleveland, O.....
Columbus, O.....103
Concord, N.H.....343, 360, 384
Farmington, Conn.....7, 199, 256, 400
Hartford, Conn.....120, 384
Keene, N.H.....312
Kingston, C.....128
Louisville, Ky.....264, 283, 290, 295, 296
Milwaukie.....23, 119
New Haven.....152, 223, 288, 323, 368
New York, 64. 70, 76, 103, 104, 128, 133, 160, 163, 224, 240, 255, 256, 290, 304, 319, 328, 355, 375, 383, 392, 400, 408
Northampton, Mass.....88, 216, 328
Oxford, O.....192
Philadelphia, 37, 72, 152, 176, 200, 208, 216, 232, 240, 248, 336, 344, 360, 368, 384, 391, 408, 416
Pittsburgh, Pa.....176
Pittsfield, Mass.....16
Portland, Me.....120
Poughkeepsie, N. Y.....8, 192
Providence.....216, 248, 271, 352
Rochester, N. Y.....184, 224, 240, 280, 368, 376, 392
San Francisco.....280
Saratoga, N.Y.....72
Springfield, Mass.....143, 408
St Louis.....15, 32, 143, 152, 192, 216, 360, 384, 400
Washington, D. C.....216
Worcester, Mass., 64, 103, 110, 120, 143, 184, 224, 240, 320, 360, 408, 415
ical Literature, recent 102, 284
SIC ABROAD : (See also CORRESPONDENCE) :
Basle.....109, 197, 389
Berlin, 148, 150, 179, 180, 192, 294, 326, 333, 352, 389, 413
Berne.....197
Bremen.....156, 165
Breslau.....365, 378
Brussels.....177, 295
Carlsruhe.....295
nitz.....197, 373, 389
rg.....180
gne, 57, 109, 156, 165, 172, 189, 197, 221, 357, 365, 373, 382, 404
openhagen.....261, 326, 389
rmstadt.....172, 295
resden.....78, 86, 221, 237, 267, 294, 310, 373
üsseldorf.....229, 268
Esslingen.....326
Florence.....122, 180, 205, 373
Frankfort.....295, 365, 373, 389
Gloucester.....116, 123
Halle.....381
Hamburg.....275
Hannover.....125, 229, 261, 295
Jena.....172
Königsberg.....78
Leipzig, 21, 53, 62, 121. 136, 143, 149, 156, 164, 180, 197, 220, 237, 247, 272, 276, 295, 340, 355, 357, 365, 381, 389, 404
London, 6, 22, 44, 61, 63, 65, 67, 73, 78, 85, 91, 93, 109, 125, 136, 165, 173, 180, 188, 213, 219, 223, 236, 258, 260, 265, 268, 276, 282, 285, 288, 295, 301, 309, 312, 317, 333, 341, 355, 356, 371, 373, 380, 388, 403, 411, 413
Magdeburg.....326
Manchester.....404
Mayence.....78
Munich, 62, 84, 101, 165, 173, 180, 198, 221, 235, 268, 277, 295, 326, 340, 365, 389
Naples.....229, 333, 361
Norwich.....356
Paris, 16, 31. 40, 108, 117, 124, 132, 136, 150, 173, 179, 189, 205, 221, 228, 235, 245, 269. 277, 293. 295. 310, 317, 325, 333, 340, 348, 354, 364, 373, 395
Pesth.....114, 173
Stockholm.....365
Strasburg.....365
Stuttgart.....276, 295, 333, 373
Trieste.....101
Venice.....410
Vienna.....101, 109, 149, 180, 197, 277, 294, 340, 345, 353
Wiesbaden.....102, 126, 365, 389
Worcester.....317, 324
Zurich.....197, 365
lusic after War; Vienna. *G. Hanslick*.. .345, 353
lusic among the Blind.....319
lusic among the People. *A. B. Marx*.....129
lusic : An Academy of. *Eve. Post*.....290
Music Hall : the new one of Steinway & Sons in N. Y., 224, 255, 355 ; in Cincinnati.....397, 404
Music in Bonn, under the last Electors.... ...409
Music in England ; the year 1866..... 380
USIC IN VOL. XXV.
No. 1—16. Haydn's "Creation," concluded, page 85—143.
16. Song, "Mother, oh! sing me to rest," by R. Franz.
17—26. Mendelssohn's "St. Paul"....1—40
USIC IN VOL. XXVI.
No. 1—26. "St. Paul," continued.....41—144
Music in Germany ; How will the war affect it?.320
Music in Italy : Naples, 333 ; Venice 416
Music in its Larger Meanings (*J. S. D.*) 302
Music in Paris ; the year 1866.....395
Music in the Open Air; need of a Civic Band,279, 286
"Music of the Future," in Munich..... 235
Music : Present State of (*A. B. Marx*), 89, 97, 105, 113, 129, 137, 145 ; among the Austrian nobility, 217 ; unparalled diffusion of, 137 ; in the Public Schools of Boston, 174, 198, 287 ; of Worcester, 360 ; on the Common.....286, 303
Music Schools. *Orchestra*.....232
My Experiences of England and the Englisch. *Orchestra*.....163

Naples, Low State of Music in, *Le Menestrel*....333
" Conservatory at, a Visit to.....361
New Instrument for the Drawing Room..... ..51
New York Academy of Music, burnt, 256 ; rebuilt, 408
Nicolai, Otto : from his Biography by Mendel, 298, 306, 314, 321, 329, 337, 346
Nillson, Mlle. Christine..... 325

Opera East and West (in America), 133 ; English (J. Eichberg) in New York, 263 ; Season in London, 309 ; Italian in Paris.....348, 354
OPERA IN BOSTON :
Grover's German Company, (Mmes. Johannsen, Dziuba, Rotter, Mlle. Naddi ; Herren Habelmann, Himmer, Hermanns, Steinecke, Lehmann) : *La Dame Blanche*, 175 ; *Martha*, 175 ; *Robert le Diable*, 183 ; *Fidelio*.....191
Maretzek's Italian Company (Miss Kellogg, Mme. Zucchi, Bosisio, Sig. Mazzoleni, Irfre, Bellini, Antonucci, M. Dubreuil. — Miss Kellogg, Mme. Testa; Mlles. Poch, Hauck, Ronconi, Bonhenr, MM. Mazzoleni, Baragli, Ronconi, Testa, Bellini, Antonucci): *Lucrezia Borgia*,175, 350 ; *I Puritani*, 175 ; *Ione*, 175 ; *L'Africaine*, 183 ; *Crispino e la Comare*, 183, 350 ; *Sonnambula*, 350 ; *Trovatore*, 350 ; *Ernani*, 350 ; *L' Elisir d' Amore*, 350; *Fra Diavolo*, 351 ; *L' Etoile du Nord*.....351
Parlor Opera, (Miss Riddell, Dr, Guilmette, Messrs. Farley, Rudolphsen, Whitney,&c.): *Don Pasquale*,351, 359 ; *Lucia di Lammermoor*...359
Opera House : new one in Chicago, 11 ; at Dayton, O., 141 ; New Academy of Music in N. Y....408
Operas in Vogue in European Theatres.....294
Organs and Organists of Westminster Abbey...331
Organs : at Church of the Advent, 128 ; at Church of the New Jerusalem, by the Messrs. Hook, 144; Plymouth church, Brooklyn, N. Y., 227, 244, 291, 296 ; Trinity Church, New Haven..... .323
Organ Music in Boston..... 262
Organ, the, in Handel's Oratorios. *Orchestra*...228
Ortigue, Joseph Louis D' : Obituary.....349

Paine, J. K. His Concerts at Harvard University, 255, 270 ; his Mass in D.....303, 413
Parepa, Mme. Euphrosyne.(See Concerts in Boston)
Paris : the Musical Year 1866.....395
POETRY :
On the Death of Abraham Lincoln :
In Memoriam. C. P. Cranch.....17
Sonnet. Edmund C. Stedman.....17
Good Friday Evening. *Tribune*.....17
Our President Martha Perry Lowe.....17
The Lost Chief. C. G. Halpine.....17
The Star and the Rose. Frances M. Raymond.....20
Lost. Frances M. Raymond.....49
The Telegraph. C. P. Cranch.....73
Ode to Sons of Harvard who fell in the War of the Rebellion. ("Integer Vitæ," &c.) J. S. Dwight.....78
Paxton. *Lond. Mus. World*.....91
Cleopatra. W. W. Story.....97
The Violin and Violoncello. Miss E. A. Starr.....113
Ad Ultimum. A. A. C.....113
Christmas, 1864. (Longfellow to Agassiz).....121
A Farewell to Agassiz. O. W. Holmes.....129
The Minstrel. From the German of Geibel. Fanny Raymond Ritter.....145
Five Songs from Heine's "Buch der Lieder." Translated for Schuman's music by J. S. D.....153
Three Songs, from Heine. J. S. D.....161
Slumber Song, from Tieck. J. S. D.....161
Expectation, from W. Ostenwald J. S. D.....161
Darling is here ! From J. Schroer. J. S. D.....161
His Coming. From Rückert J. S. D.....161
Song: "O maiden with the pale blue eyes." ***....169
Praise of Music. Fanny Raymond Ritter.....177
The Old Cathedral Organist.....185
The Song of Colin Muset. Fanny R. Ritter.....201
Cavalry Song. From the German of Herwegh. J. S. D.273
The Sword of Freedom. From the German. J. S. D.275
Germania. G. C. Swayne.....281
The Singer's Greeting. From the German. J. S. D..289
Song of Union. From the German. J. S. D.....289
The Bobolinks. C. P. Cranch.....297
Sonnet, to C. F. D. A. A. C.....313
The Ballad of the Weaver. A. Abernethy Cowles....329
Class Songs. (Class of 1832). C. T. Brooks.....337
The Old Street Singer Fanny R. Ritter.....345
In a Gondola. *Cornhill Magazine*.....348
The King and the Singer. Fanny Raymond Ritter....369
The Nightingale. Imitated from the Italian. Fanny Raymond Ritter.....393
What the Piano said to Perabo.....409
Pasta, Juditta: Obituary of, 27; life of.....27, 28
Pastoral Symphony by Knecht, a prototype of Beethoven's..... 365
Perabo, Ernst.....143, 184, 230, 231, 264, 414
Perelli, Natale ; Obituary.....416
Petersilea, Carlyle.....165, 221, 232, 246, 247
Philosophy of the Fine Arts. *N. A. Review*.362, 370, 378, 387
Piano-Fortes : Awards at Mechanics' Fair, 135, 139, 143 ; of Chickering & Sons.....135, 339, 367
Piano-forte Music : its present tendencies. *Marx*.145
Pianos : H. W. Beecher's Discourse on.....155
" Causes of their jingling..... 364
Provence, the Music of. *Orchestra*.....331
Punch and Polyphemus at the Crystal Palace...316

Rachel and Ristori. (G. W. Curtis).....308
Rational Recreation ; "Blind Tom." *Pall Mall Gazette*... 316
Reed Organs ; Mason & Hamlin's. (*Home Journal*),51
REVIEW :
Musical Publications..31, 49, 94–5, 151, 303, 415
Books.....7, 102, 159, 176, 393, 401, 409
Rhythmic Symmetry of Melody, The. W. S. B. Mathews.....297
Ricci Brothers ; their *Crispino e la Comare*.....124
Ristori, Adelaide, 295 ; compared with Rachel (G. W. Curtis),308 ; 320 ; in New York (*Nation*), 332; in Boston.....335, 342
Rondo, The. By S. B. Mathews.....81
Rosa, Carl, 167, 406, 414. (See Concerts. Bateman)
Rossini ; (from the *Oneida Circular*), 125 ; R. and his "Barber" and "Othello".....305
"Royalty" System, The, in England ; Singing on Commission..... 312, 388

Sale of a Comic Singer. *London Era*.....213
Santley, the English Baritone 288
Saran, A. His Variations, (op. 1). 14, 18
Schubert, Franz; his Symphony in C(by Schumann), 34 ; do. 47, 230 ; his Overture to "Fierabras,"214; Overtures in Italian style, 345, 374 ; his Sonatas, 247, 367, 375, 383, 398, 414, 415 ; his "Rosamund" music, 345, 355 ; Fantasia, op. 15, 382 ; his Piano Trios..... 414
Schumann, Clara.....411
Schumann, Robert : his "Paradise and Peri,"21, 213, 219 ; his four Symphonies, 193, 206, 366, 390 ; Piano Concerto, 358 ; Overture to *Genoveva*, 207, 366 ; his *Liederkreis* and other Songs, 303 ; Toccata for Piano, 367, 369 ; his early Piano works (by *Wasielewski*), 369, 377 ; "Etudes Symphoniques," 375 ; S. in England, 371 ; his Fantasie, (op. 17), 382, 398 ; String Quartet (op. 41).....382
"Schwindel."..... 372
Servais, Adrien Francois ; Obituary.....372
Seville.....148
Singing on Commission ; "Royalties".....312
Sonata, The. W. S. B. Mathews... 90
Spohr, L. his Autobiography, 10 ; his account of Beethoven, 233 ; S. & Beethoven (Schindler).234
Spontini ; his Operas (*Marx*).....105
Sullivan, Arthur, his Crystal Palace Symphony.219
Sunday Concerts.....286

Tausig, Karl, the pianist.....389
Thayer, A. W. His new Beethoven Catalogue, 49 ; his Life of Beethoven.....288, 312, 359, 393, 407
Thayer Eugene ; his organ performance in Berlin.192
The famous Quire of Earndale. *Cornhill Mag*..107
Thomas, Ambroise ; his Opera "*Mignon*." &c...364
Toccata ; meaning of the term..... 229
Tonic Sol-Fa System. *London Athenæum*.....308

Upham, Dr. J. B. His Address at the Inauguration of the Musical Festival of 1865, 42 ; Annual Reports to Handel & Haydn Society.....59, 251
Urso, Camilla ; her playing of Mendelssohn's Violin Concerto, in Paris, 245 ; in Boston.....390, 406

Variations ; the art of, by J. Schäffer, 14 ; Beethoven's 32 on a theme in C minor, 6 ; Saran's Var. (op. 1)..... .. 14, 18
Verdi ; description of..... 212
Very Shabby Worship. *Presbyt. Standard*.....76
Violin ; a freak on the. *All the Year Round*....242
Vogler, the Abbé, compared to the Abbé Liszt..353

Wagner, Richard : Letter from ; "*Tristan & Isolde*," 81, 83, 87 ; W. in Munich, 235 ; his "March of Homage"... 346
Wallace, William Vincent ; his career & death..131
Weber, C. M. von : his relations to Beethoven, 20, 209, 210 ; his operas (*Marx*), 105 ; *Euryanthe* Overture, 167, 391 ; how he composed *Der Freyschütz*, &c., 201, 209 ; extracts from his Biography by his son, 209, 225 ; W. as Ducal Secretary.225
Wolfsohn, Carl ; his Beethoven Sonata Matinées in Philadelphia..... 152

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 626. BOSTON, SATURDAY, APRIL 1, 1865. VOL. XXV. No. 1.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street. Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
FRANKLIN, CORNER HAWLEY ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Perkins' Institute for the Blind.

The advanced class of pupils under the direction of their teacher Mr. T. J. Campbell, assisted by the Orpheus Musical Society, also by Miss Houston, Miss Markham and other musical friends, will give a CONCERT at the Melodeon, on TUESDAY EVENING, April 4, 1865. Doors open at 7 P.M. Concert to commence at 7 1-2 P.M. Tickets 50 cts., each, for sale at the Store of Oliver Ditson & Co., 277 Washington Street and at the door.

PROGRAMME.

Part I.

1. Part Song. *a* May Song. Mendelssohn
b " " Franz
2. Solo, Piano. Silver Spring. W. Mason
Miss Ames.
3. Song. Evening. Franz
Miss Markham.
4. Concerto in G minor Mendelssohn
Molto Allegro, Andante, Presto, Molto Allegro.
Orchestral Accompaniment upon a Second Piano
F. J. Campbell, Miss Black.
5. *a* Hunter's Farewell. Mendelssohn
b Evening's Rest. Hauptmann
Orpheus Musical Society.
6. Song. The Woods. Franz
Miss Knight.

Part II.

7. Part Songs. *a* On the Sea. Mendelssohn
b Hunting Song "
8. Songs. *a* Mother O sing me to rest. Franz
b Sprig is returning. Mendelssohn
Miss Houston.
9. Piano. Song without words. Mendelssohn
Miss Black.
10. Duet. The winds are up. Nelson
Miss Smith and Kendall.
11. Invitation a la valse. Weber
For two pianos. Eight hands.
Misses Ames, Black and Knight, Mr. O. S. Kendall.
12. Part Song. Sleeping and Waking. Kreutzer

THE NATIONAL STATUE
VIRGINIA DARE.
By Louise Lander.
OPEN DAY AND EVENING.

Is now on exhibition at Room No. 7, Studio Building, Tremont Street. From 9 A.M. until 7 P.M. Tickets 25 cents. Packages of 5 Tickets, $1.00. 626–7

QUEEN ZENOBIA.

The announcement of the *final* withdrawal from Public view, of this magnificent work by

HARRIET HOSMER,

upon the close of its Exhibition in Boston, has called forth earnest expressions of regret and remonstrance from all parts of the country; but to the friends of the artist and others, lovers of art, who have requested of us, its exhibition at Philadelphia, Baltimore, Chicago, St Louis and elsewhere, we would say, the decision is *imperative*, and admits of no change; the Statue will go to the Private Gallery of the owner in New York, as soon as the arrangements are completed for its reception.

Twenty-five Thousand Visitors

have paid homage to the Queen, and to give greater facilities to those wishing to see the Marble within the short time it remains with us, we will open the Gallery one additional Evening in the Week, until its departure.—The hours of Exhibition will be, daily from 8 A.M. to 6 P.M. and Wednesday and Saturday EVENINGS until 9 o'clock

CHILDS AND JENKS, Gallery of Art.

NEW GLEE BOOK

Published This Day.

THE

EXCELSIOR GLEE BOOK,

A Collection of the best Glees, Choruses, and Operatic Gems For Mixed Voices

Being the Secular Portion of the "Chorus Wreath."

PRICE ONE DOLLAR.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Now Ready

THE

NEW JUVENILE MUSIC BOOK.

By the Author of the "Golden Wreath," "Harp of Judah," &c.

MERRY CHIMES;

CONTAINING

ELEMENTARY INSTRUCTIONS,

ATTRACTIVE EXERCISES,

AND

Several Hundred Popular Songs,

THIS NEW BOOK, will be found

SUPERIOR TO ALL SIMILAR WORKS,

in many points essential to its Success as a popular Instruction Book in Vocal Music and Collection of Melodies for the Young. The Elementary Department contains

Just those Peculiar Elements,

THAT

Attract & Retain the Attention of Children.

The Songs are not old and time-worn—sung through a dozen books—but,

NEW AND SPARKLING,
ADAPTED TO ALL OCCASIONS,

AND

ALIVE WITH THE SPIRIT OF THE TIMES.

A large number of these have been written expressly for this work.

The Melodies are equally good, fresh and attractive, and, though comprising a few which though old will on account of their popularity be looked for in a book of the kind, include, also, very many

Compositions never Before Published

AND

Not to be Found in any other Book.

All who have examined the proofs of the "Merry Chimes," agree in awarding to it unequalified praise, and predict for it

A SUCCESS

Beyond that of any Similar Publication.

PRICE, 50 cents a copy—$5.00 a Dozen.

Specimen Pages containing several choice pieces will be sent immediately to any one on application.

Oliver Ditson & Co., Publishers,

277 Washington Street.

New Music for April.

VOCAL.

O fly to her I love. Song ..... *Abt.* 30
In patient love. Serenade..... *W. Davenport.* 30
We'll soon be marching home..... *J. Harrison.* 30
I heard a wee bird singing. Song... *G. Linley.* 30
Lay him low. Dirge for a soldier.. *C. C. Stearns.* 30
Banting. Comic song..... *Howard Paul.* 30
Betty Sands; a sequel to "Johnny Sands."..... 30
Home and friends. Song... ..... *Abt.* 30
You'll not be long away, be sure. Song and chorus..... *J. H. McNaughton.* 30
O speak gently to me now. (Orphan's prayer.)
Song..... *H. W. Luther.* 30
I dream of home and loved ones.. *J. W. Turner.* 30
What joy thus to know. (Tua grazia, O Dio.)
"La Forza del Destino." 30
Te Deum Laudamus, in B♭..... *C. C. Stearns.* 1.00
My Sister dear, remember me. Song. Words by Hon. E. Everett..... *Lesta Vere.* 30
It is the miller's daughter. Song.. *J.F.Rudolphsen.* 30
Many a time and oft. Song..... *J. Duggan.* 30
He's coming to me. Song..... *E. Mack.* 30
The arrow and the song..... *Balfe.* 40
Love me, darling. Song..... *O. E. Dodge.* 30
My heart is light. Song..... *Anguera.* 30

INSTRUMENTAL.

Schubert's Serenade. Transcription. *B. Richards.* 50
Thou art so near, and yet so far. Piano and violin 30
Bright star of hope. For piano and violin..... 30
Ravelin Waltz..... *H. H. A. Cameron.* 30
March of the Medes and Persians... *R. Nordman.* 30
Polonaise in C. Op. 40..... .....*Chopin.* 30
La Chateleine. Valse de Salon..... *E. Ketterer.* 75
Scheiden Waltzer. (Parting.) *Ernst Weissenborn.* 60
Wanderer, by Schubert. Transcribed. *B. Richards.* 40
Union leagne march ..... *C. Birgfeld.* 30
New Year's grand march..... *R. L. Salem.* 30
Rappelle toi. Bagatelle de salon.... *G. Forbes.* 30
Russian polka, as a rondo... ..... *F. Beyer.* 30
God bless the Prince of Wales. Transcription. *B. Richards.* 50
I Puritani. For violin and piano. Fantasia. *Allard.* 75

Books.

THE HAPPY HOUR. A collection of Duets, Trios and Choruses, for the use of Grammar schools. By *J. B. Sharland*, Teacher of music in the Boston Public Schools..... 25
MERRY CHIMES. Juvenile Music Book, containing elementary instructions, attractive exercises, and several hundred popular songs. By *L. O. Emerson.* Author of "Golden Wreath," 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments.

Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs w In structions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts.
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price.
OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO,
613 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339. Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 88 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING,
Residence 14 Chauncy Street. 594

Hermann Baum,
Residence,.....No. 24 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English snd Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

W. EUGENE THAYER,
Teacher of Organ, Piano and Musical Theory.
Address at Oliver Ditson & Co's., or Chickering & Sons.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

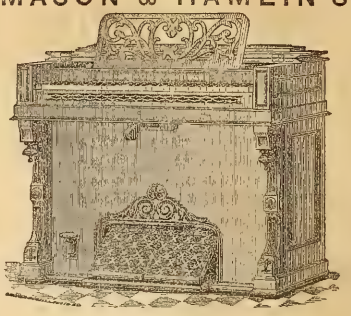
D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

LOW-PRICED PIANO-FORTE BOOKS, containing Instruction, Exercises and Choice Music.
Model School for Piano, $1.50. Winner's Perfect Guide for the Piano. Designed to impart a knowledge of Piano Playing without the aid of a teacher. 75. The Child's First Book for the Piano. 75. Piano without a Master. 75. Howe's Piano, 50. Woodbury's Piano. 50,—each containiuing, in addition to instructions a choice collection of music. Mailed post-paid. Oliver Ditson & Co., Publishers. 277 Washington St., Boston.

MASON & HAMLIN'S



CABINET ORGANS.

For families, churches and schools. Recognized by the musical profession as greatly superior to harmoniums, melodeons and all other small organs. [See our illustrated Catalogue for explicit testimony to their superiority from a majority of the most eminent organists in America.]

CAUTION TO PURCHASERS.—The great reputation of our Cabinet Organs and the extensive demand for them have induced dealers, in some cases, to advertise quite different instruments as Cabinet Organs, and in others to represent to purchasers that harmoniums and other reed organs are the same thing. This is not true.

The excellencies of our Cabinet Organs, which have given them their high reputation, are the result not merely of the superiority of their workmanship, but also in a large measure of essential differences of construction, which, being patented, cannot be used by other makers. From these arise their better quality and tone, and capacity for expression. Every Cabinet Organ has upon its name board, in full, the words "MASON & HAMLIN CABINET ORGAN."

WAREROOMS:—274 Washington street, Boston, and 7 Mercer street, New York.

O. DITSON & CO., 277 Washington street, have these instruments to rent.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

NEW SONG BOOKS.

Ossian's Harp. A collection of Comic and Sentimental Songs, composed by Ossian E Dodge. (Words and Music) 25 cts. Shilling Song Book. No. 5, containing New and Popular Songs that have appeared since the publication of Nos. 1 and 2 many of which are not to be found in any other collection, 12 cts.

Sent post-paid, by OLIVER DITSON & CO., Publishers, 277 Washington Street.

C. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

Dwight's Journal of Music.

WHOLE No. 626. BOSTON, SATURDAY, APRIL 1, 1865. VOL. XXV. No. 1.

Translated for this Journal.

A Letter from Hector Berlioz to Liszt. (1843)

[From "*Musikalische Wanderung durch Deutschland.*"]

On my return from Hechingen, I remained several days in Stuttgart, exposed to new embarrassments. * * * * I had written to Weimar, but received no reply, and this I was obliged to await before I made a decision.

You know not, dear Liszt, this trouble of uncertainty; it is all the same to you whether you can count upon a complete orchestra in any city, which you think of visiting, or not; whether the theatre is closed, if the intendant will place it at your disposal, and other like contingencies. Proudly you can exclaim, like Louis XIV.: "I am the orchestra! I am the chorus! At my grand piano I sing, dream, rejoice, and it excels in its rapidity the nimblest bows. Like the orchestra, it has its whispering flutes, and pealing horns, and without any preparation can, like that, breathe the evening breeze from its silvery clouds of magic chords and tender melodies. It requires no scenes, no decorations, no spacious stage; I need not weary myself with tedious rehearsals; I want neither a hundred, nor fifty, nor twenty assistants; I need not one, and can even do without music. A large hall, a grand piano, and I am master of a whole audience. Applause resounds through the room." When his memory awakens brilliant fantasies under his fingers, shouts of enthusiasm welcome them. Then he sings Schubert's *Ave Maria*, or Beethoven's *Adelaide*, and every heart bounds to meet him, every breath is hushed in agitated silence, in suppressed amazement. Then, high in air, ascends the thundering strife and glittering finale of these mighty fireworks, and the acclamations of the admiring public. Now, amid a shower of wreaths and blossoms, the priest of harmony ascends his golden tripod; beautiful maidens approach, to kiss with tears the hem of his garment; to him belongs the sincere admiration of earnest minds, as well as the involuntary homage of the envious; to him bend noble forms, to him bow hearts, who do not comprehend their own emotions. And the next day, having poured forth the inexhaustable treasure of his inspiration, he hastens away, leaving behind him a glittering train of glory and enthusiasm. It is a dream! One of those golden dreams which one has when he is named Liszt or Paganini.

On the other hand, what trials, what unthankful labor, what recurring annoyances must the composer undergo, who travels to produce his own works. Does any one comprehend what torture the rehearsal is to him."

First, he has to bear the cold looks of the musicians, who hate to be troubled on his account, and to be obliged to practise more than usual. "What does the Frenchman want here." "Why doesn't he stay at home." So they show their ill-will. However, they take their places; but, at the first glance at the orchestra, the composer observes empty seats. He asks the reason of the leader. "The first clarinet is sick; the 'cello has the croup; the bassoons are on parade, and forgot to ask leave of absence; the drum has sprained his wrist; the harp does not come to rehearsal, because he must have time to study his part." &c. Then they begin; the notes are read, as well as they can, and in time twice as slow as that of the composer. Nothing is so horrible for him, as this dragging of the rhythm! At last his instinct gets the upper hand, his enthusiasm carries him away, he hastens the tempo and reaches unintentionally the right movement of the piece; now what disorder breaks loose! What frightful discords rend his ears and heart! He must stop and resume again the slow time, going through the long passages piecemeal, whose free and rapid course he had so often directed elsewhere. But even this is not enough. Notwithstanding the slow time, the wind instruments make the greatest discord; he tries to discover the reason.

"The trumpets alone! if you please. . . Well what is the matter? the third is written, and you play the chord of the second. The second trumpet (in C) has D. Sound the D.—Very well. The first has C, and then F. Your C, if you please! Horrible! You are playing B!" "No, I am playing as it is written." "Not at all; you are playing B." "I am playing C." "In what key is your trumpet?" "In E flat." "That's where it is, the F trumpet is directed." "So! It is clear enough, I beg your pardon."

"Now! what a devil of a noise are you making, Mr. Drummer?" "I have a fortissimo, sir!" "By no means! a mezzo forte. There are not two F's, only M and F. Besides you are using wooden drumsticks, and you must exchange them for covered ones. That is as different as day and night." We don't know what you call covered drumsticks, said the leader, we have no other than the ordinary ones!" "So I thought, I brought some with me from Paris, you will find a pair on the table. Now are we in order? Heavens! that is twenty times too loud, you have no mutes on." "We have none. The leader forgot them; but we will have them to-morrow," etc.

After three or four hours of similar worrying, not a single comprehensible effect is brought out. Everything is ragged, stubborn, false, lifeless, flat, out of tune, horrible! And under this impression the eighty musicians are released, tired and dissatisfied, telling everywhere that they do not understand the meaning of such music; it is like a chaos, an infernal noise, such as they never heard before. The next day shows no appreciable progress; but, on the third, it begins to be more apparent, and then the poor composer begins to breathe more freely. The fundamental harmonies stand out in bold relief; the rhythms clear up; the melodies sound sportive or lamenting; the united mass gets more interested; after all the tottering and stammering, the orchestra is more self reliant, grows bolder, firmer, gives the true expression, and goes on in steady ranks like an army of brave soldiers.

With comprehension, comes courage to the astonished musicians. The composer requests a fourth rehearsal. His assistants, the best men in the world, at heart, cheerfully assent. Now, *fiat lux! "Take care of the signs!"* "Have you no farther anxiety?" "No! only give us the right time." *Via!* and it is light! the idea shines out, the work is understood. The orchestra rise and loudly applaud the composer; the leader congratulates him; the inquisitive come out of their hiding places, and approach under cover of the confusion, to look at the foreign master, whom they at first took for a wild, or crazy man.

Now the poor man needs rest; but at this time care and attention are doubly necessary. Pencil in hand, he must journey from desk to desk, and, instead of the French marks of expression, substitute those written in German; in the wind parts, instead of, *en rè, en rè bemol en fa diéce*, he must write, *in C, in D, in Des, in Fis.* A solo for the English horn must be transposed for the oboe, because they have not the former instrument in the orchestra, and the oboe player cannot trust himself to transpose. He must hear the choruses, and singers again separately, if they were not reliable. Then the audience assembles, and the hour arrives. Wearied in soul and body, he ascends to the conductor's desk, hardly able to stand, until the applause of the public, the excitement of the playing, and his love for the work inspire him. Then success follows. In such a moment as this, I maintain, the composer lives a life in his musical creation, which is wholly unknown to the mere performer. With what passionate enthusiasm does he give himself up to *play the orchestra*! How he presses, hurries, subdues this huge, roaring instrument! His attentiveness is redoubled; he has his eye everywhere, his voice commands the entrance of voices, and instruments; up, down, left, right; his arm hurls out formidable harmonies, which, like glittering fire-balls, vanish in the distance, then suddenly, at the pause, he stills the excited waves. All eyes are fixed on him, arm and breathsuspended, they await the signal. . . . he listens a moment to the silence. . . . then again lets loose the raging tempest, which he for a moment had controlled.

Luctantes ventos tempestatesque sonora
Imperio premit, ac vinclis et carcere frenat.

And, in the great Adagios, with what delight does he rock on the waves of smooth harmonies! How he listens to the hundred united voices, singing the hymn of his love, his laments over the present or grief for the past, which he had confided only to night and solitude! At such moments, and only then, the composer entirely forgets the audience; he listens to the music, criticizes it carefully; and with him, his assistants about him, are affected by it; the public is too far removed to share his feelings. Does his heart beat under the poetical influence of the melody? does his eye moisten, and does he see near him sparkling teardrops of emotion? Then the goal

is reached, the celestial region of art is opened: earth is nought to him!

And at the close of the concert, when the triumph is won, a hundred times greater is his happiness, which all share, who have stood and fought beside him.

But you great virtuosos, who are princes and kings, by the grace of God, are born to sit upon thrones; whereas the composer is obliged to obtain the mastery by earnest combat and conquest. But, indeed, the hardships and dangers of the struggle enhance the glory and splendor of the victory; and perhaps he would be happier than you, but that the forces are not always at his command.

This was a long digression, dear Liszt, and I almost forgot the continuation of my travels in thus chatting. Here it is. During the two days that I remained in Stuttgart, waiting for letters from Weimar, there was a brilliant concert given in the dancing hall, under Lindpaintner's direction, in which I had an opportunity of remarking the coldness with which, in general, the German public regard the greatest compositions of Beethoven. The Overture to *Leonora*, a truly colossal work, was performed with wonderful precision and effect, and hardly applauded at all; and in the evening at the hotel table, I heard a gentleman complain that they did not give a symphony of Haydn, instead of such frightful music, without any melody!!! Truly we have no such "old fogies" (*Philisters*) any longer in Paris!

When, at last, I received a favorable answer from Weimar, I set out for Carlsruhe. I would have given a concert there, but the conductor, Strauss, told me, I should have to wait eight or ten days, on account of an engagement which the direction had made with a Piedmontese flutist. So I hastened to reach Mannheim, out of respect to the great flute.

Mannheim is a quiet city, very level and regularly built; but I do not believe that a passion for music disturbs the slumbers of the inhabitants. There is a large singing academy, a good theatre, and a small, but efficient orchestra. The direction of the singing academy, and of the orchestra, is confided to the younger Lachner, brother of the composer, a quiet, timid man, and a modest and talented artist. He soon arranged a concert for me, but I have forgotten the programme. I only recollect that I wished to perform my second symphony, "*Harold*," and that in the first rehearsal, the finale "*l' Orgie*" had to be omitted, because the trombones were not able to execute their part in this movement. Lachner was greatly disappointed, as he said he wished to hear the entire representation; but I assured him that it would be idle to persist in it, on account of the incapacity of the trombones, and with such weak violins the finale would have no effect. The first three movements of the symphony went well and made a lively impression on the public. The Grand-duchess Stephanie, who honored the concert with her presence, was delighted with the characteristic points of the "Pilgrim March," and especially with the "Serenade in the Abruzzi," in which she thought she could recognize the quiet repose of the beautiful Italian nights. The viola solo was skilfully performed by the orchestra viola player, whose modesty will not permit him to make any pretensions to virtuosity. I found in Mannheim a very good harpist, an excellent oboist, who played the English horn pretty well, and an expert violoncellist named Heinefetter, a relation of the well known singer, and also good trumpet players. There was no ophicleide. To supply this instrument, so necessary for all new great compositions, Lachner had substituted a tenor valve-bassoon, which reached down to the low C and B. In my opinion, it would have been more simple to have procured an ophicleide, and it certainly would have been more appropriate, since these two instruments so little resemble each other. I was able to attend the rehearsals at the singing academy but once; the members generally had very good voices, but they are not particularly musical, and do not read well.

During my stay in Mannheim, Mlle. Sabine Heinefetter appeared in *Norma*. I had not heard her since she left the Italian Opera in Paris. She still possessed a powerful voice, and a certain facility in singing; but she sometimes forced her voice, until the tones were unpleasant to the ear. But even with these faults, she met with few rivals among the Germans, for she was an accomplished singer.

The time passed very heavily at Mannheim, notwithstanding the kind attention of a Frenchman, Mons. Desirè Lemire, whom I had met eight or ten years before in Paris. It strikes one, how foreign to an artistic life are the manners of the people, and the looks of the place. And music is regarded only as a pleasant pastime, in which to dispose of idle hours. Besides, it rained steadily; in the neighborhood of my dwelling, the tower clock sounded in minor, and from the tower a shrill sparrow-hawk pierced my ears early and late. Then I longed for that poet-city, whither I was called by letters from my honored countryman Chèlard, and Lobe. Lobe, that type of a true German artist, whose worth and sincerity you, as I know, have had opportunities of proving.

And now I am on the Rhine again—I met Guhr.—He swore.—I took leave.—In Frankfort, a moment with Hiller. The performance of his "Destruction of Jerusalem" is about to take place. —Away I went with a bad sore throat.—I fell asleep on the road.—A horrible dream . . . which you shall not hear.—Weimar! I arrived, quite ill.—In vain Lobe and Chèlard tried to set me right. Preparations for a concert.—Arrangements for the first rehearsal.—Ill humor vanishes and I am well again.

Here it is quite different. Here I am delighted. I find in the air something of literary feeling, of artistic life. The look of the city equals all my expectations; repose, light, air, and dreamy contentment, enchanting neighborhood, beautiful streams, shady hills, and smiling valleys. How my heart beat at every step! Here is Goethe's dwelling; here the summer-house where the Grand-duke shared in the learned conversation of Schiller, Herder and Wieland. This Latin inscription, graven on the rock, is by the hand which wrote "Faust!" Can it be possible! Through those two little windows the light came into the garret room, where Schiller dwelt! In this miserable place the one who sang of all noble human emotions, wrote his "Don Carlos," "Maria Stuart," "Robbers," "Wallenstein." There he died, like an ordinary student! How it grieves me to think that Goethe could have permitted it. He, the wealthy minister of state, should have prepared a happier fate for the poet and friend. Or was there nothing in this vaunted friendship! I fear it only lived in Schiller's breast. Goethe loved himself and his infernal Mephisto too much; he was cruel to Gretchen; he had lived too long and was too much afraid to die.

Schiller! Schiller! Thou wert worthy of a less selfish friend! I cannot turn my eyes from those small windows, this dark house, this miserable, black roof. It is one o'clock in the morning, the moon shines brightly, the cold is piercing. All is still, all are passed away. My heart swells, a shudder thrills through me, oppressed by that mournful admiration and undying love with which the spirits of immortal men fill us inglorious ones, this side the grave. I fall on my knees with reverence and sorrow, on that sacred threshold, and cry involuntarily, Schiller! Schiller! Schiller!

. . . . Chèlard helped me in obtaining my object. The intendant, Baron von Spiegel, entered very cheerfully into my views, and placed theatre and orchestra at my disposal. Nothing was said of chorus, and his courage might well fail him at mentioning it. I had had an opportunity of judging in Marschner's "*Vampyr*." Of such squalling nobody can have any conception. Out of politeness, I will say nothing of the women singers. A bass, named Genast, sang the Vampyr; he is an artist, in the fullest sense of the word. Besides, an excellent tragedian. I regretted extremely not being able to remain longer in Weimar, to see him in a Shakespearian tragedy; as King Lear, which was to be performed at the time of my departure. The orchestra is very well arranged, and out of regard for me, Chèlard and Lobe collected all the stringed instruments they could find, and there was a body of twenty-two violins, seven violas, seven violoncellos, and seven contrabasses brought together. The wind instruments were complete, and I observed among them an excellent first clarinet, and Sax-trumpet. The English horn was wanting, and a clarinet substituted. A worthy young man, Herr Montag, a pianist and skilful musician, had the kindness to arrange both the harp-parts for piano, and to undertake playing them himself. A bombardon took the place of the ophicleide, and was in good hands. Now that the vacancies were all filled, we continued the rehearsals. The musicians of Weimar expressed a decided predilection for the *Francs Juges* Overture, which they had so often played, and left me nothing to desire in regard to its performance. So it was also with the "*Sinfonie fantastique*," which was successful in every way. I still remember the impression made upon the leader and some amateurs, at the rehearsal, by the first movement, "*Reberies-passion*," and the third, "*Scène aux champs*." After the latter they were much affected, and when at the concluding solo of the forsaken shepherd, after the last peal of thunder, the orchestra again commences and then ceases, as with a deep sigh, I heard around me real sighs, as from oppressed hearts, and an outburst of deep feeling and sympathy. Chèlard expressed himself mostly in favor of the "March to the place of execution"—but the public preferred the "Ball" and the "*Scène aux champs*." The *Francs Juges* Overture was hailed as an old acquaintance.

Ah! here I am on the point of saying farewell again. I say nothing of the full house, the applause, and callings out to receive congratulations

in the name of his highness; of new friends embracing me at the door, and, *nolens volens*, staying with me until three or four o'clock in the morning: if I should write all these fine things, you would take me for a vain, puffed up —. Truly, this upsets all my philosophy, and frightens me, so I will be silent, and say farewell!

Beethoven and the Various Editions of his Works.

BY OTTO JAHN.

[Continued from Vol. XXIV., page 411.]

In connection with the collective edition, Beethoven cherished another project, the non-fulfilment of which we might, at first, feel rather inclined to regret. It was his intention, as Schindler again informs us, to determine, by headings and short hints, the "poetical idea" of various compositions, in order to facilitate the correct comprehension and execution of them. He used to say complainingly, when questioned as to the sense and significance of expressive compositions, the time in which he wrote most of the Sonatas was more poetical than the times which came after it, probably because people then gave themselves up simply to the music; being satisfied with the impression produced by it, and, allowing the sentiments excited by it to die away on their minds, they did not experience the necessity of enquiring after thoughts and ideas for the purpose of fixing with precision the object which interested them by facts having nothing to do with music. "Every one," he complained, "felt in the Largo of the Sonata in D major [Op. 10], the state of mind of a melancholy man therein depicted, with all the various gradations of light and shade in the picture of melancholy." This is what every one endowed with musical taste most certainly feels at present and always will feel on hearing the Sonata; but with this the questioners were not contented; their prying souls desired to learn further what had been the individual and personal occasion for such a frame of mind, and that, too, if possible, in the composer himself, whom people are only too fond of identifying with the work of art. But supposing the composer to answer such questions, would his doing so really be of any advantage to us? One day, when Beethoven was in good humor, Schindler asked him for the key of the Sonatas, in D minor [Op. 31, 2], and F minor [Op. 57]. Beethoven replied: "Just read Shakespeare's *Tempest*." Schindler was evidently somewhat disappointed, for he continues: "There then it is to be found; but in what place? Enquirer, read, reflect, and guess!" It is probable that the Enquirer will gather from his perusal the firm conviction that Shakespeare's *Tempest* affects him differently from the manner in which it affected Beethoven, and does not, in his instance, produce D minor and F minor Sonatas. That it was precisely this drama which could excite Beethoven to produce such works is a fact which we certainly do not learn without interest, but any attempt to gain a comprehension of them from Shakespeare would only be to prove the incompetency of our musical conception. Even when Beethoven, on a particular occasion, cites more definitely, we are not assisted in our comprehension of his productions. His intimate friend, Amerda, has informed us that Beethoven said the Grave Scene from *Romeo and Juliet* was floating before his mind when he was composing the Adagio in the F major Quartet; yet if any one turns to his Shakespeare, and after a careful perusal, endeavors to realize this scene to himself when he listens to the Adagio, will he increase or spoil the true enjoyment of the latter? Accord to Czerny's statement, corroborated by others, Beethoven said the idea of the Adagio in the E minor Quartet [Op. 59, 2] struck him at the spectacle of the starry heavens; it is asserted that, after he had been sitting out of doors in the dark for a long time, the sight of lights glistening on all sides inspired him with the motive of the Scherzo in the D minor Symphony; a rider galloping past, with the theme for the last movement in the Sonata in D minor [Op 31, 2]; and the impatient knocking of some one in vain seeking to be let into his house late at night, the motive in the first movement of the Violin Concerto. It is possible that a pregnant impression at a favorable moment may have called forth, with the rapidity of lightning, a characteristic motive; it is possible, also, that the impression remained fixed in the composer's mind; but with the artistic development, with the creative organization of the work of art, this material incentive had nothing further to do; the artist's action is exercised in quite a different sphere, and whoever believes a work of art can be constructed out of an accidental material motive, has no idea of the process of artistic creation. Were any one, for instance, to take it into his head to deduce and explain the first movement of the Violin Concerto, in conformity with its psychological development and external structure, from the above situation of the man knocking in the night at his door, in heaven's name let such a person knock away in his turn; the door leading to a right comprehension of the subject will not be opened to him.

Headings and notices, though authentic and emanating from Beethoven himself, would not have greatly assisted us in penetrating the sense and significance of his works—so much, we may say without detracting too greatly from the interest they would have derived from many explanations of a personal nature; there is rather cause for apprehending they would have occasioned mistakes and blunders, just as those did which Beethoven really published. The beautiful Sonata in E flat major [Op. 81] is headed, as we are all aware, "Les adieux, l'absence, et le retour," and is, therefore, confidently interpreted as an undoubted specimen of programme-music. "That it pourtrays passages from the life of a couple of lovers, is a fact we pre-suppose," says Marx, who does not take upon himself to decide whether the lovers are married or not—"but the composition furnishes the proof."—"The lovers open their arms as birds of passage their wings," says Lenz at the conclusion of the Sonata. Now, upon the original of the first part, Beethoven wrote:—

"Farewell on the Departure of his Imperial Higness, the Arch-Duke Rudolph, the 4th May, 1809."

And upon the title of the second:

"Arrival of his Imperial Highness. the Arch-Duke Rudolph, the 30th January, 1810."

We can easily understand that, when he published these outpourings of sentiments which were altogether of a personal nature, he desired to preserve the reminiscence of the cause that gave rise to them, and yet not name his Imperial friend. But how would he have protested at being made, when writing of the Arch-Duke, to depict this wing-flapping She "in the flattering caresses of heavenly delight." Here, we see, the motive and situation are given by Beethoven himself, but he must have made a mistake in the tone he adopted—unless, indeed, his interpreters have done so.

As we know, Beethoven complained, often and bitterly, of those who expounded him, and he had good cause for doing so. There is no doubt he would perfectly agree with Mendelssohn when the latter wrote to Souchay: "What any music I like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*.—If you ask me what I thought on the occasion in question, I say: the song itself precisely as it stands. And if, in this or that instance, I had in my mind a definite word or words, I would not utter them to a soul, because words do not mean for one person what they mean for another; because the song alone can say to one, can awake in him, the same feelings it can in another—feelings, however, not to be expressed by the same words." For this reason we may be contented that Beethoven, too, has not uttered words, for they would have seduced too many into the error of believing that he who understood the heading would understand the work of art as well. Beethoven's music says all he desired to say; it is and ever will be the clear spring from which every one who possesses susceptibility may draw.

The negotiations for a collective edition were, probably, the reason of Hasslinger's having a copy made of all Beethoven's compositions. This copy might have served as the basis of a printed edition. At a subsequent epoch, uniformly and beautifully executed by a professor of writing, and containing every work by Beethoven, it was purchased by the Arch-Duke Rudolph, and, in a long series of stately folios, constitutes one of the principal attractions of his library, which he bequeathed to the Society of the Friends of Music at Vienna. Unfortunately, however, when the works were copied out, caligraphy was the sole end kept in view, and no care was taken to insure correctness, so that, as far as affording critical assistance, this copy has proved of no use.

As no collective edition was brought out by Beethoven himself, K. Ph. Dunst, of Frankfort, made an attempt to bring out one. But being undertaken without an appreciation of its importance, as well as without the necessary preparations and means, this edition,—which certainly brought to light some few things that were unknown or had been forgotten, but was recommended neither by careful editing nor by the way it was got up—soon stopped.

(To be Continued.)

Fine Arts.

The Pro and Con of Academies.—Dr. Rimmer's Lectures.

It has often been debated in the critical world whether academies can assist genius; whether that heaven-illumined faculty depends upon instruction for its perfection, or is purely intuitive. We think the question is decided if we reflect upon the painful striving all early periods exhibit to express the idea which haunts the sensitive gifted man, and possesses him like his shadow, which yet the imperfect knowledge of his age prevents him from completely embodying. The earnestness of feeling is there, the training is wanting. Nothing is finer than the dramatic, Dante-like conceptions of Giotto, or the terrible imaginations of Orcagna, the fair spiritualities of Angelico, which are purity and aspiration itself. But the uncultivated beholder is repelled so strongly by the technical imperfection of the work, the vacant atmosphere, the flat area, the pitiable perspective, the rude symbolisms that do duty for nature, that the effect upon him is one more of pain than of pleasure. There is undeniable genius in early art, as in old books, but it is quaint and archaic, to rudeness and repulsion. In our own country the art instinct or idea seems native and strong, as is proved by the numbers who have sprung up so unexpectedly (many in mature years) in obscure places and Western States, where one would least expect it, as sculptors and painters. Yet the simply passional interest and love, which rises to a certain level of prettiness and mediocrity, (as in poetry), is not to be mistaken, as it commonly is, for genius, and all the newspapers set wild in fulsome puffs to hail a new wonder, a rising star, a perfect paragon.

We know of nothing better adapted to correct this crudity and conceit, to give a tone to taste, a foundation to knowledge, a modesty to genius, than such solid and thorough instruction as is to be met with in this city. Men of genius are here, gathered by the opportunity—a golden one—of these lectures. Men upon whom the future of American art rests; upon whom the mantle of Allston, Leslie, Newton, Stuart and Cole has fallen, if upon any.

If the petty towns of Germany can lead the world in the paths of theology and criticism, shall not Boston become the centre of an academy which shall raise the standard and elevate the purpose of American art, and better its instruction?

Since the days of the old Italians, those great schools, the envy and despair of succeeding times, and the great teaching of Rubens and Rembrandt, perhaps there has been nothing better calculated to

stimulate genius than the fugitive drawings, happy accidents of moods and times, fragments as they are, of an undeniable genius which here vanish with the lesson. It is a rare art to teach. Some possess this genius. In others their own faculty is frozen in, and cannot impart itself.

In Dr. Rimmer's classes, we but give voice to the judgment of his best scholars, men of European education and acknowledged genius, when we say, that his manner of teaching is not excelled in our day, for thoroughness, for science, for its ease of comprehension, exhaustive method and suggestive inspiration.—It may be doubted whether so much anatomical knowledge, such complete and perfect mastery of drawing in its most difficult departments, and so much art-feeling, fertility of conception and fancy, have ever been surpassed in the palmiest days of academies, if equalled ; in those days which turned out the hosts of men of genius in the great periods of Italian art, and later, the wonderful Flemish school, to which Rubens imparted his freedom and exuberance of style and Rembrandt his concentration and power, the schools of mighty painters which produced such men as the Carracci, Guercino, Spagnoletto, Luca Giordano, in Italy ; Jordaens, Both, Ferdinand Bol, and scores of others in Europe, who seem as giants to the dwarfed, feeble, uncertain genius of a later day.

That academies will not create genius, may be allowed ; but that they will educate it, that they may foster it, and bring it out, will be conceded.

In our own days are seen two schools of opposite tendencies, which illustrate the excellence and defect of academic methods. While in France art has returned to nature, as, in England, Wordsworth led back her sister muse, poetry, to the wells undefiled ; while the genius of that sensitive people is smitten with nature's love, and follows her, docile and adoring as a child, selecting all her wayside beauty, casual grace, unexpected felicity with unerring taste, unstudied feeling, and a method which is simplicity itself, full of purity of love as it is profound with depth of apprehension : in Germany is a school vitiated with academies, oppressed with learning, stilted in composition, false and forced in style, meretricious in color ; displaying no deep sympathy with nature, no subtle perception, no simple love, though pleasing in subject and romantic in aim—having in this the German genius, which can still write ballads in an age of stocks and railroads—ballads which have gone out ages ago in England and France, snuffed out in an atmosphere of prose, politics, and commercial development. The modern world may well ask itself what will bring back the poetry of the past.

The French mind, so clear, clever, brilliant, compact ; master of all its faculties, and little led astray by the temptations and discursiveness of genius, the hauntings of solitary feeling—the idiosyncrasy and isolation—would not have achieved a result so splendid as we see accomplished in our day, were it not for a resolute and thorough course of instruction continued through many schools and phases of development.

The emancipation from frigid classicism, stilted and insipid in its achievement, as it ever must be where it is slavishly imitative—academy-taught and not nature-inspired—which took place under the reforming, inspiring influences of Decamps, de la Croix, de la Roche, Bonnington and the English Constable, has, under the guidance of a sure knowledge, and with the aid of a patient, perfect training and practice, resulted in putting France on a pinnacle ;—in producing a nation of artists surpassing all that has preceded it in many essential respects ; artists never before equalled for their simplicity and depth of feeling, their tender and true sympathy with nature and their nearness to the spirit of her forms ; a nation as far before our own in this respect, with all its vain conceit of its own performances, its boasted achievements and over-ambitious and inflated designs—works which are never criticized and always puffed—as the poetry of Wordsworth, and Keats, Shelley and Tennyson is superior to the stilted diction and artificial heroics of the last century—to which it bears a similar and corresponding relation.

It would appear to be the destiny of this country to have many centres and no overgrown capital. If so, Boston, as she has had a distinguished history in the past, may look forward to a future of no less fame and honor. In literature and intellectual culture she holds the first place. Without any provincial conceit, we may say the palm will be easily allowed her ; nor is it needful to enumerate her great names ; men who, from her own centre or neighboring towns, have risen to widespread or universal fame. The intellectual life of New England and the North finds its home here, and the best intellects and most cultivated travellers are best pleased here to linger and reside.—If we exert any intellectual reaction on Europe, it is from New England it is to be traced.

Republics have favored Art. The Greeks will never be excelled. The Italian States sent forth the greatest school of painters the world ever saw. Our people possess an eye for proportion, which nature has gifted and trained. Their manufactures are the neatest, compactest in form and material of any in the world. The carpentry nowhere equalled ; the ships unsurpassed. Tools, utensils, under our mechanics' hands, assume a fineness not before known. Let the clumsy houses in the Provinces be compared with the trim proportions of our villages, to show the innate fineness of the American workman's hand. But we lack taste, and our exuberant fancy everywhere displays itself in fulsome and tawdry decoration—in furniture, in houses, hotels, steamers, railwaycarriages. Yet the love of ornamentation, the willingness to expend for it, is much. There is a great fondness for richness and beauty, but it wants education, wants fineness, direction and taste. Instruction will furnish this natural eye with some true models and certain principles. No one can draw much from the human figure, which is the prime of nature's works, or from the world of landscape about us, and not unconsciously imbibe the principles of true taste and knowledge, founded on nature herself, —gained from her ministrations and caught from her forms,—as the northern forests gave birth to Gothic architecture, not through palpable or direct imitation, or vain attempts at reproduction, but through the rare atmosphere breathed in her presence and inspired by her love.

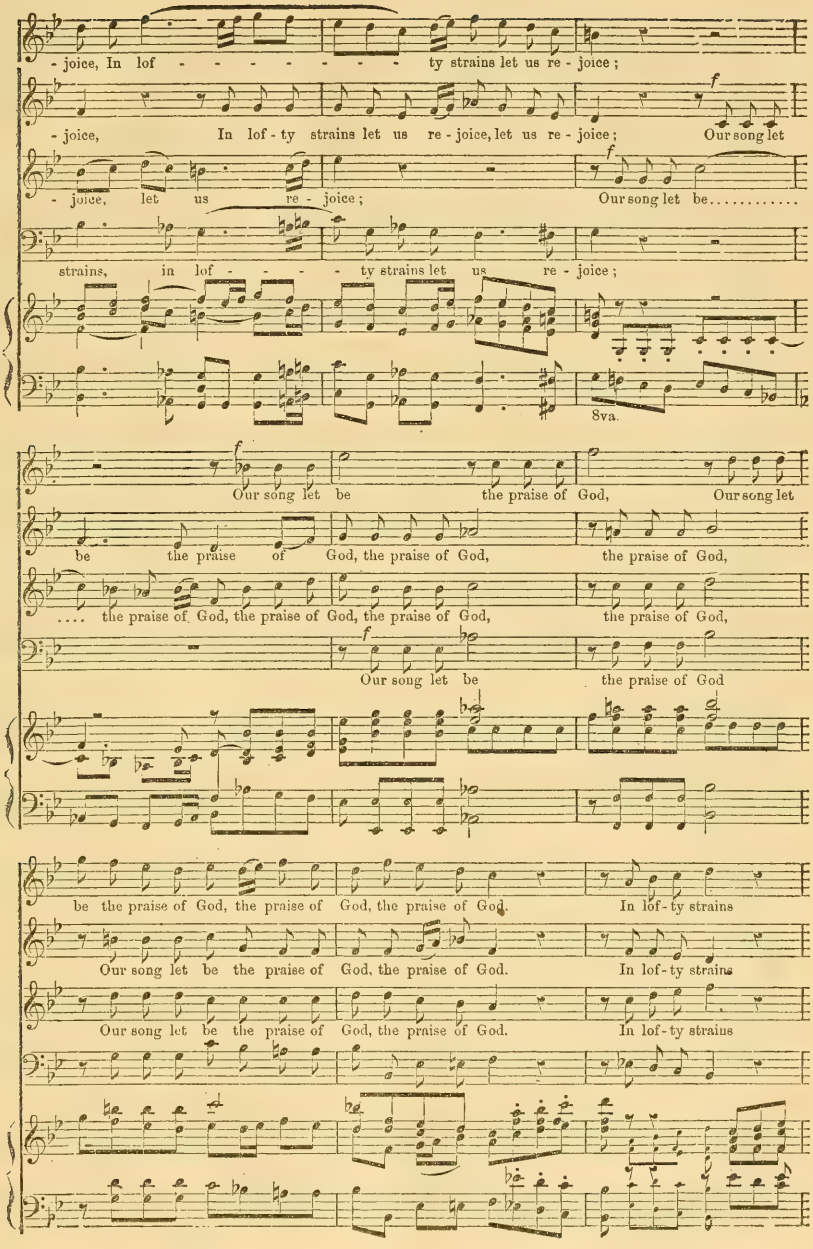
Thus may this instruction flowing from the fountain head be let down, applied to domestic uses, and availed of for common purposes, that so we may be surrounded with objects of beauty to dwell upon and admire :—be made of use to enrich staples, give taste to designs, improve chintz patterns or improvize carpets. The Technological Institute, if it is true to its purpose, may accomplish this. The effort making in England, to equal English taste to French elegance, well assisted by such men as Ruskin, Layard and others, and the daily growing collections at Kensington, with its lectures to working men, has resulted in making one manufacture in England quite surpass the world. The British glass, for style and quality, a remarkable, delicate and exquisite beauty, and purity, fairly eclipsed all others in the great exhibition in London in 1862. As to music, which is the glory of Germany, our city is second to no other in America in knowledge and appreciation.

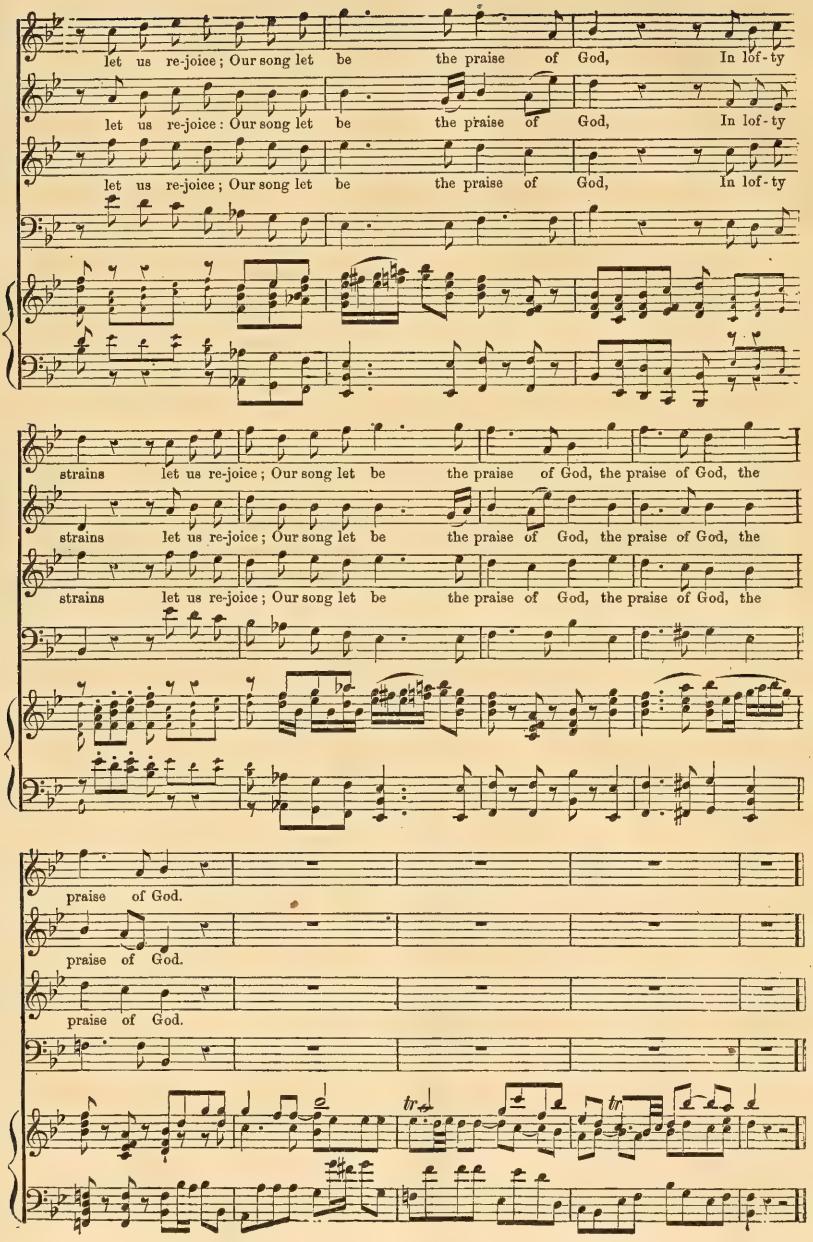
It now remains to be seen, if, with such a rare opportunity afforded in the extraordinary talents of one of her own children, she will allow herself to drop behind her sister cities in the cultivation of art, one of the truest adornments of civilized life ; one of the sources of Grecian perfection, Italian greatness and French eminence ; a subtle accomplishment and beauty which is scarcely second to literature in elevating the taste and habits of a whole people, too much given to the practical, the political, the prosaic—the poetic seeming sometimes to be left out of their composition—a people intellectual, eager, earnest ; introverted at the expense of the æsthetic ; impressible ; deficient in sentiment ;—a people deep in its conscience, and intense in its pursuits, to whom the fair dalliance with the beautiful would happily unite with its stern pursuit of the good and uncompromising love of the true.

We have now among us, by as rare and happy an opportunity as not often occurs, a teacher who in his capacity, and felicitous method of instruction, his extraordinary knowledge, seems indeed to revive the glorious days of Italy, and the incomparable mastery of the old Italians. Such an opportunity to found an Academy, if not availed of here, willsurely be secured to New York, to whom indeed it would do infinite good. Academic instruction, mastery of drawing in its most difficult field, is to art and arts of design what discipline is to the soldier, experience and training to the sailor, gymnastics to the athlete, without which, natural aptitudes are often worse than vain, giving birth to monstrous, or perverted performances, to which in our time the whole country so readily and eagerly runs. Self-made men are sometimes transcendant, and often great, seemingly able to dispense with all instruction—Heaven-taught ;—but it would be hard to prove, that superior opportunities do not commonly give a vantage ground from which to start ; that universities are not better for knowledge than lonely students, self-relying and self-centred ; that genius may not be thus assisted in its difficult career, and many an obscure virtue and latent talent dragged to light and made to shine and give forth its beams to benefit and delight the world.

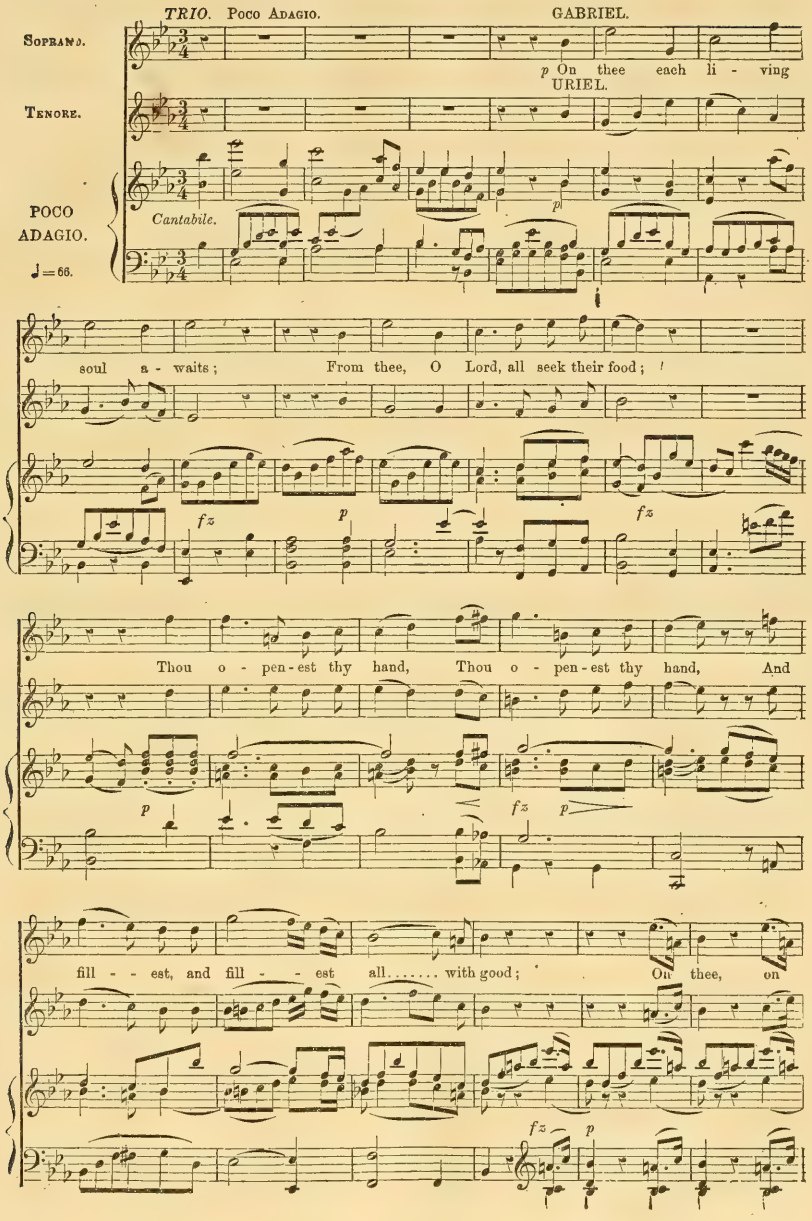
It is current conceit, that we should be independent of the past, and other countries, that so we may preserve our originality undimmed, and, the uncorrupted genius of the land—indigenous, unalloyed —may tread forth into realms yet unconquered and unexplored, enslaved to no foreign modes and bound by no foreign models. A worthy ambition, but concealing a subtle fallacy, and originating in a state of mind crude as vain. We cannot strip ourselves of the past, any more than we can fly from our own skin, creep out of our own constitution. It is our inheritance, and a part and parcel of ourselves, and all we have of literature, art or knowledge is built on its foundation—derived—the result of slow accumulation, gradual processes, the trained and practised faculties of ages. It is, as if one determining to pursue literature, should refuse to study the classics, Shakespeare or Milton, Chaucer or Gray, for fear of having his originality compromised, his genius repressed. True genius assimilates all instruction, benefits by all opportunity, knits up into its life and takes on all results. Further progress and new combinations are its very soul. It subordinates knowledge, gained in the schools, or the great training ground of galleries and academies—the university of the world—foreign countries and past ages, and infuses it with the instinct and impulse of to-day, the life of the hour, the demand, the quick sympathy of the people and the land,

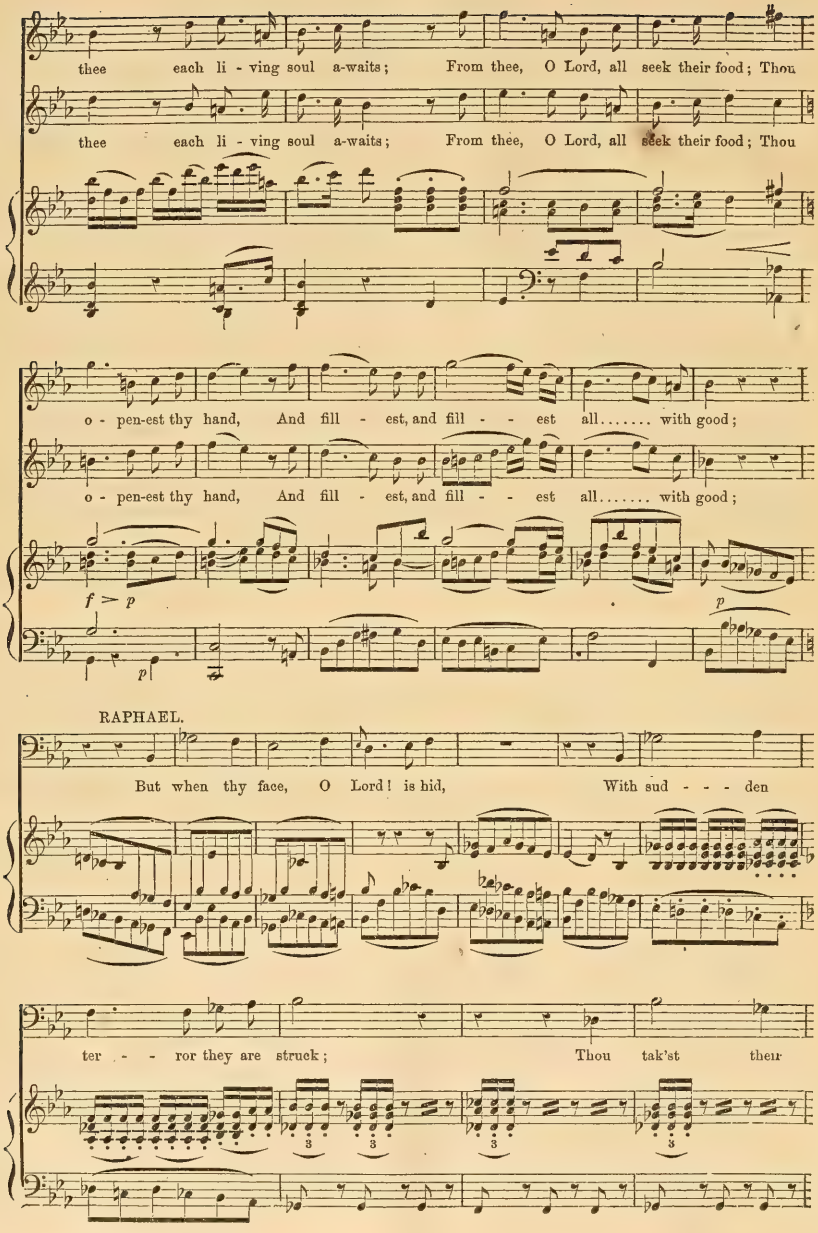
If men of genius and highest promise can be drawn here to attend these lectures, Boston will soon cease to be provincial in art, but be what she is in science and literature ; assume the rank which belongs to her intellectually ; live over again in idea, and regain, the great days of Allston under happier auspices and with a more solid result. That great painter himself, full of imagination and refinement and ideal feeling, as he was, would probably have been benefitted by such a course as is now afforded to the present generation. He would not have left us works, which, with all their genius, show an imperfect training, trying to secure the largest and most generous results—as conspicuous, sometimes, in this, as in their beauties and elevation, and hence repelling the uneducated, who cannot detect genius under the mask of incompleteness, faulty methods and parts neglected or ill drawn.


- joice, In lof - - - - - - - - ty strains let us re - joice ;
- joice, In lof - ty strains let us re - joice, let us re - joice ; Our song let
- joice, let us re - joice ; Our song let be.....
strains, in lof - - - - ty strains let us re - joice ;
8va.
Our song let be the praise of God, Our song let
be the praise of God, the praise of God, the praise of God,
.... the praise of God, the praise of God, the praise of God, the praise of God,
Our song let be the praise of God
be the praise of God, the praise of God, the praise of God. In lof - ty strains
Our song let be the praise of God, the praise of God. In lof - ty strains
Our song let be the praise of God, the praise of God. In lof - ty strains


let us re-joice; Our song let be the praise of God, In lof-ty
let us re-joice: Our song let be the praise of God, In lof-ty
let us re-joice; Our song let be the praise of God, In lof-ty
strains let us re-joice; Our song let be the praise of God, the praise of God, the
strains let us re-joice; Our song let be the praise of God, the praise of God, the
strains let us re-joice; Our song let be the praise of God, the praise of God, the
praise of God.
praise of God.
praise of God.

No. 27. ON THEE EACH LIVING SOUL AWAITS.




thee each li - ving soul a-waits; From thee, O Lord, all seek their food; Thou
thee each li - ving soul a-waits; From thee, O Lord, all seek their food; Thou
o - pen-est thy hand, And fill - est, and fill - - est all..... with good;
o - pen-est thy hand, And fill - est, and fill - - est all..... with good;
f > p
p
p
RAPHAEL.
But when thy face, O Lord! is hid, With sud - - - den
ter - - ror they are struck; Thou tak'st their

Musical Correspondence.

PHILADELPHIA, MARCH 19.—Messrs. CROSS and JARVIS gave their third soirée last evening. Those visiting the Foyer on their nights, would almost feel warranted in concluding that classical music had, at last, become popularized in Philadelphia. The ardent lover of the divine art might hail the large audience as an evidence of numerous conversions to his creed, and would fain flatter himself with the solacing conviction that one of his fondest hopes had been realized.

May we be forgiven if we express a doubt in this regard. The large audience is a fact, and, as such, must be accounted for. Well then, could there be a better reason for its existence than the personal and professional popularity of Messrs. Cross and Jarvis? We are forced to assume that there is no other, since the efforts of other artists, equally as earnest, meet with no such success as theirs.

It has already been remarked that the programmes of these soirées are uniformly excellent. We must congratulate Messrs. C. & J. on this, since they are thus enabled to address a larger public, which cannot but be improved by their well-directed efforts.

On this occasion, Beethoven's "*Geister*" Trio began the programme. It is so well-known, that nothing need be said of the composition. Mr. Gaertner always plays with feeling; generally, with truthful conception; frequently, with correct intonation. In the *forte* passages of the Adagio, we noted a slight tendency to exaggeration on his part. Mr. Charles Schmitz surprised us by his unwonted warmth. Mr. Jarvis's piano playing was, as usual, excellent. There is no longer a doubt regarding the artistic position of this gentleman. He is a conscientious artist and, of course, always improves. With such a man, to be idle is to be retrogressive. We almost fear, however, that his lessons demand too much of his time; for there is no one of our teachers more *en vogue* than he. He undoubtedly owes it to himself and the public to winnow his class, that he may devote greater attention to his own studies.

The *Concert-Stück*, by Weber, formed the middle portion of the programme; and an *Ottetto*, by Spohr, concluded the performance. On first hearing, I find this last-named work the least interesting of Spohr's chamber compositions. There is correctness, grace, prettiness and proportion, almost provoking a simile between it and some of the cold, finished productions of the classic Everett. Of passion there is not a trace. The third movement, (an air, by Handel, with variations) received an *encore*

We have had another WEHLI concert lately. Mr. W. is a pianist of wondrous digital dexterity. His compositions, which, in the main, consist of popular operatic, or of national airs, interwoven with a flimsy tissue of old-fashioned Prudent and Thalberg difficulties, are uninteresting. They require fine playing, however, and receive it at his hands. His manner is characterized by perfect self-possession, and is void of aught that might savor of affection.

A Mlle. DE KATOW is a member of the same troupe. She is announced as the great *violoncelliste*, and, as such, is presumed to be the great card of Manager Strakosch's enterprise. It were ungallant to say that she plays "very well for a woman;" so we shall content ourselves by remarking that we should require better playing than hers from any man who claimed even moderate acquaintance with the difficulties of that instrument. She has but little execution, but gives the *cantabile* passages with much sentiment and delicacy.

We have the promise of Verdi's *Forza del Destino*, and of Auber's *Fra Diavolo*, to be given by the Italians from New York. We trust that the two nights of opera may be so successful as to induce a second visit of the Maretzek troupe.

The Grover troupe presented us with an apology for an operatic season, at the end of which it was agreed, by all who were well-informed, that we had been dreadfully taken in. The only question in doubt was whether Mr. Grover had done the victimizing or had been a fellow-sufferer.

We confess to great interest in the playing of Mr. CHARLES KUNKEL, of Cincinnati, whom we had the pleasure of meeting, in company, with some of our leading pianists. S.

BERLIN, FEB., 1865.—An unexpected pleasure to me was the announcement of a concert by CLARA SCHUMANN and JULIUS STOCKHAUSEN. Clara Schumann, whom for years it had been my great wish to hear, and Stockhausen, of whose singing a friend had given me a most glowing account just before I left America, advising me by no means to miss any opportunity of hearing him. With expectant delight I took my seat in the hall of the Sing-Akademie, and can assure you that all my anticipations were fully realized. The concert was opened by Mme. Schumann with her husband's D-minor Trio,—familiar and dear to me through repeated hearings in America. But I had never heard it *so* played before!

Here was one twin soul interpreting the language of another, from which it was severed; and the tones told the story both of blissful communion in days gone by, and of lonely longing and yearning for reunion. As I looked upon the sweet, mild, patient face, how the whole life of the woman rose up before me! Her artist childhood and youth, under the guidance of a capricious parent—to use the mildest term—her artist love, betrothal and marriage—that marriage so true and perfect in every way! And then that fearful trial—tenfold heavy because of the pure happiness it broke in upon,—that most terrible of sorrows, the darkening of the light of reason in the heart's idol, in comparison to which death is a blessing! Since then, too, the care and the training of her many children, with means so limited as to make a constant effort on her part necessary!

And not even yet does fate spare her, for her hearing is said to be gradually failing, and an accident like that I mentioned in my last, was a most cruel one for her. I will say here, however, that she appears to have recovered from the effects of her fall, for she has commenced playing in public again.

But not only through all these associations, and my warm interest in the artist, did I enjoy her playing, but also for its intrinsic merit. If I had known nothing whatever about her, her rendering of the Trio, as well as of the "32 Variations on a Theme in C minor" of Beethoven, one of the "Momens Musicales" of Schubert, Chopin's lovely G-minor *Nocturne*, and Mendelssohn's *Scherzo and Cappriccio*, would have delighted me beyond measure, both for its technical perfection and its artistic truth and fire. In addition, she manifested equal excellence as an accompanist to Stockhausen's singing of her husband's "*Liederkreis von Eichendorff.*" This was two-fold perfection: Stockhausen, with his beautiful, rich, velvety, unwavering barytone, his wonderful ease and clearness of intonation and enunciation, his soulful rendering of the lovely music, and Clara Schumann's playing, which she made so entirely subordinate to the voice, and which yet was so characteristic of her. The "*Liederkreis*" consists of twelve short songs, quite independent of each other, but yet forming an exquisite whole, like lovely flowers enhanced in beauty by being bound in a wreath. Besides these (sung in two divisions), Stockhausen gave us a couple of the less known songs of Schubert: "*An die Leyer,*" and "*Waldesnacht;*" less effective than many of the more familiar ones, but rendered attractive by the excellent rendering.

You will not wonder that I was among the first to secure tickets for a second concert of these artists, which was to take place a week later. My disappointment was great when Mme. Schumann's accident made it impossible for her to appear; but further sorrows awaited me. A Frau v. Bronsart was announced as substitute, and, in Beethoven's last Sonata, did neither the composition nor herself justice, for in some smaller pieces she appeared to much better advantage. Stockhausen was advertised to sing six of the "*Schwanengesang*" songs and "*Der Harfner*" by Schubert, and Beethoven's song, "To the distant Beloved." The first he accomplished; but only the Serenade to my thorough satisfaction; the others lost either by transposition or by his not being in good voice. He commenced his second number, the ballad, in a very ineffective manner, and in the midst of it stopped suddenly, exclaiming, "A sudden hoarseness!" This was so entirely unexpected, that the audience seemed quite stunned. His fellow artists used all their persuasive powers to induce him at least to make the attempt to sing again, but in vain. Frau von Bronsart played her remaining number; a young man who had acted as accompanist, volunteered the information that it would be utterly impossible for Herr Stockhausen to sing any more, and the audience, the greater part of whom had paid a Thaler and a half, none less than a Thaler for their tickets, were left to find their way home, and swallow their disappointment as best they might. Not a word of excuse was offered, no proposal made to refund the money for the tickets. I must say that the public took the matter very meekly; whatever indignation there was, was not loudly expressed. In America, Herr Stockhausen would have been hissed under similar circumstances, or made to feel the displeasure of the audience in some way. The papers came out very severely subsequently, and a card appeared from him, in which, in a very haughty tone, he expressed his willingness to indemnify his hearers by another concert, as soon as his engagements in Hamburg, etc., would permit; but, to this date, nothing further has been heard about the matter, except that those present that evening have been requested to send in their names and the numbers of their tickets. To do the gentleman justice, however, I must say that he has been really ill or at least unable to sing for part of the time since, so that he could not fulfil an engagement of long standing with the "Gesellschaft der Musikfreunde" here.

Of two concerts of the Dom-chor that have taken place since I last wrote, I give you the programmes, to show how exceedingly interesting they are, not only through the marvellous singing of the choir, but also through the great variety of the music they produce, both in point of style and date. I doubt if their equal can be found anywhere in the musical world of the present time. The programme of the first was this:

1 Crucifixus [8 parts]..... Lotti, [1700].
2 Chorus for men's voices..... Vittoria, [1580].
3 Chorale [Sopr. Alt. 2 Ten. Basso]..... Eccard [1600].
4 Motet. [double chorus]..... J. S. Bach.
5 Aria, "Liebster Jesu"..... Bach.
Fräulein Decker.
6 130 Psalm..... Gluck.
7 Offertorium..... Mich. Haydn.
8 Aria, "Dignare Dominum."..... Hasse.
9 Kyrie [2 Sop. Alt. Ten. Basso]..... F. Schneider.
10 42 Psalm [8 parts]..... Mendelssohn.

Of these the first two numbers and the last were the most beautiful—particularly the *Crucifixus* of Lotti, which seemed like a revelation. Fr. Decker has a remarkably sweet voice, without much force but peculiarly suited to the style of music which she sang. In the second concert the following was the programme:

1 Agnus Dei..... Palestrina.
2 Motet..... H. Schütz.
3 Motet [double chorus]..... J. Christ. Bach.
4 Aria, (Tenor with chorus) from the St. Matthew Passion. J. Seb. Bach.
Herr Rudolph Otto.
5 Motet..... Homilius.
6 Chorus from Esther..... Handel.
7 Ave Verum..... Mozart.
8 Ree and Aria from Samson..... Handel.
Herr Otto.
9 Graduale..... Nicolai.
10 Chorus..... Mendelssohn.

To my great disappointment I was prevented from attending this concert, but from all accounts, it was quite equal, if not superior, to the other.

"The Gesellchaft der Musikfreunde," a society called into life by HERR VON BUELOW, and, since his departure for Munich, carried on by Herr HANS VON BRONSART, has continued its series of concerts, which have, on the whole, been very attractive. The

performances consist of compositions both new and old for orchestra and chorus, as well as both vocal and instrumental solos. At the last concert were given Berlioz's "Flight into Egypt," a Psalm by Liszt, an Aria from *Lohengrin*, and Beethoven's Ninth Symphony:—a juxtaposition of the "Future" and the "Past" in which, in my humble opinion, the former suffered considerably by the contrast, notwithstanding that the performance of the Symphony left much room for improvement.

In the Opera, several novelties have been brought out: "The Star of Turan," by Richard Wuerst, and "Catharina Cornaro," by Lachner. Both are favorably criticized, but appear to present nothing extraordinary. I had the pleasure of hearing a very beautiful performance of *Figaro* not long ago, with the three principal female parts excellently filled. Frl. De Ahna, a beautiful woman, with a pure, sweet, mezzo-soprano, looked and sang the part of the Countess superbly; Susanna was charmingly rendered by Frau Harriers-Wippern, who, as some one aptly remarked, "sings like a nightingale," and Lucca as the page, was quite bewitching, and made the part much more important than it really is, by her beautiful voice and singing. The male parts were well filled by old stand-bys of the Berlin opera, Krause and Salomon; as were also the minor parts, so that the ensemble was excellent, and the whole performance thoroughly enjoyable.

For some weeks past Mlle. Desiree Artot has been singing here in French and Italian operas, such as *L' Ambassadrice*, *Le Domino Noir*, the *Barber*, *La Traviata*, etc. I have not yet been able to hear her, but her singing and acting are generally praised, though her voice is said to be rather worn. *Faust* is one of the standing pieces of the repertoire, with alternately Harriers-Wippern and Lucca as Margaret; and recently the *Huguenots* was revived, with Lucca as Valentine, which is pronounced her best part.

Once only, since I have been in Berlin, has Wagner-Jachmann re-appeared in Opera, and that in a part the right to which, in leaving the operatic stage, she reserved for herself—that of *Orpheus*. Of course, I did not miss hearing it, and I doubt whether she would have impressed me much more deeply in her palmiest days. Through long care and rest, her voice had regained much of its old quality, and, with the exception of a few middle notes, was fully equal to the part. And her acting, her whole appearance, were grand beyond description! Every *pose*, every motion was classical, the play of her features marvellous, and her singing so full of soul! The first lament and the "*Che faro*," how inexpressibly touching and beautiful her rendering of them! And the whole of the music! Words cannot give an idea of it. The parts of Venus and Euridice, I regret to say, were poorly filled, but the orchestra and choruses were good, and Wagner could make one forget all the rest. She frequently appears in the drama, and in some parts is said to be superb, particularly so in Goethe's *Iphigenie*, for which part she must look exceedingly well. M.

Music in London.

The season for Philharmonic Concerts and Italian Opera has not yet come; but there has been the usual London wealth of oratorios, chamber music, Crystal Palace concerts, English opera, &c., &c.

The most interesting record is that of the "Monday Popular Concerts," which since the middle of January have gone on weekly, with programmes of the choicest music, rendered by the best of artists. The string quartet party (Messrs. Strauss, Ries, Webb and Paque) have played quartets by Beethoven, in E flat, No. 10, and in B flat, Op. 18; by Mendelssohn in E flat, Op. 12, and by Haydn, in C, Op. 23; also Mozart's Quintet in A (with clarinet), and in G minor; and Spohr's in G, No. 1. Other concerted pieces have been: Mozart's *Divertimento* for string quartet and two horns; the Septets by Beethoven and by Hummel; Beethoven's *Serenade* for violin, viola and 'cello.

The pianists have been Herr Pauer, who played Mozart's C-minor Fantasia and Sonata, and in Mendelsohn's early Quartet; Herr Charles Hallé, who played Becthoven's Sonata in C, Op. 53, his Pastoral Sonata in D, his Sonata in G with violin, and in Hummel's E flat Trio; and Mme. Arabella Goddard, who played for the first time, and on three successive evenings, Dussek's Sonata called "*Invocation*," which the *Musical World* thinks comes the nearest of all other Sonatas to Beethoven's ideal; Beethoven's last Sonata (Op. 111); the "Kreutzer" do. with Strauss, Hummel's Septet and Mendelssohn's D-minor Trio.

Herr Strauss has played Tartini's violin Sonata, "*Didone abbandonata*;" Sims Reeves has sung *Adelaida*, with Arabella Goddard accompanying; and Louisa Pyne and others have sung songs classical and popular.

One of these concerts was purely a Beethoven feast.

The next concert, March 6, was marked by the return of the great violinist, Joachim, who led the quartets—Beethoven in C, op. 59, and Haydn in G, op. 64,—and with Hallé, played a Sonata-duo in E minor by Mozart. The Quartets must have gained also by the return of the most classical of violoncellists, Sig. Piatti, to his old post. "Never," says Davison, "has the grandest of the 'Rosoumowsky' quartets been played with more effect." The same critic remarks that, "like all who appreciate genuine art, Herr Joachim has a strong predilection for 'Papa Haydn,' and we believe would lead any one of the 83 quartets with enthusiasm." Mr. Hallé played also at this concert Schubert's very long, but very interesting, Sonata in B flat (op. 140). Miss Banks sang songs by Mendelssohn.

Oratorios.—The Sacred Harmonic Society have performed this season: Spohr's "Last Judgment," the "Hymn of Praise," "Elijah," and "Israel in Egypt"—the last with Sims Reeves.—The national Choral Society (Mr. Martin's Choir), have sung the "Creation" and "Judas Maccabæus," with Sims Reeves, chorus and orchestra amounting to 700 persons. The rehearsals for the Great Handel Festival in June are in progress under Costa.

Dwight's Journal of Music.

BOSTON, APRIL 1, 1865.

Concerts.

Mr. Otto Dresel's new series of eight concerts of piano-forte music began last Saturday afternoon, when Chickering's Hall was filled with the most appreciative of Boston audiences. Mr. Dresel's programmes are so excellent, made up so exclusively of things choice and rare, the truest poetry of music, and the several numbers so artistically arranged with reference to natural sequence, mutual relief and contrast, giving the whole concert the unity as it were of a Symphony, that it must be interesting to have them all placed on record. Indeed no other musician among us has his tact in programme-making; with him the programme is a work of art; in each of them you feel a fine poetic instinct, the nicest sense of musical relationship, and a remarkably wide acquaintance with the really valuable music written for the piano. This time the selection was as follows:

32 Variations, op. 36.....Beethoven.
Fugue, C minor [from the "Well-tempered Clavichord," No. 2, Part I].....J. S. Bach.
Fantasie, op. 17, [last movement].....Rob. Schumann.
Barcarolle, op. 60.....Chopin.

Sonata, C major, op. 53. Allegro, Adagio quasi Introduzione, Rondo.....Beethoven.
Fugue, F minor, ["Well-tempered Clavichord, No. 12, Part II].....J. S. Bach.
Fantasie, op. 49.....Chopin.
Prelude D flat.....Chopin.
Presto Scherzando.....Mendelssohn.

Beethoven was a great master of the art of variation writing and was very fond of it. Many movements in his Sonatas and Symphonies are simply subjects reproduced, developed, through a series of variations, whether they bear the name or not; for instance, the Andante of the C-minor Symphony. But with him variation is not the trivial, mechanical proceeding to which the common virtuosos have accustomed us; it is no mere breaking up of chords into arpeggios, no torturing of an air into breathless runs and skips, bedizening it with senseless curls and filigree, merely to show off execution. Beethoven's variation is, in the fullest sense of the term, *development*—a vital process of creation, whereby latent meaning, beauties, wonders, are unfolded out of some seemingly little germ-thought or subject. You forget all about the ingenuity, the science, in the poetic inspiration of the thing; you go on sounding all the depths and heights of feeling; you meet continually new forms, new moods, of beauty and of power; for he has taken you into a wonder palace through this little door of a theme, where you wander on as by fate unlocking chamber after chamber which concealed new wonders. Beethoven was not alone in this power; all the great composers have had more or less of it; and he, like them, has often exercised it in a small way, upon Bagatelles and lighter Variations, and sometimes in a serious and great way. Thus, he composed in the latter part of his life a set of 33 *Variations on a Waltz by Diabelli*, a work of formidable length and difficulty, and really one of the most remarkable and characteristic products of his genius. J. S. Bach's piano works contain an Aria (original and very beautiful, with all its quaint old manner), with 30 Variations, in every form of canon, and yet such as will reward the poetic sense of one who will really study them. Then, too, there are the "*Variations Serieuses*" of Mendelssohn, which have been heard in our concert rooms, and rank among his best piano works. All these, and more things of the kind, it would be very instructive to hear from Mr. Dresel; but the best of audiences is made up to a small extent of students. In larger works, Sonatas, &c., if not in Variations so called, he will give us abundant illustration of Beethoven's mastery in this art.

The "32 Variations on a Theme in C-minor" were a revelation to most of that audience. He seems to have made the theme for the variations, or found it with the variations in it. It is but a single strain of eight bars, a spasmodic, fiery succession of chords and phrases, quite a little storm of harmony; and the variations, which flow, or rather fly, right on without break or pause, observing always the same exact length, and essentially the same chords in each measure, seem to exhaust all its passional phases. At first it grows more melodic in a simply graceful arpeggio treatment; another begins so, but ends so mystically that you marvel what next. Some of the variations are subdued and soothing; some are tender, some are fiery, even angry; some full

of hope, some of despair; some murmur low and mystical; for a time, in the middle of the journey, they enter the sunshine of the major mode; and the whole flight has been so swift, so uninterrupted, that you hardly believe it when you find yourself set down upon the earth again; nor have the swiftly passing novelties distracted or dissipated you, for you feel that you have and hold them virtually all with you in the unmistakable impression of the same ground tones that have been ringing their own changes all the while.

Without pause there then followed the little C-minor Fugue of Bach, which, like the other one in F minor, is one of those fairy-like, poetic little plays of fancy, in which Bach's contrapuntal art sometimes hides itself; they are sure to please, when played so exquisitely as they were. Again without pause, came the Fantasia by Schumann, which seemed only a deeper, richer, broader unfolding of the same poetic journey. How full of soul and warmth the earnest, rich tones sounded, under that vital touch, marking each note with the right accent! and how well the player was seconded by the sympathetic, full tone of that Chickering Grand! The most wonderful of *Barcaroles* is that of Chopin, a rare accession to our fund of musical impressions. The water seems so cool and deep; the broad tone-masses mirror and suggest so much; the motion is so free and buoyant, and at times so energetic and possessed. Sometimes the melodic figure is so limpid, it reflects the dimple of the water, and your fingers play with the liquid element.

The Sonata, op. 53, dedicated to Count Waldstein, has not before been played in public here, that we are aware. If is as different from any other Sonata of Beethoven, as any play of Shakespeare's is different from another. Marx places only two of the thirty-two Sonatas beyond it in point of difficulty of execution. It is essentially romantic in its tone, rateer than sentimental or impassioned. The rustling pianissimo deep down in the bass, with which it opens, excites strange expectation, and the rushing crescendo passages seem to bear you away on strong wings, somewhat rudely, to regions of enchantment. You are surprised to find how soon you are in a new element; how the key is changed and ever changing; soon far away from the original C, and in fact very seldom in it; already in the second subject you are in E, marvelling at a delicious flow of fresh, rich, magical chords, which is repeated in variation as it deserves to be, and again you are caught up in the same irresistible mysterious manner and are transported to still new wonders. It seems a sort of German *Mährchen*; in the Rondo you can think of nothing but fairy fêtes and dances; as unlike as possible to Mendelssohn's fairies, these are full as fascinating and poetic, and probably less soon cloying. The single page of Adagio, serving as introduction to the Rondo, is of most rare beauty; one of those soulful, profound reveries, in which a moment is a whole life. Mr. Dresel interpreted the Sonata, both technically and imaginatively, with such fine mastery that it held all listeners spell-bound.

This afternoon Mr. Dresel will play two of the latest Sonatas of Beethoven, neither of which has before found its way into our concert rooms.

Mr. J. C. D. Parker's singing Club again treated their friends, last Tuesday evening, at Chickering's, to a feast of choruses (with solos), and part-songs, admirably selected and admirably sung. His choir of nearly forty voices, all fresh, musical and telling, have been trained to excellent ensemble and they all sing *con amore*. The concert opened with Mendelssohn's *Lauda Sion*, one of his latest compositions, which was sung in a very singable English version. The choruses, full of grandeur and dramatic power, came out nobly; the two soprano solos were simply, sweetly, clearly sung by a pure soprano voice, and the quartet was beautiful. A brace of part-songs followed: "Autumn Song" by Gade, and "Vale of Rest" by Mendelssohn, both sung to a charm. Then came Schubert's Psalm: "The Lord is my Shepherd," for four female voices, a right refreshing thing to have revived again. Then the wonderful Prisoners' Chorus from *Fidelio*, in which the male voices were very effective, the voluminous deep bass of one of the gentlemen supplying a grand sixteen-foot ground tone (to speak in organ dialect). Two more charming part-songs: "Water Lily" by Gade, and Heine's "The sea hath its pearls," set by Mr. Parker; and then the concert closed with selections from *St. Paul*: the soprano aria, "Jerusalem," sung by Miss Houston in her best style; the chorus, "How lovely are the Messengers;" the alto recitative and air, "But the Lord is mindful," so truthfully and nobly sung, and with such substantial, rich tone, by by Mrs. Cary, that it had to be repeated; and finally the startling, splendid chorus, "Rise up! arise and shine!" and the Chorale, "Sleepers, wake!" It is a privilege to listen to such amateur singing as that; how much greater privilege to take a part in it!

The Orchestral Union has excellent audiences of late for its Afternoon Concerts, and it labors well to deserve them. Last week, Mendelssohn's "Scotch" Symphony was played again, besides the Overture to *La Gazza Ladra*, Beethoven's Turkish March, &c. This week we had Bennett's genial and poetic "Naiads" Overture; a new Concert Waltz by Strauss, called "*Morgenblätter*"; one of the smaller Symphonies of Mozart, in D, consisting of Allegro, Andante, and Finale Allegro, delightful indeed to hear; the favorite *Nocturne* from the "Midsummer Night's Dream" music; and Liszt's *Les Preludes*, in which there is always something to learn and something to relish from its fine traits of instrumentation, although the ideas sound common.

Mlle. De Katow, Mr. Wehli, and party, left us last week, after giving four or five more concerts in different halls: one at Chickering's, one at the Boston Theatre ("Sacred"), and finally one at the Melodeon. This last was on the whole the most interesting. The Russian *violoncelliste* continued to charm by her generous and noble manner, and by the real feeling and delicacy with which she wooed simple airs and *cantabile* passages from the strings; her execution in *bravura* is quite limited, and the *forzando* strokes of her bow are often answered by a pigmy, stringy apology for *tone*. It is a pity, too, that she will waste the real musical feeling which she evidently has upon so many trashy compositions.

Mr. Wehli confined himself mostly to show pieces, operatic fantasias, &c., of his own putting together; varying the programme now and then by a waltz of Chopin, or a "Song without Words" by Mendelssohn, of which his rendering was facile, clear, and elegant, to be sure, but in no wise remarkable except for that perfection of manipulation which he has been running all his life to overtake; whether it is more than a shadow in his grasp, the public have as yet no opportunity to know. Taste (in the external sense), quiet ease in the overcoming of difficulties, refinement, we can give his playing credit for; not depth of feeling, not a spark of genius, nor any profound inward sympathy with genius. The most remarkable and most interesting as well as amazingly difficult of his fantasia pieces, was the last one he played, on themes from the *Huguenots*; the effort elicited immense applause.

The Musical Festival of the Handel and Haydn Society, to celebrate their 50th anniversary, will be inaugurated on Tuesday morning, the 22d of May, probably with the "Hymn of Praise" and an orchestral Symphony, and close on the following Sunday evening with the "Messiah." The chorus will be augmented to some 700 voices, and the grand orchestra, including the principal members of the Philharmonic orchestra in New York, will number at least 80 instruments. There will be four oratorios ("Israel in Egypt," "Elijah," "Creation" and "Messiah"), and four grand orchestra concerts, so distributed between mornings and evenings as to leave fair chances for rehearsal, the chart whereof will be announced in due season. The Society are in treaty with some of the world's great solo singers; but even should they fail in this, there will be no lack of resources. And we take it everybody, at that time, will be in the humor of great and continued choral jubilation.

The "Life of Mendelsohn," from the German of Lampadius, translated by the Rev. W. L. Gage, is just published by Frederick Leypoldt, New York and Philadelphia, and is for sale here by Urbino and at all the bookstores. It is a most attractive little volume, of 270 pages, in the tasteful style which has distinguished Leypoldt's publications, and indeed is a fit companion volume to his edition of Mendelssohn's delightful Letters. It should be read in connection with the Letters, and for that purpose it was greatly needed, to supply many a connecting link and furnish outward unity and background; for *inwardly*, essentially, we have the man's life in his music and his letters. Lampadius, a clergyman in Leipzig, was an enthusiastic friend and admirer of Mendelssohn. He wrote this brief and yet quite circumstantial narrative of him, within a year after his death, and entitled it "A Memorial, for his Friends." It has not, on the musical side of it, all the critical accuracy and discrimination of a musician, and it appeared before the time had come for a final, satisfactory biography, such as we may expect in the indefinite future at the hands of the son or some other relative of the great composer. But is by far the fullest account of him that has yet appeared, and it is full of data with regard to his compositions and his activity as conductor, performer, founder and professor of the Leipzig school, his relations with the King of Prussia, with all the artists of his time, and all the relations of his many-sided life. With the Letters for illustration, it will be impossible for any musical person to read it without interest. Mr. Gage has given a *bonâ fide* translation of all that is essential in the original, and has furthermore enriched the volume with personal sketches and reminiscences of Mendelssohn by Chorley, Benedict, Rellstab and others. No book (except the Letters,) tells so much about its subject as this little volume.

The musical Philadelphians have made a vigorous subscription to draw Mr. Otto Dresel thither for a few piano-forte concerts. He will probably gratify them in the latter part of the month, and we wish them joy of it.

Farmington, Conn.—The annual feasts of Classical Chamber music at Mrs. Porter's Young Ladies' School, with Mr. Klauser, their music teacher, for presiding genius, the choicest programmes, the best artists from New York or Boston for interpreters, and the young ladies aforesaid for audience, are getting to be famous. The persistency of the thing speaks well for it. The programmes of the Soirée and Matinée of the 8th and 9th inst. are headed "Sixteenth Season, the Twenty-third and Twenty-

fourth Concert." This time the artists were our Mendelssohn Quintette Club, with Mr. J. C. D. PARKER as pianist; and these were the selections;

Quintet in C, Op 20..... Beethoven.
Capriccio in B minor, Piano with Quintet Accompaniment
Mendelssohn.
Fantasie for Clarinet..... T. Ryan.
Meditation on Bach's First Prelude—Violin Obligato,
Gounod.
Canzonetta from Quartet in E flat, Op. 13, and Song without words, No. 4, 5th Book..... Mendelssohn.
Arranged for Quintet.
Quintet for Piano and Strings in E flat, Op. 44.
R. Schumann.

Quintet.—No. 2. in B flat..... Mendelssohn.
Andante and Rondo from the Piano Sonate "Le Retour à Paris"..... Dussek.
Saltarella for Violin..... Alard.
Sonate for Piano and Violoncello in A minor, Op. 69.
Beethoven.
Larghetto and Tema Con Variazoni from the Clarinet Quintet in A, Op. 108..... Mozart.

MRS. ADELINA MOTTE, formerly Miss Washburn, of this city, and one of the best of our native singers, has joined Grover's German Opera company, and has been singing in Washington and elsewhere very successfully, as Siebel in *Faust*, among other characters. In a concert between the acts of *Stradella*, she sang a Cavatina from *Semiramide*, of which one of the local papers says:

An audience which has just been enjoying the singers and the orchestra of the German Opera Troupe would naturally be reluctant to listen to any singing to the simple accompaniment of a piano, but Mrs. Adelina Motte fairly took the audience by storm by her clear and sweet voice and her brilliant execution. She was enthusiastically encored.

VIRGINIA WHITING LORINI. The rumor of the death of this prima donna is confirmed. She died at Santiago de Cuba, Feb. 28th, of hemorrhage. Madame Lorini was the daughter of Mr. Whiting, a well-known comedian, for many years connected with the Tremont Theatre. She was educated at the Boston public schools, and was highly esteemed by all the young ladies of her acquaintance. As an artist she enjoyed a wide reputation, and was always welcomed to the concert room or lyric stage, wherever she appeared. Some fifteen years ago she sang at Castle Garden, New York, and elsewhere, and a few years later went to Europe, where she studied faithfully, and soon won an enviable position as a lyric artist and as a vocalist of the best school and method. Her voice was a pure high soprano, trained with careful skill, and reminded one of Laborde. Though not a great lyric actress, says the N.Y. Evening Post, Madame Lorini has played such tragic parts as *Norma* and *Lucrezia* with much acceptation. Obliging and courteous, managers always liked to have so kindly and efficient a prima donna in their troupe. During the past summer and fall Madame Lorini travelled through the West; and a few months ago went, as prima donna of Mr. De Vivo's opera troupe, to the West Indies, expecting to return to New York in April.—*Transcript.*

During our stay in Berlin, in the winter of 1860-61, Mme. Lorini was the sole prima donna soprano of the Italian troupe whose performances alternated with the German at the royal opera house. There, all that winter, in the Italian nights, she sustained the leading soprano roles, sharing the honors with the then new and admirable contralto, Trebelli, in such Rossini operas as *Semiramide, Tancredi, Matilda di Shabran*, &c. The New York *Weekly Review* says of her:

In Paris, London, Vienna, Milan, Berlin, Barcelona, and all the capitals and important cities of Europe, Madame Lorini sang with success, her beautiful voice and admirable method being universally admired and extolled by the most exacting critics and audiences. In South America she was immensely successful; in Havana the hard-to-please *habitués* of the Tacon were enthusiastic in her praise. In New York, in Philadelphia, Boston, Washington, and in all the larger Western cities, this American artiste was exceedingly popular.

Aside from her rare musical talent, Madame Lorini possessed a degree of cultivation seldom met with in any country. She was a most accomplished linguist, speaking some five or six languages perfectly. Having traveled so extensively, her knowledge of the world was indeed unusual, and rendered her a most interesting and charming companion. She was generous to a fault, kind and courteous to all, endearing herself to her fellow artists by invariable good humor and an ever readiness to confer a favor or render assistance. Managerial interests never suffered from her caprices or whims. As modest as she was talented, Madame Lorini would undertake any *role* to oblige an Impressario, and in this country, where operatic enterprises are so precarious, she rendered incalculable services to different managements. Her repertoire was immense—she knew forty or fifty operas, was ready at a moment's notice to sing any *role* a soprano is ever called upon to undertake, and did this with a kindness and good humor rare in any profession.

POUGHKEEPSIE, N. Y. A concert, in aid of the "Ladies' Relief Association," was given on Feb. 28th, by the ladies of Cottage Hill Seminary (Rev. G. T. Rider, Rector), of quite a classical character. The programme included a Quintet by Beethoven, the Octet by Mendelssohn (arranged for piano, four hands, and strings), a Quartet by Haydn, a violin solo from a Concerto by David, played by Mr. Apelles, who, with other members of the West Point band, made up the quintet of strings; also vocal pieces from Bellini, Neukomm, Kücken and Bishop.

MLLE. HELENE DE KATOW.—The *Play Bill* furnishes a short biographical sketch of the lady violoncellist, of which this is the principal portion;

She is the granddaughter of Prince de Potkin Minister of the Emperor Nicholas, who was exiled with his son, the father of this lady. The latter changed his name and assumed that of Katowitk, the name of an ancestral estate in Poland. Mlle. de Katow's title is the Countess Polowna Potkin.

She was born in Riga, Russia, but at an early age went with her parents, who were exiled for political reasons to Paris. It was at Elsas, and at the age of eleven years, that she took her first music lesson from Brant, the nephew of the celebrated Carl Maria von Weber, and received instruction also in French literature from Massé, the well known author. Devoted enthusiastically to the study of art, Mlle. de Katow was able in March, 1860, to make her first appearance before an audience in the Hôtel-de-Ville, Paris, for Société des Beaux-Arts. After the concert, at which she was the principal attraction, and where her success was marked, she was honored with a diploma of membership, signed by all the members of the society. Her services on this occasion were gratuitous, the concert being for the benefit of the poor. Nevertheless, she was rewarded with a handsome present—a violoncello and bow inlaid with precious stones. Encouraged by the favor which she had thus obtained, she subsequently gave a grand concert at the Salle Herz, assisted by several of the musical celebrities of Paris.

Mlle. de Katow, at an earlier period had played at the Exposition in Brussels. After her performance the Duc de Brabant presented her with a magnificent diamond brooch, as a token of his esteem; and Servais, the great master of the violoncello, was so surprised at her genius and technical ability that he at once offered her his professional assistance. Ever desirous of an opportunity of improving herself, she entered the Conservatoire, and for two years devoted herself exclusively to study. At the end of the second year she received the first prize, although amongst her competitors were pupils who had been already five years in the establishment. The piece performed at the Distribution wns "Le Désir," by Servais, and on the occasion the Duchess of Brabant, who had taken much interest in the young artist, decorated her with the Golden Medal of King Leopold, and placed on her brow a crown of laurel. It was during her stay in the Belgian capital that she became acquainted with Victor Hugo, who was then engaged in writing "Les Misérables"—or that portion at least which describes so wonderfully the great days of Waterloo. He would frequently request Mlle. de Katow to play for him, and would even indicate the mood to which his literary labors required to be attuned. In recompense for her kindness the distinguished author, on leaving for his island home, presented her with the first copy of his immortal work, with these words inscribed on the first leaf:—

"Hommage au beau et charmant talent de Mlle. Helene Katow.—Un admirateur enthousiastique,
"VICTOR HUGO."

From the period we have indicated to the present time Mlle. de Katow has performed almost incessantly in public, and with unvarying success. At Berlin, after a brilliant series of concerts she had the honor to be appointed virtuoso to King Frederick William. She was also made honorary member of several Philharmonic societies—associations that are not prodigal of their favors.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Der Deutschman's Philosophy. *John Schmidt.* 30
One of the funniest of funny songs. We may not like honest John's philosophy, but we cannot help being amused at it. Singers should be careful to observe the direction as to the tempo, "Let um go preddy vast!"

The Orphan's Prayer. O speak gently to me now. *H. W. Luther.* 30
A plaintive song with chorus. Melodious and easy.

What joy thus to know. (Tua grazia, O Dio.) "La Forza de Destino," by *Verdi.* 30
Verdi's new opera has been given in New York, and will, probably, be heard, ere long, in our principal cities and towns. The above is one of the favorite songs.

Father of all, whose circling arm. *T. Bissell.* 30
An excellent hymn, by J. S. Adams, with appropriate music.

O fly to her I love. *F. Abt.* 30
Many persons have an idea that German songs are of a dark, mysterious character, pleasing only to those who like music minor, sad, and bordering on the discordant. This is true but to a limited extent. Most of the *best* songs are bright and cheerful, and as adapted to the popular ear as others. The above song is sweet and melodious.

Our Grandfather's days. *Tony Pastor.* 30
Tony here carries out his pastor-al character by admonishing us of the degeneracy of the present days as compared with old times. That is not so, but the discourse is just as funny for not being true. Very pretty tune.

Instrumental.

Parting. (Scheiden Waltzer.) *E. Weissenborn.* 60
One of the prettiest sets of waltzes that has been published. The music is at once elegant and brilliant. Of moderate difficulty.

The Wanderer. By Schubert. Transcribed by *B. Richards.* 40
This is one of the best of "Songs without words" and, for merit, is above the average of Richards' usually excellent transcriptions.

La Chateleine. Valse de Salon. *E. Ketterer.* 75
A piece of medium difficulty, and excellent, both for practice and performance.

Union League March. *A. Birgfield.* 30

New Year's Grand March. *R. L. Salem.* 30
Two pretty pieces by good composers.

Books.

MERRY CHIMES; A new Juvenile Music Book, containing Elementary Instructions, Attractive Exercises, and several hundred popular songs. By *L. O. Emerson*, Author of the "Golden Wreath," "Harp of Judah," &c. 50
Those who glance at the crowded index page of this book, will agree that there is no stinting in the number of songs. A large proportion of them are new, and there is an attractive character of brightness in the words and melodies. The reputation of the "Golden Wreath" will probably secure to its successor an extensive sale, but it is believed that the merits of the new work are sufficient to render it an equal favorite with the other.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHERRYUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....''Tannhäuser''
CHORUS OF PRIESTS.....''Magic Flute''
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....'' Compte Ory''
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood''
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,--Five Volumes,	**$4.00**
Vocal Parts,--Four Volumes,	**3.00**
A Single Vocal Part,--One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

For Thorough Instruction in Vocal Music.

Use Bassini's Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars. Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4 00 Mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

NEW BOOK OF CHORUSES.

THE CHORUS WREATH; A collection of SACRED and SECULAR Choruses from Oratorios, Operas and Popular Glee and Chorus Books; designed as a Standard Book for Choirs, Musical Societies, Conventions and Schools, and containing all of the most desirable Pieces for Private Practice and Public Performance. 1 vol. 12 mo , pp, 232. Boards, Price $1.50. On receipt of which copies will be mailed, post-paid. Oliver Ditson & Co., Publishers, 277 Washington Street.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects-that we do not hesitate to recommend it to teachers and vocal, lists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete, ...	$4 00
Abridged, ...	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

---

LOUIS KOHLER'S

PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
" 128.	New School in Velocity. Book 1.	1.75
" "	New School in Velocity. Book 2.	1.75
" 112.	Special Studies. Book 1.	1.50
" "	Special Studies, Book 2.	1.50

Published by Oliver Ditson & Co., 277 Washington Street

Smith, Nixon & Ditson's

HALL,

S. W. Cor. Clark and Washington Streets,

(COURT HOUSE SQUARE,)

CHICAGO, ILLINOIS,

Will be ready for occupancy about September 15th, 1864.

In offering to the public a new

Concert and Lecture Room,

we do so in full confidence that it will be the finest in all respects in the North West.

ITS SITUATION

is the best and most central in the city.

FOR CONVENIENCE AND SAFETY

it cannot be surpassed. Strictly a ground floor room; with a main entrance 20 feet wide, and exits to three different streets, with all doors of exit either sliding or opening outwardly; with a rising floor, making all seats equally eligible, the seats being roomy cane-seat arm-chairs; and with fine dressing-rooms on a level with the stage, we think both audience and performers will find their comfort and safety fully secured.

ITS ACCOUSTIC PROPERTIES

AND

VENTILATION

will, we think, prove entirely satisfactory. The stage being set in a semi-elliptical alcove; all the corners of the room, both at the ceiling and other points, being finished in curves; with no breaks in the walls, all openings both for light and ventilation being either in the ceiling or near the floor, and every means to secure free circulation of air being adopted that has been suggested to us by our experience in the different HALLS built by us in Cincinnati, will, we trust, secure success in these important particulars.

OCCUPANCY.

Being strictly

AN AUDIENCE-ROOM,

from which the seats will never be removed, while but little of the floor is level, it will not be suited to balls, fairs, or other amusements of that nature; but will be rented for

CONCERTS, LECTURES,

And all respectable

ENTERTAINMENTS

For seated audiences.

For Further particulars apply to

OLIVER DITSON & Co., Boston,

STEINWAY & SONS, New York.

Or Address

SMITH & NIXON,

Chicago, Illinois.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

JOHN E. GOULD.

MUSIC AND PIANO FORTE DEALER,

632 CHESTNUT STREET, PHILADELPHIA.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 503

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, prnig Street near the corner of Broadway, NEW YORK. 367

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma)..... 25
" War Chorus (Guerra! Guerra!)..... 25

SONNAMBULA. Phantom Chorus (A fosco cielo).. 30
" Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva)..... 25

LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini)..... 25
" Chorus of Sbirri, Men's Voices..... 25

TRAVIATA. Drinking Chorus (Libiamo)..... 25
" Gipsy Chorus (Noi siamo Zingarelle).... 25
" Matador Chorus (Di Madride) Men's voices..... 25
" Bacchanalian Chorus (Largo al quadrupede)..... 25

ERNANI. All welcome the Bowl (Evviva!) Men's voices..... 25
" Exultation (Exultiamo)..... 25
" O Charlemagne (O sommo Carlo)..... 30

MARTHA. Why those gloomy clouds (Tu piu vaga). Female voices..... 25
" Market Chorus (Accorrete, giovinette!)... 25
" Nancy see them eye us (Nancy, guarda), Quartet..... 25
" This is your future dwelling (Siam giunte), Quartet..... 25
" Spinning Quartet..... 25
" Huntresses' Chorus, Female voices..... 25

TROVATORE. Anvil Chorus (Vedi! le fosche notturne)..... 25
" Now let the trumpet(Squilli echeggi) Men's voices..... 25
" Miserere..... 30

LUCIA. Search ye well (Percorrete le spiagge), Men's voices..... 25
" Bridal Chorus (Per te immenso giubilo)..... 25
" Instant Vengeance (Chi mi frena!, Sestettino.. 25
" Ah, happy day (D'immenso giubilo)..... 25
" This unhappy, fatal marriage (Fur le nozze).. 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,
277 Washington Street.

Instruction Books and Music
FOR THE CABINET ORGAN, MELODEON,
AND
Instruments of a Similar Class.

Zundel's Melodeon Instructor. Containing the Elements of Music, Progressive Finger Exercises, and a large collection of Choice Music. $2 50.

New Method for the Melodeon. Containing in addition to Lessons and Exercises, a collection of Popular Songs, Psalm and Hymn Tunes, $1 50.

Carhart's Melodeon. Elementary and Progressive Studies, with Choice Vocal and Instrumental Music. $1.50.

American School for the Melodeon. $1 50.

Model Melodeon Instructor, $1.50.

Winner's Perfect Guide for the Melodeon. Designed as a Self-Instructor, with Choice Music. 75.

Melodeon without a Master. By E. L. White, 75.

Woodbury's Melodeon Instructor, 75.

Green and White's Melodeon Instructor, 75.

Howe's Seraphine and Melodeon Instructor, 50.

The Seraphine. A collection of Music for the Melodeon, Seraphine and Reed Organ.

Sent post-paid, on receipt of price. **Oliver Ditson & Co.,** Publishers, 277 Washington Street, Boston.

NEW MUSIC—"CHARLESTON IS OURS," a soul-stirring song with chorus, sung with immense applause by Mrs. Mietzke and the Amateur Musical Society of North Granville Ladies' Seminary, at the celebration of Washington's birthday. Dedicated to Sherman's heroic army; music by Prof Meitzke; price 30 cents. "A HOME ON THE MOUNTAIN," a spirited Ballad, by Mrs. E. A. Parkhurst. This is one of the best productions of this eminent composer; price 35 cents, mailed free. HORACE WATERS, Publisher, 481 Broadway, New York. 626

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske. 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe, 30. WHEN YOU AND I WERE SOLDIER BOYS. James G Clark. 30 THE SOLDIER LAY ON THE TENTED FIELD (Soldier's Dream). H. S. Thompson, 30. THE STRIPES AND THE STARS. Hutchinson Family. 30. UNION AND LIBERTY FOREVER. W. O. Perkins. 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. ON GUARD TO-NIGHT. W. O. Fiske. 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife.) T. Barker. 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. B. Covert. 30. THE UNION SOLDIER'S BATTLE SONG. R. Culver. 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W. Turner, 30. THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30 GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge. 30 The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

ELI, AN ORATORIO.

First performed at the Musical Festival, Birmingham, Eng. in 1855. The WORDS selected and written by WM. BARTHOLOMEW. The MUSIC composed by MICHAEL COSTA. A fine edition of this standard work, uniform with Ditson & Co's popular editions of "The Messiah" and "The Creation," has just been published. Price. In cloth $2.50; boards $2.00; paper $1.75. Mailed, post-paid, on receipt of price. **Oliver Ditson & Co., Publishers,** 277 Washington St., Boston.

MR. DAUM begs to announce to his friends, that he has so far recovered from his recent illness, as to resume Teaching. Address at 34 Chauncy St., or at O. Ditson & Co's.

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.

New Collection of Music for Schools.
THE HAPPY HOUR,
A SELECTION OF
SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts. **Czerny's Letters to a Young Lady.** 60 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

HANDBOOK OF MUSICAL GEMS!
THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

WINNER'S PERFECT GUIDES,
CONTAINING
Easy Lessons, Pleasing Exercises and Choice Music.

For the **Flute.** 75. **Violin.** 75. **Guitar,** 75. **Piano,** 75. **Melodeon,** 75. **Accordeon,** 75. **Fife.** 75. **Clarionet,** 75. **Flageolet,** 75. Sent by mail postpaid, on receipt of price. **Oliver Ditson & Co.,** Publishers. 277 Washington Street, Boston.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postiudios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE MOST POPULAR BOOK
of
PIANOFORTE INSTRUCTION
RICHARDSON'S NEW METHOD,
Having a regular sale of
Twenty-five Thousand Copies a Year.

It is superior in excellence to all other "Methods," and THE BOOK THAT EVERY PUPIL NEEDS for the acquirement of a thorough knowledge of Pianoforte playing. It is adapted to all Grades of Tuition, from the Rudimental Studies of the youngest, to the Studies and exercises of Advanced Pupils. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "New Method." Price $3.75. Mailed, post-paid to any address. Sold by all Music Dealers.

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 627. BOSTON, SATURDAY, APRIL 15, 1865. VOL. XXV. No. 2.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
FRANKLIN, CORNER HAWLEY ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—By a Soprano Singer, a situation in a Quartette Choir in Boston or vicinity. Best of references given. Address H. care of Oliver Ditson & Co., Boston.
627-29

THE NATIONAL STATUE
VIRGINIA DARE.
By Louise Lander.
OPEN DAY AND EVENING.
Is now on exhibition at Room No. 7, Studio Building, Tremont Street. From 9 A.M. until 7 P.M. Tickets 25 cents. Packages of 5 Tickets, $1.00. 626-7

QUEEN ZENOBIA.
The announcement of the *final* withdrawal from Public view, of this magnificent work by
HARRIET HOSMER,
upon the close of its Exhibition in Boston, has called forth earnest expressions of regret and remonstrance from all parts of the country; but to the friends of the artist and others, lovers of art, who have requested of us, its exhibition at Philadelphia, Baltimore, Chicago, St Louis and elsewhere, we would say, the decision is *imperative*, and admits of no change; the Statue will go to the Private Gallery of the owner in New York, as soon as the arrangements are completed for its reception.
Twenty-five Thousand Visitors
have paid homage to the Queen, and to give greater facilities to those wishing to see the Marble within the short time it remains with us, we will open the Gallery one additional Evening in the Week, until its departure.—The hours of Exhibition will be, daily from 8 A.M. to 6 P.M. and Wednesday and Saturday EVENINGS until 9 o'clock
CHILDS AND JENKS, Gallery of Art.

SIXTY LESSONS
FOR
TWO GUITARS,
For the use of Beginners.
BY J. KUFFNER.
Op. 168.
PRICE $1,75.
OLIVER DITSON & CO., Publishers, 277 Washington Street.

BALL-ROOM BOOKS.
Howe's Ball Room Hand Book containing 300 Dances, with Illustrations. Explanations and Calls. 50 cts. Etiquette of the Ball Room, containing 50 sets of Cotillons, Fancy Dances, &c., with full instructions. 25 cts. Ball Room Prompter, containing Calls for the Changes and Figures to all the principal Dances, 12 cts. Sent by mail, post paid, Oliver Ditson & Co., Publishers 277 Washington Street.

Music Books for Children.
Golden Wreath (over 200,000 sold) 45. Nightingale New and Attractive, 45. New York Normal Song Book, containing an oratorio founded on incidents of '76, 38. Exercise Song Book. Songs with exercises illustrating the trades. 20. May Festival, an oratorio the most pleasing to children of any ever published, and easily brought out, 15. The following are the best books for Sabbath Schools. Golden Harp, by Emerson. 25; Cherub, by Johnson, 25; Youthful Voices, by Lang, 38. OLIVER DITSON & CO., Publishers, 277 Washington Street.

NEW GLEE BOOK
Published This Day.
THE
EXCELSIOR GLEE BOOK,
A Collection of the best Glees, Choruses, and Operatic Gems For Mixed Voices
Being the Secular Portion of the "Chorus Wreath."
PRICE ONE DOLLAR.
OLIVER DITSON & CO., Publishers, 277 Washington Street.

Now Ready
THE
NEW JUVENILE MUSIC BOOK.
By the Author of the "Golden Wreath," "Harp of Judah," &c.
MERRY CHIMES,
CONTAINING
ELEMENTARY INSTRUCTIONS,
ATTRACTIVE EXERCISES,
AND
Several Hundred Popular Songs,
THIS NEW BOOK, will be found
SUPERIOR TO ALL SIMILAR WORKS,
in many points essential to its Success as a popular Instruction Book in Vocal Music and Collection of Melodies for the Young.
The Elementary Department contains
Just those Peculiar Elements,
THAT
Attract & Retain the Attention of Children.
The Songs are not old and time-worn—sung through a dozen books—but,
NEW AND SPARKLING,
ADAPTED TO ALL OCCASIONS,
AND
ALIVE WITH THE SPIRIT OF THE TIMES.
A large number of these have been written expressly for this work.
The Melodies are equally good, fresh and attractive, and, though comprising a few which though old will on account of their popularity be looked for in a book of the kind, include, also, very many
Compositions never Before Published
AND
Not to be Found in any other Book.
All who have examined the proofs of the "Merry Chimes," agree in awarding to it unequalified praise, and predict for it
A SUCCESS
Beyond that of any Similar Publication.
PRICE, 50 cents a copy—$5.00 a Dozen.
Specimen Pages containing several choice pieces will be sent immediately to any one on application.
Oliver Ditson & Co., Publishers,
277 Washington Street.

New Music for April.

VOCAL.

O fly to her I love. Song	*Abt.*	30
In patient love. Serenade	*W. Davenport.*	30
We'll soon be marching home	*J. Harrison.*	30
I heard a wee bird singing. Song	*G. Linley.*	30
Lay him low. Dirge for a soldier	*C. C. Stearns.*	30
Banting. Comic song	*Howard Paul.*	30
Betty Sands; a sequel to "Johnny Sands."		30
Home and friends. Song	*Abt.*	30
You'll not be long away, be sure. Song and chorus	*J. H. McNaughton.*	30
O speak gently to me now. (Orphan's prayer.) Song	*R. W. Luther.*	30
I dream of home and loved ones	*J. W. Turner.*	30
What joy thus to know. (Tua grazia, O Dio.) "La Forza del Destino."		30
Te Deum Laudamus, in B♭	*C. C. Stearns.*	1.00
My Sister dear, remember me. Song. Words by Hon. E. Everett	*Lesta Vere.*	30
It is the miller's daughter. Song	*J.F.Rudolphsen.*	30
Many a time and oft. Song	*J. Duggan.*	30
He's coming to me. Song	*E. Mack.*	30
The arrow and the song	*Balfe.*	40
Love me, darling. Song	*O. E. Dodge.*	30
My heart is light. Song	*Anguera.*	30

INSTRUMENTAL.

Schubert's Serenade. Transcription.	*B. Richards.*	50
Thou art so near, and yet so far. Piano and violin		30
Bright star of hope. For piano and violin		30
Ravelin Waltz	*H. H. A. Cameron.*	30
March of the Medes and Persians	*R. Nordman.*	30
Polonaise in C. Op. 40	*Chopin.*	30
La Chateleine. Valse de Salon	*E. Ketterer.*	75
Scheiden Waltzer. (Parting.)	*Ernst Weissenborn.*	60
Wanderer, by Schubert. Transcribed.	*B. Richards.*	40
Union leagne march	*C. Birgfeld.*	30
New Year's grand march	*R. L. Salem.*	30
Rappelle toi. Bagatelle de salon	*G. Forbes.*	30
Russian polka, as a rondo	*F. Beyer.*	30
God bless the Prince of Wales. Transcription.	*B. Richards.*	50
I Puritani. For violin and piano. Fantasia.	*Allard.*	75

Books.

THE HAPPY HOUR. A collection of Duets, Trios and Choruses, for the use of Grammar schools. By *J. B. Sharland*, Teacher of music in the Boston Public Schools. 25

MERRY CHIMES. Juvenile Music Book, containing elementary instructions, attractive exercises, and several hundred popular songs. By *L. O. Emerson*. Author of "Golden Wreath." 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments.

Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs w In structions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO,
613 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339. Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 16 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING,
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence,.....No. 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
No. 1, Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co s. or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

W. EUGENE THAYER,
Teacher of Organ, Piano and Musical Theory.
Address at Oliver Ditson & Co's., or Chickering & Sons.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or

EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

LOW-PRICED PIANO-FORTE BOOKS, containing Instruction, Exercises and Choice Music.
Model School for Piano. $1.50. Winner's Perfect Guide for the Piano. Designed to impart a knowledge of Piano Playing without the aid of a teacher. 75. The Child's First Book for the Piano, 75. Piano without a Master, 75. Howe's Piano, 50. Woodbury's Piano. 50,—each containing, in addition to instructions a choice collection of music. Mailed post-paid. Oliver Ditson & Co., Publishers. 277 Washington St., Boston.

MASON & HAMLIN'S



CABINET ORGANS.

For families, churches and schools. Recognized by the musical profession as greatly superior to harmoniums, melodeons and all other small organs. [See our illustrated Catalogue for explicit testimony to their superiority from a majority of the most eminent organists in America.]

CAUTION TO PURCHASERS.—The great reputation of our Cabinet Organs and the extensive demand for them have induced dealers, in some cases, to advertise quite different instruments as Cabinet Organs, and in others to represent to purchasers that harmoniums and other reed organs are the same thing. This is not true.

The excellencies of our Cabinet Organs, which have given them their high reputation, are the result not merely of the superiority of their workmanship, but also in a large measure of essential differences of construction, which, being patented, cannot be used by other makers. From these arise their better quality and volume of tone, and capacity for expression. Every Cabinet Organ has upon its name board, in full, the words "MASON & HAMLIN CABINET ORGAN."

WAREROOMS:—274 Washington street, Boston, and 7 Mercer street, New York.

O. DITSON & CO., 277 Washington street, have these instruments to rent.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

"THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

NEW SONG BOOKS.

Ossian's Harp. A collection of Comic and Sentimental Songs, composed by Ossian E Dodge. (Words and Music) 25 cts, **Shilling Song Book, No. 3,** containing New and Popular Songs that have appeared since the publication of Nos. 1 and 2. many of which are not to be found in any other collection, 12 cts.

Sent post-paid, by OLIVER DITSON & CO., Publishers, 277 Washington Street.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

Dwight's Journal of Music.

WHOLE NO. 627. BOSTON, SATURDAY, APRIL 15, 1865. VOL. XXV. No. 2.

Beethoven and the Various Editions of his Works.

BY OTTO JAHN.

[Continued from page 3.]

The *Thematic Catalogue of all the published Works of Ludwig van Beethoven* (Leipsic, 1851), if somewhat attentively examined, will alone be sufficient to convey an idea of the extent of a collective edition, as well as of the manifold difficulties to be overcome. Of a truth, the task of carrying out such an edition requires means and vigor, no less than prudence and strength of will, in no ordinary degree. In November, 1861, when the firm of Breitkopf and Härtel issued the advertisement and prospectus of the first complete edition, authorized everywhere, of the works of Ludwig van Beethoven, the public were justified in expecting a publication in every respect well-prepared and promising to prove a certain success; at present, when after the lapse of fully two years, nearly the whole of the toilsome journey has been performed, a somewhat more minute examination of what was promised and what has been effected enables us to see clearly the highly gratifying results which have been obtained, by means of this edition, for the musical public.

That this edition is one which can be distinguished as "authorized everywhere," is a fact that may be regarded as one which concerns the publisher more than it interests the public. The latter do not generally inquire into the former's right, because they consider themselves justified in assuming it as a matter of course; but however confused people's ideas may be about the system of piracy—which, in the case of music at the present day we hear actually extolled as a patriotic and meritorious act, as it once was in the case of books—it yet will be satisfactory to every person not to have his interest in a grand and important enterprise diminished by any doubts as to the just basis of it. The difficulties—and it is but fair that we should take this into consideration—were, it is true, considerably increased by the fact that, in the first instance, an agreement had to be concluded with a large number of publishers. Even a person not intimately acquainted with the wonderfully intricate circumstances connected with the publishing laws, and not aware how, at various times and in various places, they have become rather more complicated than the contrary,need only cast a glance over the numerous publishers of Beethoven's works, as exhibited in the *Thematic Catalogue*, to perceive that it is frequently a matter of difficulty to know where the right of publication really exists. It certainly needed no slight amount of investigation and negotiation, as well as a great deal of accommodating spirit,to satisfy all claims, and we have reason to rejoice that it has been possible—and it is especially difficult to do such a thing in Germany—to obtain for a great enterprise of general interest, not to be carried out without compromise, the adhesion of so many individuals concerned, each of them exercising sovereign power in his own sphere.

The question of *completeness* is naturally of the greatest importance. Appended to the prospectus is a list of those compositions which, having been already published, are available for, and will accordingly be included in the new edition. This list displays in four-and-twenty series a stately row of two hundred and sixty pieces, some of considerable importance. Whatever is to be added in the way of unpublished works is, at present, a matter for more searching investigation and for negotiation. One thing,however, may be asserted with all certainty, namely, that all Beethoven's unpublished compositions put together constitute but a small number compared to those already known, and moreover, that among them there are only a few of such importance for their publication possibly to add any essentially new and original traits to the already complete picture of the great master. That this is the reverse to what is the case with the old masters, whose unpublished works greatly predominate over their published, is a fact that ought not to astonish us. It was a consequence of Beethoven's nature as an artist as well as of his position that, on the one hand, he did not write as much as they did, and it resulted, on the other, as a matter of course, from his position towards the public and the extension given to the music-trade, that whatever he did write was at once engraved. It may, indeed, be asserted without hesitation that the compositions which distinguish Beethoven as a composer, and form the basis of his position with the public,were given to the world during his lifetime.

The most important of Beethoven's yet unpublished works, and one which has justly been included in the catalogue ascertain to appear with the published ones, is *Ungarns erster Wolthäter, Hungary's first Benefactor* (King Stephen), an inductory piece, with chorus, by Kotzebue. It was produced, with *Die Ruinen von Athen*, at the opening of the new theatre in Pesth, on the 9th February, 1812. The overture alone subsequently became known; the beautiful choruses, several of which were for male voices, and a long and interesting melo-dramatic scene, afford fresh proofs of Beethoven's mastery in dramatic characterization, by means of especially original dramatic coloring,a mastery so astoundingly prominent in *Die Ruinen von Athen* also. In the autumn of 1822, when the music to *Die Ruinen von Athen* was performed with new words, by C. Meisl, at the inauguration of the Theatre in the Josephstadt,Beethoven composed, in addition to an overture, which was printed at the time, and has since become very well-known (Op. 124), a grand "Chorus with Ballet," never published. Another chorus, too, "Ihr weisen Gründer, composed in the autumn of 1814, for a patriotic drama, has never been published.

There exists also, for orchestra, a fine "Interlude," in the style of a march, very characteristically treated, and evidently intended for some particular piece, perhaps Kuffner's tragedy of *Tarpeia*, for which Beethoven composed the "Triumphal March," already engraved.

There are a number of dances and marches, most of the last composed on various occasions, in Baden, at the request of the Arch-Duke Anton; but they are of little importance.

Very remakable, however, are three pieces composed for a patriotic drama,*Leonore Prohaska*, laid in the time of the War of Deliverance. They consist of a chorus of soldiers, a romance, and a melo-drama with harmonica accompaniment, unfortunately, like the rest, extremely short.

Of little importance, on the other hand,are certain occasional pieces: a "Marriage Song" for Gianastasio del Rio, of January, 1819, and, of an earlier date, a very merry "Italian Cantata," with pianoforte accompaniment, for the birthday of his doctor, Malfatti, as well as a "Farewell Cantata," for three male voices, in honor of a friend, Herr Tuscher, a *Magistratsrath*. Their publication would simply prove, what is already so well known, that Beethoven was not happy as a writer of occasional pieces, in so far as the mere absolute occasion did not suffice either to inspire him, or render his task an easy one. It is worthy of notice that for these pieces, not very edifying either in purport, form or extent, he put down a mass of plans and sketches, just as for his great works. On the other hand, it is characteristic that the beautiful and deeply feeling "Elegischer Gesang" (Op. 118),in honor of the "transfigured wife of his respected friend, Pasqualati," was written at the same time, the year 1814, as the above occasional pieces, from which it differs, however, so much because when Beethoven composed it his heart was in his work.

Belonging to a somewhat later period is another series of short compositions, which, also, are interesting. The revival of *Fidelio*, in the year 1814, once more excited Beethoven's inclination to write operas. It is an error to suppose that the unfavorable reception of his first opera had so annoyed him that he had definitely renounced working for the stage. On the contrary, very soon afterwards, as well as still later, he drew out, on several occasions, more or less serious plans for operas, the subject for the libretto being settled more than once. At first, Treitschke's *Romulus* was to come next to *Fidelio*, but, in the meanwhile, Beethoven conceived the notion of writing an Italian opera. To prepare for the task, he determined to begin by rendering himself thoroughly acquainted with the spirit and manner of Italian poetry and music, and by going through a course of training, which should teach him how to restrict his style to the most innocent simplicity of musical expression, and to what might easily be sung. For this purpose, he borrowed on the 26th July,1814, Metastasio's Works, and set a series of that author's graceful strophes, as they struck him in perusal, for two, three, or four voices, without accompaniment. Most of them he set several times. These little songs, which are concise in form, and of which a considerable number were thrown off, display a pervading plainness and simplicity of which we could hardly have believed Beethoven capable; we should, too, despite many original and charming turns occurring in these same songs, which are based more especially on pleasing melody, have some difficulty in recognizing Beethoven. But it is this very fact that endows them with a peculiar interest. Belonging to this period is, also, the grand Trio "Tremate" (Op. 116), not performed in public until the year 1824. This Trio, grandly planned and carried out, produces, it is true, a very different impression to the Canzonets mentioned above, but, if we place it side by side with the aria: "Ah, Perfido," composed in the year 1796, we shall feel the difference between the time when Beethoven,in all good faith, employed Italian forms as the natural vehicle of expression for definite passions, and that when he used them as artistic means for bringing about certain effects.

Two grand Italian vocal pieces, one, an air: "Primo amore piacer del ciel,' and a duet: "Nei giorni tuoi felici," of the existence of which we have certain testimony, have been mislaid, and, up to now, not discovered again.

Beethoven, as is well known, was induced by Thomson to arrange Scotch and Irish melodies with accompaniment for pianoforte, violin and violoncello. He took so much interest in the task that he displayed great zeal in arranging the national melodies of other countries also in the same manner. Of these only a comparatively small number have been published, either in England or Germany: but more than 150 of them thus arranged have been collected through the instrumentality of Herr Franz Espagne, who traced them out with great industry.

We have now, probably, given a complete enumeration of all Beethoven's published compositions, belonging to the period of his maturity, when he was that Beethoven whom the whole world knows and appreciates; how few are there still left for the gleaners, in comparison to those we possess! There is, moreover, a number, also

not very great, of youthful works by Beethoven, before he had reached his prime, and which, for reasons easily understood, have never been engraved.

In a little note book, used by Beethoven on his journey from Bonn to Vienna, as well as in that capital during the next few years, there is the following touching entry in his hand :—

"Courage ! despite of all bodily infirmities, my mind shall reign supreme !—Five-and twenty years are reached ; this year must decide the complete man."

And this year did decide ; with the Trios, published in 1795, the complete man stood before the world, the man who, during the whole of his artistic career, proved that his mind reigned supreme over all the infirmities of his body. So perfect does the composer appear in this Opus I., with such certainty does he proceed, his own way, with each new work, that we entirely lose sight of the question how he became what he was. That it was not till the age of five-and-twenty that Beethoven first appeared in the character of a composer, and that, in Bonn and Vienna, he must have studied much and made many essays, is a circumstance which, seemingly, has not, as a rule, been taken into consideration ; at any rate, it is a striking fact, that, in the case of such an artist above all others, youthful works and the development of the composer's powers have formed the subject of so little research.

Such youthful works certainly exist. Three Sonatas for Pianoforte, with an affected dedication to the Elector Maximilian Friedrich, a dedication subsequently highly distasteful to Beethoven, were published in 1786 ; there appeared at the same time, also, Variations on a march by Dressler, and, in Bossler's *Anthology*, a small Rondo for Pianoforte, as well as a Song. There were subsequently printed, having been found among the papers he left, three Quartets for Pianoforte and stringed instruments, composed as far back as the year 1785 ; a Sonata and Variations, written for his fair youthful friend at Bonn, Eleonore von Breuning ; while among the first Songs published by himself, there are some few that date from the time of his residence in that town. Have these works, which, of course, all find a place in the collective edition, weakened, perhaps, the interest for his early productions ? This would not be really astonishing, for we scarcely find in them,even here and there, signs of the later Beethoven. They rather create astonishment that such great things could have followed such beginnings, than enable us to perceive the germs from which those great things could be developed.

But many other youthful productions, of various kinds, some dating from Bonn, and some from the first Vienna period, exist in manuscript. Among them is a complete orchestral score of a *Knight's Ballet (Ritterballet)*, containing a march, German vocal pieces, a Hunting Song, a Love Song, a Drinking Song, and a German Dance, composed probably by Beethoven in honor of his great patron, Count Waldstein, who, on the 17th June, 1788, "was dubbed a knight of the German Order, with the usual solemnities, by the Elector of Cologne, as Grand and German Master," and who, then in Bonn, was believed to be the composer of the ballet. There is, moreover a bass air from *Claudine von Villabella*, "Mit Mädeln sich vertragen," composed,probably,as an interpolated piece. in full score. In later years, Beethoven was not disinclined to publish this air, as well as, it appears, Metastasios's cantata ; *La Tempesta*, which he had composed, in the form of a regular *scena* and aria for soprano with a quartet accompaniment, as an exercise, probably under Salieri's direction, and the score of which is also in existence. In addition to several songs, there are some few curiosities, such, for instance, as a "two-part Fugue, composed by Ludwig van Beethoven at the age of eleven ;" a Sonata for Mandoline ; a duet for Two Flutes; a Duet for Tenor and Violoncello,with the facetious heading : "Duet with two *obbligato* eye-glasses ;" a Sonata for the Piano-forte and Flute ; a Romance for the Pianoforte, Flute, and Bassoon ; Variations for two Oboes and the English Horn, on "La ci darem la Mano," and several other pieces. Then there is a tolerably large number of sketches, rough plans, and uncompleted fragments of an early period, some of them more interesting and instructive than the completed works of his youth, but, as a matter of course, not at all adapted for publication in a collective edition.

How much of these youthful productions, completed, it is true, but never published, should be included in an edition of his collected works is a question on which opinions will differ. There will not be wanting persons who would desire to exclude everything not belonging to the mature master, everything, at least, which might lower his reputation among the unitiated, or obscure that picture of him which is present to us all. On the other side, some will insist on the greatest possible completeness of all that was written and preserved by Beethoven, and in addition to the satisfaction of our æsthetic feelings by rich and perfect creations, desire to see satisfied our historical interest for such works as are calculated, at least in some degree, to characterize the progress and improvement of his powers. Practically,it will, in all probability, not be possible to avoid a compromise, if only because it is a question whether all the youthful productions known to exist can be obtained for publication. At all events, it is an advantage for the undertaking, that, supposing it possible and practicable to incorporate every hitherto unpublished piece in the new edition, the number of such pieces is not so considerable, in comparison to those already printed, as sensibly to impede the task of carrying out the whole ; on the other hand, if it be necessary for the publishers to limit themselves to a moderate selection from the unprinted works,it is an advantage that the artistically historical importance of the new edition as a collective edition cannot be called into question by such a course. This is the case,because apart from works, mentioned above, which must not be the omitted from a collective edition, if only out of respect for the name of thegreat master, because they date from the time when he was exercising his full powers, the rest will satisfy our just curiosity chiefly by the fact that they may be inspected, though they do not afford any explanation we may desire of serious questions concerning the gradual development of the composer's mind.

Apart from the music to *König Stephan*, and the hitherto unpublished Cadences which Beethoven himself added to his pianoforte Concertos, and which are now printed as an appendix to them, the published works will, as a matter of course, appear in unconditional completeness. The list accompanying the prospectus will scarcely suffer any sensible augmentation or rectification.even should zealous collectors find much that is rare and new, though of course not in the way of great works. It is seldom there can be a question of the genuineness of what should be received into the new edition ; Beethoven's strongly marked individuality afford us so well defined a standard, that no attempt to introduce anything spurious would have a chance of success. Two or three trifles, published under Beethoven's name, but without either internal or external evidence of their authenticity, and not generally acknowledged or extensively circulated, have, therefore, not found a place in the new edition.

The *Arrangements* are, perhaps, the only compositions offering any difficulties. Of course, I do not mean those, which, as piano-forte selections or arrangements for four hands, are intended to adapt to the executive capacity of amateurs music they could not otherwise perform, but those which, from being thoroughly recast to suit different instruments from those for which they were at first written, lay claim to be original, or, at least, independent compositions, and which, therefore, if authentic, can emanate from the composer alone. Beethoven energetically protested, on repeated occasions, against what may be assumed to be the wilful deception of offering arrangements, by no matter whom, of his compositions as original works, and none such have any right to be included in a collective edition of what he wrote. But Beethoven himself was the author of some arrangements of the kind ; following the example set by Mozart, out of an Octet for Wind-Instruments (Op. 103), subsequently published by him as such, he formed and published a Quintet for Stringed instruments (Op. 4) ; he arranged his Second Symphony (Op. 36) and likewise the well-known Septet (Op. 20) as a Pianoforte Trio, (Op. 38), considering the last good enough to be dedicated to his medical man, Schmid, after a serious illness ; he worked up into a Pianoforte Quartet the Quintet for Pianoforte and Wind Instruments (Op. 16), and into a Quartet for Stringed Instruments a Pianoforte Sonata. He re-wrote, moreover, his Violin Concerto as a Pianoforte Concerto. Such of these versions as can be proved, beyond a doubt, to have emanated from Beethoven have a right to a place among his collected works, and many of them justify this by an original interest of their own. But on this point there are still doubts ; it is not proved that we really possess all the arrangements notoriously written by Beethoven himself, nor has it been determined, with perfect certainty, how far those which we do possess are really authentic.

(To be Continued.)

Spohr's Autobiography.

[From the Orchestra.]

The greater portion of this work is a reprint of concert bills, puffs in the newspapers, descriptions of places written in imitation of Murray's Hand-books. It professes to be the life of a man who spent his days in the orchestra. He had a happy time of it, for in the closing scene he says "he had enjoyed to exhaustion all that life could give ; his music was more loved and esteemed than he ever hoped for, and now he wished to die, as he could no longer be doing." His ruling passion through life was that of a wife who could accompany a *pot-pourri* for the violin, and admire her husband's compositions. At the age of 22 he marries such a woman, who after passing nearly 30 years in incessant hard work as wife, mother, governess, harpist, pianiste, passes away, and is succeeded by another, "with whom," says Spohr, "I felt unspeakably happy, and lived again in my accustomed domestic manner, for she took the same lively interest in my works as my departed wife had done." But she was a better player, and suggested "many new things in piano accompaniment, which I had not previously known." He had a weakness for playing duets : liked being described in the *plural* as "the artist couple," and conducts "my Lord's Prayer," led to the orchestra treading on roses, decorated with laurel, and a huge plaster of Paris bust before him "crowned with laurel, and on which were the words 'LOUIS SPOHR' in gigantic letters composed of roses and laurel artistically interwoven." A strong contrast this to the *"miser et pauper sum,"* and the *"comœdia finita est"* of Beethoven. But then Spohr could record that Neukomm's choruses were fine, and that he was greatly gratified by the Chevalier's fugues ; the "Sacred Psalmody" of Westminster Abbey was "like the voices of angels from the realms of bliss," a psalmody only exceeded on earth by the "heavenly music" variously interspersed in the service of the Norwich Cathedral, where "the choir, robed in white, with their tender tones made an irresistible impression," and where he heard "music and execution so perfect" that "I could scarcely imagine a finer worship of the Deity in heaven itself." And then follows an account of how Spohr and his wife passed through the spacious nave,"the masses of people arrayed on either side to permit their passage looking at Spohr *as something wonderful*."

Beethoven, it may be surmised, did not like Spohr's music; he heard the *"Faust,"* supped with the composer, but not a word could be got out of him about *"Faust"* or Spohr as composer. Spohr in return did not altogether like Beethoven. The Symphony in C minor was not a "classical whole," its first theme "wanting in dignity," the *adagio* "wearisome," the *trio* "much too rough," the concluding movement "unmeaning noise." Beethoven's 9th symphony Spohr could not "relish." The first three themes are "worse than all the eight previous symphonies," the fourth theme "monstrous and tasteless," "trivial beyond conception." In fact Beethoven *"was wanting in æsthetical feeling and in a sense of the beautiful."* For a long time the Jupiter Symphony of Mozart was a failure with Louis Spohr ; the four themes of the finale could not be heard by even a practised ear But in this he lived "to be convinced of his error." Spohr is enchanted however with Richard Wagner. *"The Flying Dutchman"* is an opera writ-

ten "with true inspiration," "a great deal of the fanciful," "a noble conception," good for singing" and "full of new effects." "Wagner," he says, "is the most gifted of all our dramatic composers of the present time." "His aspirations are noble." Of the "*Tannhauser*" Spohr writes, "there is much that is new and beautiful in the opera, but much that is distressing to the ear," and at times a "downright horrifying noise." He confesses however to have become reconciled to "unnatural modulations," and moralizing on this fact observes, "It is astonishing what the human ear will by degrees become accustomed to." Relishing "*The Flying Dutchman*," and disapproving of the 9th Symphony of Beethoven is a singular state of mind for a musician ; but what may not be expected from a man who described the choir in Westminster Abbey as "the heavenly music of angels," and the dissenting service in Norwich Cathedral as equal to "the worship of the Deity in heaven itself?" Brunswick must be a strange place, Cassel one still more strange, and Protestant music among the Germans a marvel. Although delighted with the chants and choruses in Norwich Cathedral, Spohr "was not altogether quite pleased" with Mendelssohn's "*Paul*." "It was too much in the style of Handel." He forgot his first oratorio, which he confesses contained huge slices out of the "*Creation*" and the *Zauberflöte*." The courtly Jew paid off the huge Brunswicker. He professed himself delighted with Spohr's new "*Potpourri*," and its *staccato* passage : "Play it again, my dear Spohr," "Begin it once more." "Let us have another repeat ;" then turning to his sister, says, "See, this is the famous *Spohr-ish staccato ;* no violinist can play this like him." And in this way Louis Spohr forgot his disappointment in the "*St. Paul*," and made himself happy in *encores* of his *Potpourri* in E major, and Mendelssohn's eyes flashed, and the corners of his mouth quivered, and he did not pull out his handkerchief, nor did he gnaw it or swallow it, seething that he was trotting out this harmonical leviathan of humanity in one of what the composer terms "his humoristic passages."

Spohr commends Cherubini, who still had his defects. The *Paternoster* has a finale which is absolutely *profane*. His masses exhibit bad example, and a theatrical style ; such music cannot be enjoyed without forgetfulness of place, scene and subject. The style is "extremely digressive and annoying." In return, Cherubini says to Spohr, "Your music in its form and style is so new to me that I cannot follow it properly," nor would he hear a second quartet before he had heard the first three times. He did the same with the second quartet, which, however, he liked better, remarking of the *adagio*, "it is the finest I ever heard." The Viennese critics were not so patient or urbane. Mosel, reviewing Spohr's Quartet in G, remarked : "this eternal re-chewing of the theme in every voice and key is to me just as if one had given an order to a stupid servant that he cannot understand, and which one is obliged to repeat to him again and again in every possible shape of expression. The composer appears to have considered his auditors in the same light as the stupid servant." Spohr was not the man to stand this patiently. Mosel had himself written and published, and Spohr retorted, "prodigal in side thrusts at "*Salem*," and the censorship had to forbid the editor any further discussions on the "*Quartet*" and "*Salem*."

We must now say a few words of Spohr as a musician. Spohr was a composer, rather than a *creator* of music. Early in life he wrote music, to play it, and it was so much large finger music. Always conducting his orchestra, his music was original only in mechanism. Always at home in the bosom of his family, an honest German Protestant, his music has one strong color. It has been called *melancholy*, Spohr thought it not only lively, but humorous. He began too late in his church music, and had no recollections of childhood to help him in this school. He was never more than a concert musician.

Who taught Spohr ? He commenced as a boy to learn the Violin of Defour, a Frenchman, from whom he passed to Kunisch of Brunswick, then to Maucourt, then to Ferdinand Eck, who at once convinced his pupil that he was without a bow-hand, and unable to play three bars with respectability. The pupil next hears Rode, and makes him his model, practising his compositions, and adopting all he could see of his "captivating style of playing." From this time Spohr taught himself. As a composer, Spohr must be called self-taught. When a boy he received some lessons in counterpoint from Hartung of Brunswick, but the old man becoming an invalid, the lessons were brought to a close. "These," says Spohr, "were the only lessons in theory that I ever had." Fortunately, there was no doctor Rinck, to turn him into vinegar, no Schnyder von Wartensee to teach him how to write the ugliest music the world has ever seen, no Dr. Marx to prove that everything was wrong, and there was no rule for right. At Hamburg, our hero falls in love with a Fräulein Lutgens, but his fever is held in hand by Herr Lutgens's incessant lectures on "the resolution and combination of sounds." He writes a concerto, but confesses he did not understand "how to work a piece." Still his "*tutti's*" satisfied him, some even surpassing his expectations. "He tried" opera, "but found he was wholly wanting in the practice and experience requisite for that kind of composition," notwithstanding he put his opera "upon a par with those of Mozart." He tried "song composition ;" in this he failed, and succeeded no better with the instrumental quartet than with the song. In the *adagio* "he worried the motivo to death," and confesses his "scientific interweaving became monotonous." In the second opera, he admits the forms were Mozart, the designs Mozart ; but, in no wise appalled, he commences his oratorio. Here he found he was "too deficient in counterpoint and fugue ;" so he borrows Marpurg from a pupil, writes "half a dozen fugues according to his instructions," and, the last being "very successful," resumes and completes the oratorio. He then writes a mass, but finds he has used "too great an abundance of modulations and difficult chords in succession." As a preparatory to his second oratorio, he again studied "counterpoint and the ecclesiastical style," and now felt convinced "he had found the proper style for that kind of work." Such is Spohr's own account of his musical education. It is plain he made himself what he was *by incessant practice, hearing all the best artists, reading all the best scores, and writing daily under all circumstances.*

* * * * * * * * * *

Spohr worked from a corner of the Mozart-field. He could not, and did not, take in the whole, for he saw only a corner. Spohr, therefore, put a limit upon that which was already limited. As *quantity of tone* was his first thought, every voice and instrument was weighed, and put into its best place. Purity of harmony was his next thought ; and on this he insists greatly throughout his diary. He is for the most part pure ; and wrong only where he mistakes his sound, misled by his notation, and the distance he made on his violin. His third point is truth in feeling and expression, which includes his great *forte*, light and shade. His first desire mechanized his phrase, and kept him in a straight jacket. True, the jacket is beautiful, always exquisite in shape, gorgeous in color, but the shape is always the same, the color never varies, and we turn sick gazing upon such harmonical perfection. It is soon seen he has only a corner to move about in ; he has some "artful dodges," but then, they are nothing more than art, and the understanding soon grasps "the effect," and ceases to interest itself in the matter. The feeling and expression are charming, but this wears out, and a strong desire arises to move the composer out of his corner, and place him in the centre of the great system.

His school on the Violin has died with him. His school in composition died before him. He had himself exhausted its resources.

The New Chicago Opera House.

PLANS FOR THE OPERATIC SEASON.

[Correspondence of the Evening Post].

CHICAGO, April 2, 1865.

Our fashionable public are all in a state of decided excitement about the new opera-house and the forthcoming operatic season. The edifice is built entirely by Mr. Crosby, a young man who has suddenly made a magnificent fortune in business, and who devotes a large share of it to the cause of art.

CROSBY'S OPERA HOUSE.

The new edifice, which is one of the most elegant and commodious opera houses in the world, is situated in Washington Street, midway between Randolph and Madison Streets and State and Dearborn Sts.—the very centre of the fashionable part of the city, and easily accessible by street railways. The style of the exterior is modern French, with dormer windows in the roof, and was designed by Mr. Volk, the well-known sculptor. It is four stories high, and is faced with Athens marble. The centre of the front, for a width of twenty-three feet, projects in a semi-circular form—a feature which also exists in the new theatres of Antwerp and Mayence.

THE ENTRANCE.

The grand entrance is of marble, seventeen feet wide by twenty-five high. The spandrils are elaborately carved and crowned with tasteful medallion cornices, surmounted by a parapet containing pedestals for four statues of the Muses, from the chisel of Mr. Volk.

The lower part of the building will be devoted to music and confectionery stores ; and in the second story there will be accommodations for artists' studios.

THE OPERA-HOUSE.

The auditorium and stage occupy the entire rear of the building, and cover eighty-six feet wide by one hundred and fifty feet in depth, and sixty feet from parquet to ceiling. Access to the auditorium is gained through the opening in the centre of the front, up a flight of stairs with quaint carvings on either side, then through the corridor or passage above mentioned and three large door-openings. In connection with this corridor are two spacious rooms, with apartments for the toilet and wardrobe of visitors. The means of egress are ample, not only through the doors for ingress, but also through openings prepared specially for that purpose, and leading into State Street.

THE AUDITORIUM.

is eighty-six feet wide by ninety feet in depth, and is divided as follows : First, the orchestra, parquet, and the dress circle on the main floor. Second, the balcony circle, with private boxes in the centre and open sofa seats. Third, the family circle. The orchestra is ten feet wide by thirty-six feet in length. The parquet and parquet dress circle are composed of sofas made of solid black walnut, and a number of orchestra chairs of large dimensions and of unusual elegance and comfort, occupy the front. The balcony circle is marked by its division into fifty-six private boxes near the centre of the house ; these are furnished with elegant carpets and chairs. The balcony and family circles are supported by light iron columns with ornamented capitals, whence spring finely carved brackets, supporting the extended balcony. These brackets are carved with grotesque faces and quaint devices of various kinds. The main cornice of the auditorium is supported from the walls by projecting corbels, ornamented with carved mouldings and medallions. The ceiling is panelled with heavy ribs, diverging from the central dome, which is also panelled and ornamented with rich cornices.

THE PROSCENIUM.

The ceiling over the proscenium is formed of a single large panel, on which is frescoed an Aurora, copied from the original fresco of Guido Reni in Rome. On the right and left of it are two other panels frescoed—the one with an ideal representation of Comedy, the other with an idealization of Tragedy. The three frescoes were executed by Schubert. The ribs and panel intersections are wrought with ornamental pendants flowing from the ceiling.

LIGHTING.

The auditorium is lighted with Fink's patent reflectors, which are located in carved panels encircling the base of the central dome, containing altogether three hundred and fifty gas-jets. They are lighted from above, and the illumination is deflected upon the audience below. This system of lighting is far superior to that of any opera-house in the country, since it throws a brilliant yet subdued and mellow radiance upon and throughout the auditorium, with the exception of the galleries, which are illuminated by brackets projecting from the walls. The usual objection preferred against the illumination of large halls is obviated.

VENTILATION.

The plan of ventilation is very extensive and perfect in details. In addition to the windows, there is a large ventilatory shaft upreared from the ground floor, and lifting itself like a vast turret far above the roof. This flue is constructed in connection with the steam and smoke flues. Then there is a large air duct that surmounts the parquet and leads directly to the main shaft, thus forming a lower draft, to be opened at all times. There are other ducts over the gallery circles, and in the dome a skylight twelve feet in diameter.

HEATING AND WATER.

The heating is effected by means of Gould's automatic steam apparatus In case of alarm from fire, there is also a complete apparatus on the stage, fitted with hose and other appliances, by which jets of water may be immediately directed to any part of the building. In addition to the usual modes of egress there are means of exit from the upper tier to the roof of adjoining buildings. In fact, nothing has been overlooked which can tend to the safety or comfort of the audience.

THE DECORATIONS.

The fresco painting is admirable. Besides the Aurora, there are sunken panels in the ceiling containing portraits of Beethoven, Mozart, Auber, Verdi, Weber, Wagner, Gounod, Gluck, Bellini, Donizetti, Meyerbeer and Rossini. Messrs. Jerne and Almiri are the principal fresco painters engaged on the work. The decorations of the proscenium and its boxes and of the grand entrances are rich in stucco, gilding, carving and statues.

THE SCENIC DEPARTMENT

is composed of a large stock of entirely new scenes painted by Arrigoni, Calyo and Voegtlin. Besides these there are many set pieces, painted to complete the scenery for the extensive *repertoire* of operas to be brought out. Among these scenes are eighteen pieces by Signor Arrigoni as follows: A full set of "tormentors" and drapery borders; tormentor wings, with statues of the Muses and figures emblematic of music and drama, in drapery; the Roman amphitheatre; grand Roman street; modern Roman street; illuminated Gothic palace; illuminated Gothic interior; Pompeian chamber; rustic chamber; chamber of Louis XIV.; Byzantine chamber; glory scene of Faust; royal gardens; village; prison; grand canal at Venice; Moorish interior and Gothic ruins by Moonlight. Signor Calyo, of the New York Academy of Music, has five pieces: view of Paris by moonlight; triumphal arch; encampment; battle field of Alcazzar and tower of Lisbon by moonlight. Mons. Voegtlin has six fine landscape scenes: dark wood; mountain scene; cave; landscape; horizon and the garden of Marguerite by moonlight.

THE UPHOLSTERY

designed and executed by Mr. E. H. Akass, is of the best kind, and the decorations are exceedingly costly. The seats, which are two thousand five hundred in number, are covered with blue damask of elaborate pattern, manufactured in Europe expressly for this palace of music, and imparted by A.T. Stewart of New York. The draperies of the proscenium boxes, which are comprised in three tiers on each side of the stage, are of brocatelle velvet, the trimmings and fringes of original design, the lower tier being festooned with gold brocatelle, intermixed with crimson silk velvet lambskin. The second tier is draped with gold velvet, with trimmings to correspond, and the third tier is hung with gold brocatelle, variegated with blue velvet. The three tiers together are all gorgeously decorated with the latest styles of Honiton lace curtains, imported expressly for the purpose, the whole showing a harmony of design and combination of taste unsurpassed by any opera-house in the United States or in Europe.

THE STAGE AND MACHINERY

are under the charge of Mr. Wallace Hume, the successful constructor of many stages in this country. Mr. Hume has spared no pains to make this stage the most elegant and perfect in America. In machinery and rigging he has fully attained this end. The stage itself is most beautifully laid and arranged, and the accessories are all of the most convenient description. There are two smaller rooms and one large special room under the care of Mr. A. S. Snell, the property-man. The dressing-rooms are partly on and partly under the stage. These are seventeen in number, furnished with carpets, wardrobes, drawers, marble washstands and all other conveniences. Each of these rooms is ventilated and heated by the same means as the auditorium.

THE ARCHITECT AND DESIGNER.

The main credit for the designing and erection of this grand and useful structure is due to Mr. William Boyington, of Chicago, who has superintended the work in its minutest details, with the exception of the stage work and scenery.

THE BUILDERS.

The mason work has been executed by Messrs. Wallbaum and Baumen, masons and carpenters. The stone-cutting was done by Mr. L. H. Boldweck. Messrs. W. F. Mulligan & Co., had charge of the painting and glazing. Mr. John Hughes was the plumber, and Mr. W. H. Wilmarth superintended the gas fitting.

THE OPERA.

For the above details I am chiefly indebted to the architect of the building. But from another source I am enabled to obtain in advance a copy of the manifesto which Mr. Grau will shortly fulminate through the Chicago papers. It is a magnificent production—an essay in fact on operatic art and the duties which the citizens of Chicago owe to it.

Grau's company is admirable. Carozzi-Zucchi, Morenei, Massimiliani and Bellini will appear on the opening night in "Trovatore." Kellogg and Lotti will next be heard in "Fra Diavolo;" and the *repertoire* for the twenty nights will also include "Traviata," "Ernani," "Il Ballo," "Rigoletto," "Sicilian Vespers," "Forza del Destino," "Poliuto," "Linda," "La Figlia," "Lucia," "Lucrezia," "Don Sebastian," "Norma," "Puritani," "Sonnambula," "Il Barbiere," "Moses in Egypt," "Robert le Diable," "The Huguenots," "Deborah," "Martha," "Don Giovanni," and "Faust." This makes twenty-two operas in all; and how they are all to be given in twenty nights I do not exactly understand; but probably the matinees will made up the difference. During the season Miss Kellogg will make her first appearance as *Dinorah*, a part hitherto played in this country by only two singers—by Patti in New Orleans, and by Cordier in New York.

Mr. Grau will charge the same prices of admission as at the New York Opera House.

Musical Correspondence.

BERLIN, MARCH, 1865. Since my last, I have had an excellent opportunity to compare the respective merits of the two rival vocal societies of Berlin, the Sternsche Verein and the Sing-Akademie, in two of the finest concerts which this winter has brought us. In point of execution, it would be difficult to give the preference to either; but in quality of material I would award the palm decidedly to the Sternsche Verein, its chorus consisting of far younger and fresher voices than that of the Sing-Akademie, of which it was said ten or fifteen years ago, that sundry of its members had recently celebrated the fiftieth anniversary of their membership. These have naturally since been replaced by younger singers, but a large portion of the performers are rapidly approaching the same honorable period.

The concert of the Sternsche Verein formed, as it were, the culminating point in this year's uncommonly rich array of musical entertainments. With the exception of the first piece, a Requiem for a Child, by Ehlert, in which the music partook of the sentimental affectation of the poem by Tiedge, which formed its text, and which, though well executed, was sung as if it went against the grain with the performers, the whole was one uninterrupted enjoyment. The Requiem was followed by Mendelssohn's 114th Psalm, which, in its warmth and vigor, and truth of expression, as well as the spirit and good will with which it was sung, afforded the most agreeable contrast to its predecessor. Next followed the *Magnificat* of J. Seb. Bach, performed for the first time in Berlin, and looked forward to with great impatience by the musical world of this city. Of the existence of this work there was for many years merely a rumor extant, and even its publication in 1811 did not serve to make it more widely known. A few years since it was republished, more correctly, by the Bach Gesellchaft, a society formed for the publication of all the works of the great master. Soon after, Franz, in a most interesting and valuable pamphlet, gave to the world an analysis of this, one of the choicest compositions of Bach. If I am not mistaken, it was first performed in Halle, a year or two ago, under his direction, and has been repeated there this winter. I considered myself most fortunate in being able to here it here; particularly so after I had listened to it, with constant regret, after every number, and at the close, that it was so short. Unlike many of Bach's works, its beauties are so palpable and seizing, that even the uninitiated must be struck by them at first hearing, and the musical hearer can penetrate at once, in a measure, to the depths of meaning hidden beneath the surface, though a mine of wealth will still be left for him to discover. I wish I could do justice to the work by a description of it; but I feel that this is beyond my power. So I cannot do better than to give you an extract on the subject from the *National Zeitung*, which is noted for its excellent musical criticisms.

"We owe to the Sternsche Verein our first acquaintance with the *Magnificat* of Bach, one of the noblest legacies of his genius, which henceforward, like the two Passions, the Mass in B minor, and the Christmas Oratorio, will undoubtedly take its fixed place in our public musical life; for in depth of substance, as well as power of expression, it will yield the palm to neither one of those creations, and brings before us, in closest frame, the entire artistic personality of its originator. As the fundamental feature of the master's creations, we take the immeasurable fulness, not only in a spiritual, but also in a material sense, to which we are here again and again called upon to look up admiringly. In the whole, and in detail, in the unfailing strength of the most original invention, as well as in the unbounded power of the moulding and forming, we everywhere discover a mind which holds unlimited sway over the entire world of tones, and which calls forth from every material which it touches, a thousand springs of life.

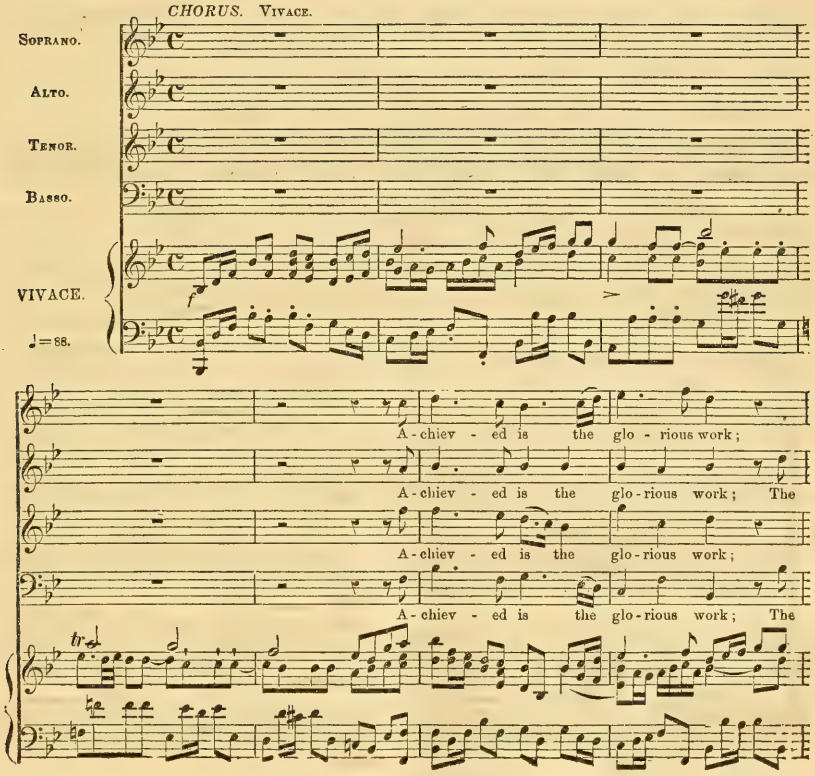
"The text of the *Magnificat* is taken from the Gospel according to St. Luke. It comprises the words of Mary, in the forty-sixth and subsequent verses of the first chapter. As could not be otherwise expected, its musical treatment and interpretation is carried far beyond the limits of a special *Madonna worship*; it rises to a universal significance, embodying the innermost being of all Christian doctrine, sentiment and belief. Indeed, the extent of the outward means would admit of no doubt of this. A five-part chorus, four solo voices, the orchestra, and the organ are called into requisition. Still more convincingly the substance proves that the composer had in view far other things than the mere enthusiastic adoration of the Virgin, whose person is brought forward only in a few arias, especially in that for Soprano: '*Quia respexit humilitatem.*' In this, the expression of insinuating mildness, softness, and humility shows that fervent mixture of the realistic and the idealistic, which could only be at the command of the most simple, child-like faith. In the first chorus, '*Magnificat anima mea Dominum,*' which is partially repeated at the end of the work, in the adjoined doxology, all Christendom raises its voice to a jubilant song of praise to the Lord. A dazzling brilliancy pervades the whole movement from beginning to end. But it is only in the two choruses, '*Omnes generationes,*' and '*Fecit potentiam in brachio suo,*' that the master raises us to the entire power and fulness of his tones. The first follows immediately upon the above mentioned aria for Soprano, taking, as it were, the words from Mary's lips. The Virgin disappears behind the structure of the Christian church, suddenly uprising in shining glory; the church, which thousands of generations shall make their dwelling place. All peoples and all times here unite in an eternal covenant. Splendid is the repeated recurrence of the theme in the bass (the execution of which deserved the highest praise on this occasion); overwhelming, after the general pause, the renewed outbreak of a jubilee which seemed reluctant to end. In the following chorus, the voices are scattered, on the word '*dispersit,*' in single groups, hovering about uncertainly, as it were, until, with the '*superbos,*' they are again united to a compact mass. Here, too, a most pregnant effect is produced by the general pause, which is broken by all the voices setting in together upon the trichord with the superfluous third. According to the grammatical sense of his Latin text, Bach has understood the '*mente cordis sui*' as referring to God, while the original as well as the German (and English) translation: 'in the imagination of their hearts,'' brings it in close connection with '*superbos.*'

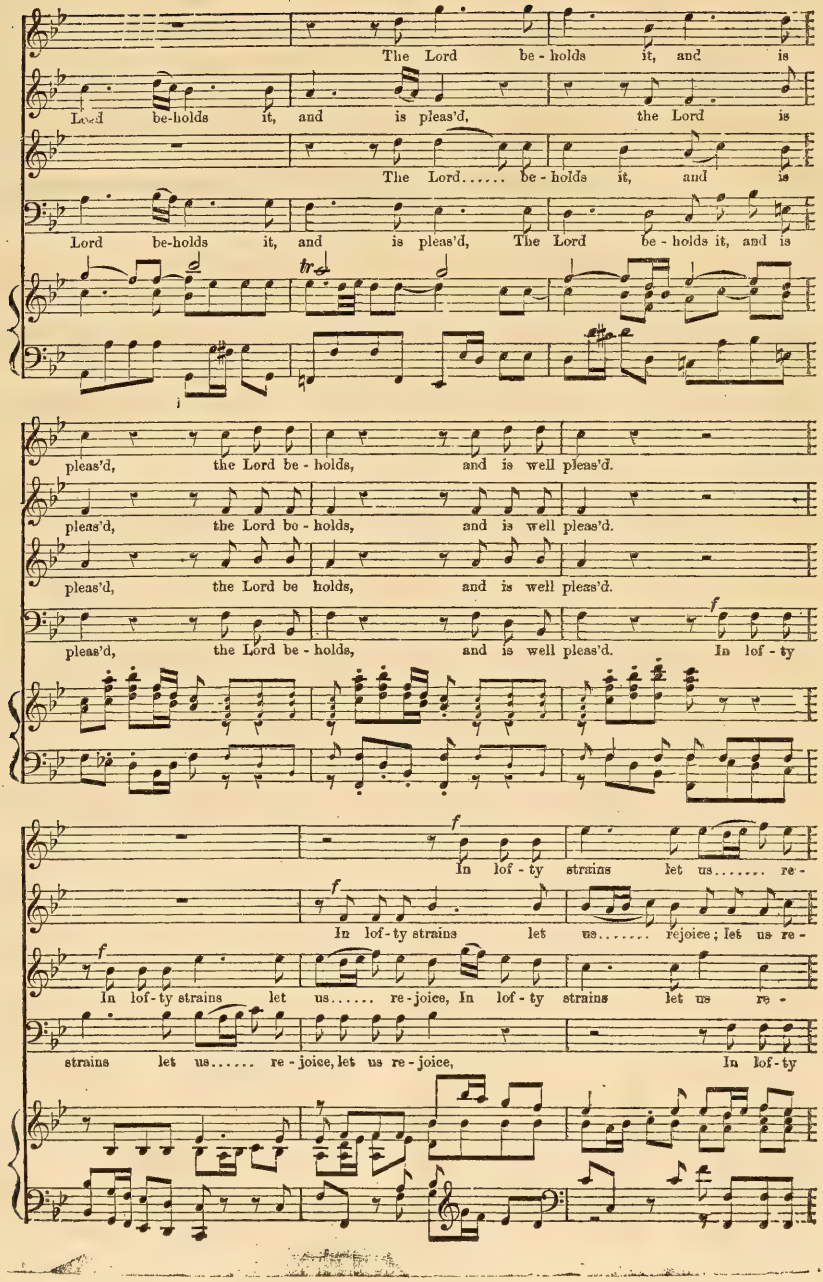
"We must resist the temptation to particularize the treasures which are hidden in every measure of this tone-language. We will merely mention the close of the duet '*Et misericordia,*' so admirable in its harmonic effect; the Tenor aria '*Deposuit potentes,*' rendered so characteristic by its two opposite motives; the ecstatic Alto-solo, accompanied by two flutes, in which the word '*inanes*' stands out most significantly; and finally the chorus, '*Sicut locutus est ad patres nostros,*' in which the voices roll on like majestic ocean billows. For the choice of this work, as well as its excellent performance, most carefully prepared, even to the smallest details, the Society, as well as its able leader, are entitled to our warmest gratitude. Mlles. Strahl and Pressler, and Messrs. Otto and Putsch deserve high credit for their rendering of the solo-parts. The place of the organ was supplied by a

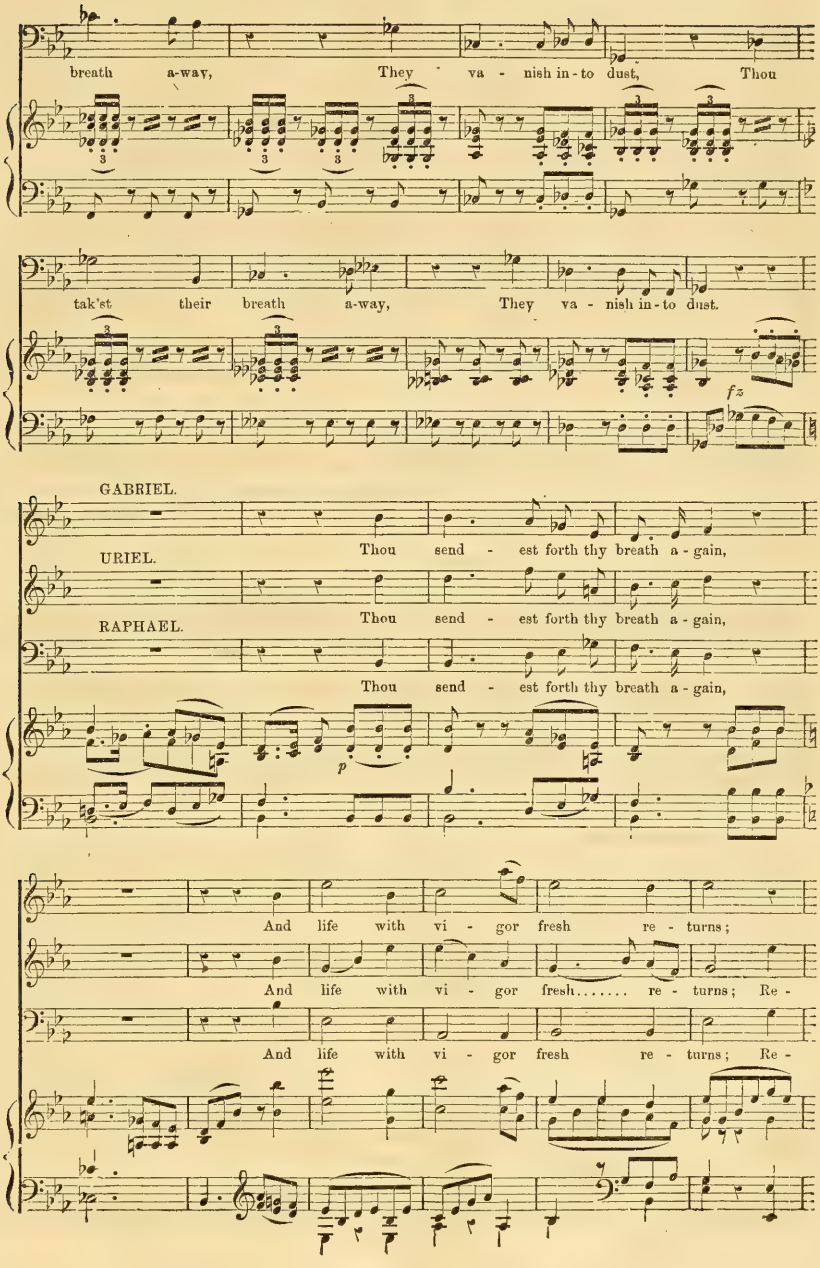
No 26. AND GOD SAW EVERYTHING THAT HE HAD MADE.

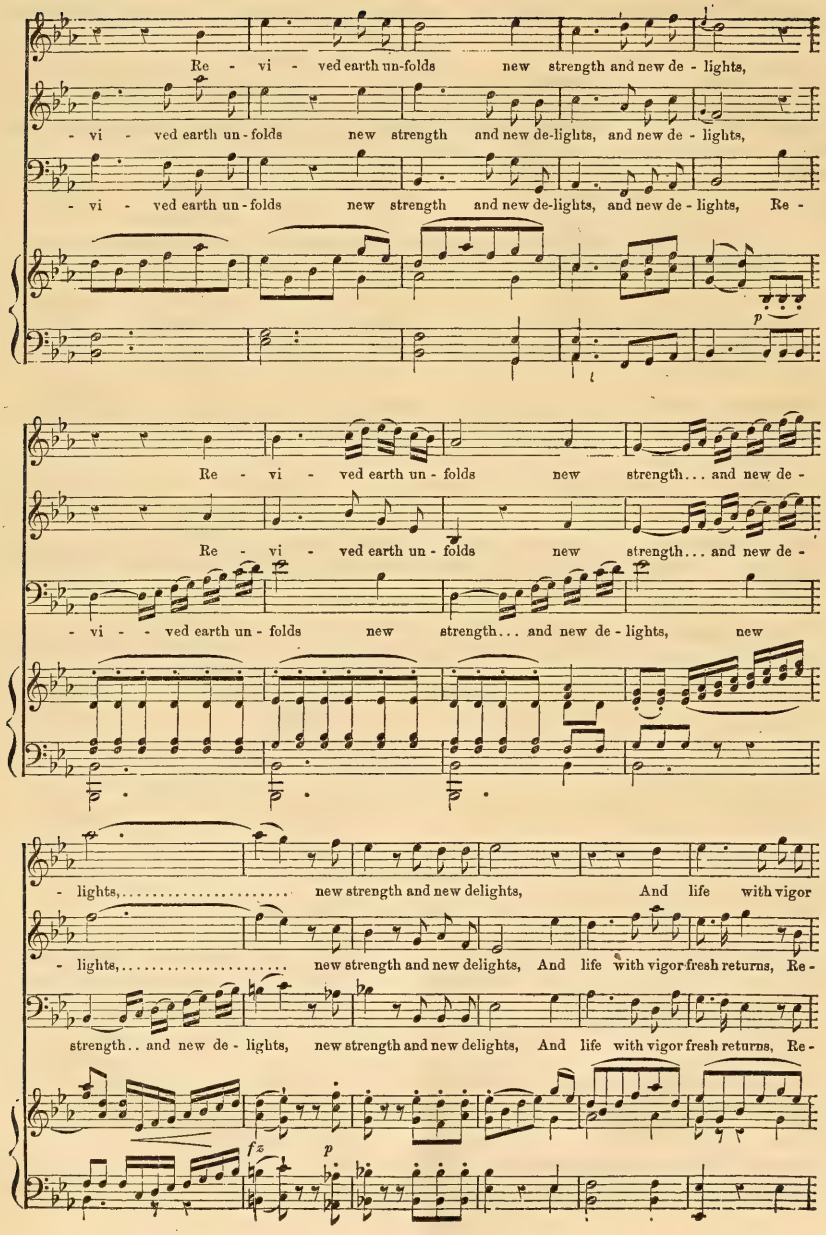


No. 27. ACHIEVED IS THE GLORIOUS WORK




The Lord be - holds it, and is
Lord be-holds it, and is pleas'd, the Lord is
The Lord..... be - holds it, and is
Lord be-holds it, and is pleas'd, The Lord be - holds it, and is
tr
pleas'd, the Lord be - holds, and is well pleas'd.
pleas'd, the Lord be - holds, and is well pleas'd.
pleas'd, the Lord be holds, and is well pleas'd.
pleas'd, the Lord be - holds, and is well pleas'd. In lof - ty
f
In lof - ty strains let us..... re -
In lof - ty strains let us..... rejoice; let us re -
In lof - ty strains let us..... re - joice, In lof - ty strains let us re -
strains let us..... re - joice, let us re - joice, In lof - ty


breath a-way, They va - nish in-to dust, Thou
tak'st their breath a-way, They va - nish in-to dust.
fz
GABRIEL.
Thou send - est forth thy breath a - gain,
URIEL.
Thou send - est forth thy breath a - gain,
RAPHAEL.
Thou send - est forth thy breath a - gain,
p
And life with vi - gor fresh re - turns;
And life with vi - gor fresh..... re - turns; Re -
And life with vi - gor fresh re - turns; Re -


Re - vi - ved earth un-folds new strength and new de - lights,
- vi - ved earth un - folds new strength and new de-lights, and new de - lights,
- vi - ved earth un - folds new strength and new de-lights, and new de - lights, Re -
p
Re - vi - ved earth un - folds new strength... and new de -
Re - vi - ved earth un - folds new strength... and new de -
- vi - - ved earth un - folds new strength... and new de - lights, new
- lights,..... new strength and new delights, And life with vigor
- lights,..... new strength and new delights, And life with vigor fresh returns, Re -
strength.. and new de - lights, new strength and new delights, And life with vigor fresh returns, Re -
fz
p

comprehensive Harmonium, the best of its kind. As is well-known, most of the compositions of Bach need, on many accounts, to be specially prepared for public performance. According to our text book, Franz, Ulrich and Stern have undertaken this work for the *Magnificat*. The piano score by Ulrich proved a valuable guide to us. In conclusion, we would proffer an urgent request for the speedy repetition of a work which, through its comprehensive brevity, as well as the clearness and transparency with which it comes to meet the musical understanding, is, before all others, highly adapted to familiarize the public in general with the genius of Bach."

To this I must add that the one drawback to me, in this performance, was the want of an organ, the rather thin Harmonium being by no means a satisfactory substitute. The solo voices were not remarkable, with the exception of the Alto, which was one of the softest, richest, most flexible, and altogether most beautiful voices of its kind I have ever heard. Besides the numbers mentioned in the above notice, there was a fine Bass aria; a most beautiful chorus, merely for 1st and 2d Soprano and Alto voices, in which the melody of the ancient Catholic *Magnificat* or *Benedictus* forms a *Cantus Firmus*, played by Oboes in the accompaniment, around which the voices are twined and woven in exquisite melodic figures; and a *Gloria Patri* chorus, which makes a fit ending to this glorious work. For some reason, a very beautiful aria for 2d Soprano, which immediately succeeds the first chorus in the score, was left out in the performance. All I can say in conclusion is, that ever since I heard the *Magnificat*, I have been longing to hear it again. I have tried to make myself more familiar with it through the piano score, but I find no end yet to the beauties which crowd upon me whenever I hold communion with it, and I can wish my musical friends nothing better than a speedy opportunity to make acquaintance with this, one of the grandest works of one of the grandest masters.

In the concert of the Sternsche Verein, the *Magnificat* was followed by Beethoven's lovely Fantaisie, for piano, chorus and orchestra, in which the master assembles around him, in light, cheerful play, as it were, the same tone-spirits who at a later period were to erect the 9th Symphony for him. They are all there awaiting his summons, but each one wears a wreath of blossoms upon his brow. The piano part was admirably performed by Herr Rudolf Willmers.

A week or two later, the Sing-Akademie performed Mendelssohn's *St Paul* at their last concert. This, too, was a thoroughly enjoyable occasion. The music must be familiar to most of your readers, so I need not enter into particulars about it. The performance was exceedingly good. Herr Otto, as Stephen, and subsequently as Barnabas, filled both these parts to general satisfaction. His rendering of the death of Stephen was inexpressibly beautiful and touching. Fräulein Decker, with her remarkably pure, clear voice, sang the Soprano part; the Alto was a most peculiar one, more peculiar than beautiful, in my opinion, something like a man's falsetto. Herr Krause undertook the part of St. Paul; he does everything well which he undertakes, whether on the stage or in concerts, but his voice bears unfortunate marks of his being one of the musical veterans of Berlin.

Two Symphony Soirées of the Royal Orchestra have taken place within the last month. They bore the usual stamp of excellence. At the last one, Beethoven's Seventh Symphony and one by Taubert were played, as well as the Overtures to *Coriolan* and *Les deux Journées*.

In the Opera, Mlle. Artot continues to appear in her usual parts, as in the *Domino Noir*, *l' Ambassadrice*, *Il Barbiere*, *Traviata*, *Fille du Regiment*, etc. Lately she has added to these the part of Marguerite in Gounod's *Faust*, but does not please as well as Lucca. The latter I recently heard in the *Huguenots*, and was surprised at her superb and earnest rendering of the part of Valentine. She had seemed to me much better fitted for light rôles. In a small, childish body, she has a powerful, pure, rich soprano voice. Harriers Wippern, too, sang the part of Marguerite de Valois most brilliantly. The Raoul was Herr Stöckel, tenor from Dessau, who sang and acted well, but whose exterior, as is so often the case with tenors, was by no means that of a hero. Last week, Verdi's *Rigoletto* was brought out in German, with your countryman, Mr. Adams, in the chief tenor part. It seems to have been somewhat of a failure, the German singers, with a few exceptions, not having been able to enter into the spirit of Verdi's characters and music. In my humble opinion this is only to their credit.

Stockhausen is still in debt to his disappointed audience of Jan. 14th. He is announced to sing at the last concert of the "Gesellschaft der Musik-freunde" (date not yet fixed); perhaps he will take the opportunity of his coming to Berlin for that occasion, to redeem his promise. Holy Week will bring us the annual performance of one of Bach's "*Passions*" by the Singakademie; the Sternische Verein are practising Beethoven's Grand Mass; two Symphony Soirées are yet wanting to complete the series, and single miscellaneous concerts take place every few days: so that the musical prospects are by no means dull for some time to come. For the present, I close, hoping for such ample material for my next letter, as fortune has yielded me for this one.

M.

NEWHAVEN, March 29.—The musical season (!) here is not, as usual, to terminate with the winter, falling into the "sear and yellow leaf" at the first approach of spring—on the contrary, it appears to have just begun. We have had, during the winter, the usual oratorio and one or two virtuoso concerts; but now is announced a series of four concerts, ("grand," of course,) under the auspices of the Young Men's Institute. The array of talent thus brought to bear upon the public is quite formidable, comprising, among others, the names of Camilla Urso, Mlle. de Katow, Miss Kellogg, Madame Varian, and Messrs. Hoffmann, Mollenhauer and Wehli.

The first concert of the series took place in Music Hall, March 23d, Max Strakosch's two "foreign importations" presiding. The programme is hardly worth mentioning—suffice, to say it, that the compositions of Mr. Wehli figured prominently upon the list, and that these, in our opinion, have not even the doubtful merit of being good show-pieces. We must not, however, forget to mention one piece by Chopin, (Grand Duo Concertante in C), a selection in which Mr. Wehli showed much tact, abounding as it does with technical difficulties.

Mr. Wehli's faculty of execution is undoubtedly wonderful, but such exhibitions as his left handed fantasy seem to us mere jugglery—suggestive of the mountebank, rather than of the artist. We do not assert that Mr. Wehli is a purely mechanical pianist, of the line and plummet order, nor will we deny that he plays with much delicacy and grace; but there is a distinction between poetry and mere "expression;" his performances are finished, elegant and, therefore, to those who find in these qualities all that the soul can desire, satisfactory; but to the few who have their idealistic notions of the "unspeakable, unimaginable best," and who believe that "Spirits are not finely touched, but to fine issues," they are the reverse.

We were charmed by the playing and appearance of Mlle. de Katow; she rendered the Duo Concertante with good effect, and a lovely Chopin-like ballad (encore) delightfully.

We are pleased by this endeavor, on the part of the Institute, to secure the services of the best marketable talent—particularly as New Haven has not, hitherto, sustained a musical reputation in keeping with her size and social standing.

A. A. C.

ROCHESTER, N. Y., March 15.—To chronicle the musical doings and undoings of "our place" (which, like every other, has its famous soprano, tenor, basso, as well as pianists, organists, fiddlers, fluters, Gideon's ram's-horn-brass-bands, &c.), is a task of superlative felicity: the more, that one is so certain that sensible people (such as all the readers of "Dwight" are supposed to be), having been treated, *ad nauseam*, to such reading in times past, have put themselves under a vow to forever eschew it in the future. But from what has fallen under my observation thus far here, I think Rochester musicians regard themselves and are regarded as quite human, and will be quite satisfied to be treated humanly by the pen of such a scribbler as the present.

There exists here an institution with chartered privileges called the "Rochester Academy of Music and Art." Mr. J. S. Black is Musical Director, and Mr. S. N. Penfield, Pianist. The number of members is about seventy-five. They occupy a Hall in a Savings Bank building, rent free. Imagine the wall at the platform end of Chickering's Hall to be semi-circular, with amphitheatrical seats for one hundred performers, and you have an idea of this.

In February a Concert was given by the Academy in Corinthian Hall, for the benefit of Mr. Black. The vocal portions of the programme consisted of the four-choir hymn in "David," a patriotic song and chorus by Blessner: Quartet and chorus from *Sonnambula*; a Von Weber chorus with Violin (Blessner) obligato; the *Chi mi frena* Sextet in *Lucia*, and the Hallelujah Chorus. A very good looking man tried to sing a song from *Trovatore*. But as a man is not to be condemned for not doing things to him impossible, I will only recommend that the next time he appears it be in something from the "Barber of Seville;" his profession being the tonsorial one, he may succeed better than this time.

The Orpheus club (eight gentlemen) sang "The spring is coming" and the *Faust* Soldier's chorus, which last needed not the farcical prelude of marching in to the sound of a couple of fiddles and trumpets, a flute and contra-bass.

Mr. O. S. Adams (pupil of Mills) and Mr. I. M. Tracy played piano-forte solos. The latter gentleman, being a Leipsic graduate, upon a natural supposition should have selected otherwise than from Herz. The Wedding March (*A* Wedding March, as one of the papers had it) was performed upon five pianos, by Messrs. Tracy, Penfield, Kalbfleisch, Wilkin and Fenn. Mr. Blessner (now at Canandaigua) performed some original "Variations Fantastiques" for the Violin, Mrs. B. accompanying. He gained an enthusiastic encore from the crowded auditory.

Gottschalk was here two nights last month, farewell-izing: (as usual) the first time at one dollar, the second, fifty cents, *per capita*.

Yesterday evening the Academy commenced a series of monthly soirées at their Hall. Choruses from "Messiah," "Creation" and "David" were sung, besides various lesser selections. Mr. Rhoades, an amateur Tenor with a *grazia* voice, sang a Rossini air and was encored. Mr. Tracy performed Beethoven's op. 13; also selections from Mendelssohn, Liszt and Herz. He has good technical ability, but says of himself that he is not enough accustomed to public playing to feel at ease before an audience. He is, no doubt, a conscientious instructor.

Mr. Black is devoting himself to private vocal teaching principally, and has charge of the music at the 2nd Baptist church. Mr. Penfield is organist at the Central Presbyterian church, by which society he is so highly esteemed, that they furnished their edifice with a six thousand dollar instrument from the Messrs. Hook's establishment. Judging from one or two hearings, he is well worthy to preside at an instrument of such ample resources.

T. E. A.

New York, April 10.—The concert season is rapidly drawing to a close, and our concert-givers are as rapidly seizing every opportunity to give their farewell entertainments. Gottschalk has left us, after a few *concerts d' adieu*, which were of course highly appreciated and largely attended by his admirers. Accompanied by Signor and Madame Muzio, he proposes making a visit to California, British India, the Mauritias, Polynesia, New Zealand, China, Japan, and who knows where? Let us hope he will find more appreciation in those regions than did Mr. Charles Wehle, the German pianist, whose spiritueIle letters from thence were so instructively, interestingly, but by no means (to musical voyageurs) inducingly written.

The Italian opera troupe has closed the regular season, but will give an extra performance this week for the benefit of Mr. Maretzek.

The German company is announced to re-appear shortly at the Academy again, but particulars are as yet not fully forthcoming.

Since my last, Mr. Theodore Thomas has given his two final "Symphonie Soirées." In that of Saturday we had as novelties Bach's *Passacaglia*, arranged for orchestra by Esser; a Symphony for Violin and Viola, with accompaniment of Orchestra, by Mozart; and Schumann's overture to the "Bride of Messina." I will refer more fully to these works in my future review of our whole musical season. Mr. Kreissmann's absence, caused by illness, was very much regretted by many who think they hear too little of the celebrated Schumann and Franz songs.

The Philharmonic Society is rehearsing Beethoven's Ninth Symphony, and the "Overture, Scherzo and Finale," by Schumann, for their last concert of the Season. Lancelot.

Dwight's Journal of Music.

BOSTON, APRIL 15, 1865.

On Variations.

In our allusion to Beethoven's fondness for Variations, speaking of Mr. Dresel's first concert, we were reminded of some excellent remarks by Julius Schäffer, which appeared in the Leipzig *Neue Zeitschrift für Musik* in 1860, and from which we are now moved to translate, for the better understanding among many of our readers of what Variations can and should be. He says:

"The Variation form, though cultivated with especial partiality by the masters of musical art, is always terribly abused by bunglers and mere hod-carriers. So much so that we avoid it, when we come across it, or we meet it with distrust; and into such general discredit has it fallen, that even famous theorists and æsthetical writers scarcely recognize its title to a modest place among the legitimate Art forms. Without reason, as it seems to us.

"If we exclude the *bravura* Variations, as not worth considering, the various forms of proper Variation may be divided into three main classes. *In the first*, which we may appropriately designate as *the decorative* kind, all the interest lies in the theme. This veils itself as it were, with every variation, under a new dress; but it does not entirely disguise itself thereby; though it changes its gait, bearing and humor, and dissembles its speech in accordance with each mask which it successively assumes, yet it lets its original form shine through clearly all the while, and even presents itself in it again without dissimulation at the close. It is commonly a well-known melody, and its repetition clad in perpetually new charms is the only object of this kind of Variation.

"In the second, which we call the *contrapuntal* kind, the point lies in the form of the Variation itself. The different sorts of artificial counterpoint: Imitation, Canon, Fugue, &c., here form the problem of production. The theme here is only the ground plan, upon which various architectural structures are reared. Without individual form—for this it only gains in the Variation itself—it consists for the most part of a mere series of simply modulating chords (for instance the *Chaconne* of Bach, Beethoven's 'Thirty-two Variations on a Theme in C-minor'); often only of a bass, as in the *Passacaglia* of Bach; and where it does present itself in a distinct melodic form (as in Bach's 30 Variations on an air), it is not the theme itself, but the series of harmonies which serve for a bass to it, that is worked up into variations. This class stands higher than the first, for we no longer have to do, as we did there, with an outward change of dress of the theme, which in its inner character remains unaltered, but with the creation of independent forms upon the ground of given harmonic relations. If there the composer merely studies charming diversification in dress, here his task is to represent the progress from the more simple to the more developed.

"In the *third* class, the point lies neither in the theme alone, nor in the Variations alone, but in the *psychological* relation between the two. That is the germ, these the developing phases of what goes on within. That the theme here is commonly a sentence or musical proposition invented by the composer himself—an original theme so-called—lies altogether in the nature of the case. The single variations will have to show their connection with the theme, as well as with one another, the latter naturally by the fact that one leads immediately into another (although this is not strictly necessary). Moreover, with their new-born motives, they will also bring with them new laws of development, and so develop into independent art-forms; indeed they will frequently draw into their domain related passages, or *Intermezzi*, not derived directly from the theme, —as in Schumann's Variations for two pianos. While the Variation form in this kind reaches its highest significance, it has at the same time arrived at its extreme limit; it strives to overstep this and pass out into the domain of free Fantasia. Hence it seems not inappropriate to give it the name of *Phantasie-Variations*, just as we say, *Sonata quasi Fantasie*, *Polonaise-Fantaisie*, *Impromptu-Fantaisie*, &c."

The writer (Julius Schäffer) adds, that he first applied the name to his own "*Phantasie-Variationen*," Op. 2, and then proceeds to illustrate by a more recent example not unknown among our own cultivators of the higher kinds of piano-forte music, and one which deserves to be and will be more widely known. Indeed the above remarks occur in his review and introduction to the readers of the *Neue Zeitschrift* of the Op. 1 of A. Saran, the gifted young pupil of Robert Franz, whose few published works thus far (Mr. Dresel and Mr. Leonhard have played them in our Chickering Hall concerts) give finer promise than any piano compositions since Schumann. This too is called "*Phantasie-Variationen für Pianoforte*," Op. 1. Leipzig, F. Whistling, 1859. (An excellent example, by the way, which it is high time that all music publishers should follow, this of putting *the year* upon the title page!). This analysis of Saran's work we hope to translate and give in another number; it will make a useful study on the Variation form.

Concerts.

The first half of the month has offered a fair share of good music. Let us take the concerts as they came along.

April 1. *Saturday noon.* Great Organ, as usual; this time played by Mr. J. K. Paine, who gave two admirable pieces by Bach: The first was a Variation on the Choral: "In great need I cry to Thee," for full organ, in six-part harmony; two parts of which are played on the pedals;—of course, a rich, impressive work. The other, called *Canzona*, was new to us; a fine example of a strictly wrought Fugue with a long and interesting subject, followed by another Fugue, which is a variation of the first, in condensed form and changed *tempo*. The Sonata in A by Ritter, which is always acceptable, and the lovely Andante from Mendelssohn's sixth Organ Sonata came between the two Bach pieces. The remainder of the programme consisted of three of Mr. Paine's own compositions: his Variations and Fugue on "Old Hundred," which wears well; a "Reverie," showing a poetic use of soft stops with swell; and his brilliant Fantasia in F major, which is one of his earlier Berlin efforts. We need not say that the execution of the whole programme was clear, firm, tasteful, masterly.

Saturday Afternoon. Otto Dresel's second Concert; Chickering's Hall filled of course. Programme of the rarest and choicest:

Prelude and Fugue. C sharp minor.....J. S. Bach.
Sonata. A major, Op. 101.....Beethoven.
Allegretto espressivo. Tempo di Marcia. Adagio quasi Introduzione. Finale.
Polonaise, F minor.....Chopin.
Mazourkas, (G major, Op. 50. A minor, Op. 17. E major, Op. 6.).....Chopin.

PART II.

Prelude and Fugue. E minor.....Mendelssohn.
Sonata, E major, Op. 109.....Beethoven.
Allegretto vivace and Adagio. Presto appassionata. Thema con Variazioni.
Notturno, B major, Op. 9.....Chopin.
Valse Caprice, after Waltzes by F. Schubert.....Liszt.

The points of chief importance in each part were the two Sonatas from Beethoven's last period, never before played in public here. Each Sonata was appropriately ushered in by the Prelude and Fugue played before it. That by Bach, in C sharp minor, is not one of the playful, fairy little Fugues such as Mr. Dresel played before. It is one of the deepest and grandest in style and feeling of all those in the Well-tempered Clavichord; the Prelude, deeply musing, full of feeling and of beauty; the Fugue, in five parts, with a grave theme of only four long notes, afterwards enriched by two accessory subjects, and all together wrought up with immense power.

Then came the Sonata in A, with its delicious Allegretto, the subject stealing in like a breath of spring, tender and delicate, in four-part harmony as clear as a violin quartet: just such a mood, tender, loving, happy, and yet restless, full of longing and of sweet hope, as might follow that which sought expression in the Bach fugue. We find nothing more beautiful in all the Sonatas than these two pagas of *Allegretto espressivo;* how the feeling swells up into rich chords, which surprise you with a sort of new-born purity, as if they never had been heard before, never profaned by uninspired association, as if they belonged to higher spheres which only the best souls know and in the best moments. Then the March, in F, or rather march-like movement, so rapid, impatient, nervous, the short, fiery phrases shooting and leaping through octave and more than octave intervals with vigorous and jerky movement, the mood of one possessed with a certain divine furor, finely imaginative mood of

passion, in which the manliest strength and the most delicate sentiment unite,—in short such a mood as nothing but just this music can describe —therefore it is idle for us to waste vague words upon it! The Trio of the March, in B flat, is equally interesting.--The short Adagio in A minor is a wonderfully beautiful,serene, deep, pregnant introduction to a return of the first snatches of the opening Allegretto, which fitfully linger and repeat themselves, then sweep impatiently through a series of trills, broken by quick flashes of chords, out of which a vigorous little phrase, eagerly imitated in the other part, develops into the theme of a wonderful finale, full of imitation and echo, bits of fugue and canon, yet also full of charming episode, and revelling in glorious freedom.

Readers of Mendelssohn's Letters will remember his account, in the first volume, of a visit at Milan to the Baroness Ertmann, a lady who had enjoyed Beethoven's friendship in Vienna, and with whom the young Felix spends now a few rich days in talks about Beethoven and in playing over together a great deal of his music. It is to this lady that this Sonata, op. 101, is dedicated. Mr. Dresel's reading of the Sonata was thoroughly well-considered, entering into the spirit of it, and bringing out all its shifting moods with sympathetic, masterly hand. The Chopin *Polonaise*, and the exquisite string of *Mazourkas*, formed the best possible relief after it.

Part II opened with Mendelssohn's fiery and impassioned Prelude and Fugue in E minor, the most marked of all his efforts in that kind, which carried the whole audience away with it. And this heralded in the Beethoven Sonata in E major, op. 109, the last but two of the two-and-thirty Sonatas. Its form is exceptional; the proper first movement, that is, the one worked out in Sonata form, is here the middle one, the *Presto appassionata* (in some editions *Prestissimo*), which is in E minor; while the actual first movement is in fact a long Fantasia-like introduction, in which a *Vivace* passage alternates with an *Adagio*; the former an airy play of little winged answering phrases; the latter starting in rich, full stream of harmony, and presently dissolving into delicate and sprayey passage work, florid enough for our modern fantasie-virtuosos, but instinct with finest poesy. Then the *Prestissimo*, 6–8, in the most compact and interesting manner, fully developing and exhausting its stock of motives, ends with a broadening, diverging series of chords, springing from a single note in the bass. Then follows one of the loveliest of *Andantes*, sweet, calm, full of heavenly comfort, as a theme for half a dozen wonderful Variations, which may be said to belong equally to the two higher kinds described in Schäffer's classification in a preceding article. There are passages in them which hold the listener in a state of rapt, untroubled bliss; and when at the end of all, after the thing has worked itself up unconsciously into a tempest of all sorts of difficulties, the sky is suddenly clear, and the theme, clear and peaceful, reappears in its simple, original form and sings itself once through, ending the Sonata, the effect is as lovely as the re-appearance of the green hills and meadows, rainbow-spanned, on the clearing up of a summer rain,when all the world smiles fresh and lovingly at close of day. This was music that went to all hearts.

The familiar *Notturno* of Chopin always lives again in Dresel's playing. The little Schubert waltzes used by Liszt in this "*Caprice*" are of the most captivating, and the fantastic wreath he made of them is very exquisite by Mr. Dresel's showing.

Sunday Evening, April 2. Mr. G. E. Whiting at the Great Organ, in whose firm mastery of means and adventurous, often striking combinations of stops we can well believe that we are listening to an expert pupil of Best. This was his programme:

Fantasie Eroica in F minor. Op. 20.. ....F. Kuhmstedt
Larghetto. Op. 108.....Mozart
Air. "Cujus Animam." Transcribed.....Rossini
Pastorale in F major.....J. S Bach
Two Etudes, in C minor and F major.....Martini
[French Organ music of the 17th century.]
Caprice.....G. E Whiting
Selections from a Vesper Service by.....Donizetti

Tuesday Evening, April 4. A very interesting Concert by the advanced class of pupils of the Perkins Institution for the Blind, under the direction of their teacher, Mr. F. J. Campbell, at the Melodeon. The goodly audience would have been much larger, had our music-lovers known or suspected what excellent results in the musical culture of these sightless pupils have been achieved under their present teacher, who is blind himself. We were attracted also by a peep at the remarkable programme, in which the name of Robert Franz occurred four times, that of Mendelssohn *seven* times (once in a full Concerto), besides Weber, Hauptmann, &c. This surely indicates a higher direction in musical shool education, and of the blind too, than has been common hitherto. We suspect it is without precedent in the history of such institutions.

It also showed the presence of a controlling mind, of higher taste and more earnest purpose than is common in class music-teaching. When Mr. Campbell felt his way to the Grand Piano and sat down and played the G-minor Concerto, through, from memory, in a clear, connected, finished style, one could not but be surprised at the talent shown, and the devoted culture thereof under difficulties; nor could you help exclaiming to yourself: Here is the influence of Dresel manifest in this! If this, through a sightless medium, can be conveyed down through the musical studies of all those blind girls and boys, is it not a fine thing? Giving it all this praise, it still was not in the nature of things that the rendering of the Concerto could be entirely satisfactory. It lacked decided accent, individuality of touch; it was as if done in something like a somnambulous and dreamy state; all level, nerveless, rather shadowed forth than realized. And this was the case with all the *instrumental* performances of these blind ones; the same spell was over all. The young lady, Miss Black, who played the orchestral accompaniments on a second Grand Piano—a still more remarkable exercise of memory—did it with faultless precision and certainty, the *ensemble* of the two, from the start, seeming to be instinctive. Other piano pieces were: Wm. Mason's "Silver Spring," by another pupil, Miss Ames, showing fluent, florid execution in a high degree, yet somewhat painfully laborious; a Mendelssohn "Song without Words," very well done; and Weber's "Invitation" by eight hands on two pianos, which seemed a marvellous achievement without eyes; this last piece came out more vividly than the others.

But the real success of the evening and best fruit of the teaching was the singing of the Part-Songs, some of the freshest and finest by Mendelssohn and Franz and Kreutzer. Here the twenty or more mixed voices rang out with pure, well-blended tone, true in pitch, prompt, buoyant,delicate in movement, and no lack of life and expression. It was done with certainty and with a will. We seldom have heard better part-singing. As there could be notime-beating addressed to the eye, the teacher led by pianoforte accompaniment.

Our German "Orpheus" friends also contributed a couple of part songs, in their fine style, Mr. Kreissmann leading. And Miss Houston sang "Mother, oh! sing me to rest," by Franz, (taken a little too slowly), and Mendelssohn's "Spring is returning," with great acceptance. Miss Markham, also a volunteer, sang another "Spring Song" by Mendelssohn, and "Evening" by Franz, quite sweetly. And a duet; "The winds are up," by Nelson, was sung with spirit and good style by two of the blind pupils, with good voices, Messrs. Smith and Kendall.

No one could have heard this concert, without being thankful that Art and culture, prompted by wise philanthrophy, can do so much to make good the absence of the priceless sense of sight.

Wednesday, April 5. At noon, Mr. Whiting at the Great Organ: Mendelssohn's Overture for a wind band, in C; Andante from piano-forte Duo, by Dussek; Prelude by Brossig and Fugue by Bach; Air, for Vox Humana; transcriptions from Beethoven's 1st Symphony, and of the "Tell" overture.

Afternoon. Tenth concert of the Orchestral Union: Mendelssohn's *RuyBlas* overture; a Strauss waltz; Beethoven's 8th Symphony; Mozart's Turkish March, instrumented from a piano sonata; German air by Reissiger; Overture to *Zampa*.

Friday Evening. Return of Mlle. de Katow and Mr. Wehli to the Melodeon, with Miss Addie Ryan as vocalist, who sang such nice things as Mozart's *Voi che sapete* and one of Franz's Burns ballads; also with Sig. Poulicchi, Paolicchi, or what not, as before, as a basso singer of the Verdi school. The most novel feature in the bill was Mr. Wehli's definitive setting of his foot—only one foot —upon classical ground; he actually played *one movement*, the first, of Beethoven's *Sonata Pathetique*, putting it at the end of the programme, after all minds were weary with the medley of virtuoso things, and announcing it with the following precious bit of printed information:

This belongs entirely to what is termed the classic school, and, as a composition, ranks foremost in Beethoven's Sonatas. It is full of deep thought—it is energetic and brilliant. It gives great scope to Piano players—Beethoven being well acquainted with that instrument, as he himself was a splendid performer. But the public must not expect any great display of execution, as the reading of this work is the principal consideration. It should be rendered passionate, and the wild character of the subject should be maintained throughout.

Saturday, April 8. At noon, Mrs. Frohock played the Great Organ; this the programme:

1 Prelude and Fugue in G.....Bach.
2 Andante from 1st Symphony.....Beethoven.
3 Fantasie in F minor.....Mozart.
4 Jesu Bone Pastor.....Mozart.
5 Wedding March.....Mendelssohn.
6 Andante from "William Tell".....Rossini.
7 Sonata No. 4.....Mendelssohn.

Afternoon. Mr. Dresel's third concert, of which we have only room now to record the admirable programme, reserving comments till hereafter:

Prelude and Fugue. F minor.....J. S. Bach.
Sonata. A flat. op 110.....Beethoven.
Allegro moderato. Seherzo. Adagio and Finale.
Fantasie.....Chopin.
Etude. C sharp minor.....Chopin.
Prelude and Fugue. E minor.....Mendelssohn.
Allegretto in form of a Canon,op. 56. No 5.Rob. Schumann.
Sonata Pathetique.....Beethoven.
Introduzione. Allegro con brio. Adagio Rondo.
Etude, (Kindermährchen).....Moscheles.
Etudes. G flat and E flat.....Chopin.

Evening. Second and last Katow & Wehli concert. *Senza Sonata* this time; "Left Hand" foremost. Grand display of sinister dexterity.

Here we must stop and resume the thread next time

St. Louis, Mo. The Philharmonic Society gave its thirty-third concert—the fifth of this season—on the 23d ult., Mr. Soholewski conducting, as usual. It opened with Boieldieu's overture to *Jean de Paris*, followed by Mendelssohn's "Hymn of Praise" entire —at least the vocal part entire, for the printed bill leaves it doubtful whether the introductory Symphony was played. Immediately upon the grand final chorus of the Cantata came (most remarkable *non sequitur*) a Liszt-ian piano fantasia from *Belisario*,— and this ended the First Part. Part Second offered the first movement of Schubert's great C-major Symphony; a song, or ballad, by Loewe (a composer, by the way, who should be better known among us), called "*Die Uhr*" (the clock); Weber's "Invitation

to the Waltz," as arranged for orchestra by Berlioz; and Quintet and Finale from 1st act of Bellini's Romeo and Juliet."

CHICAGO, ILL. To be sure, the grand new opera house, which is to set the keynote for music in the West (to judge from the way they write about it in the newspapers) is to be inaugurated with the *Trovatore* (!); yet there are those who cultivate a more classical and sterling class of music in the "Lake City." Witness the following programme of Mr. Paul Becker's concert given at Smith and Nixon's Hall, on the 16th ult. Mr. Becker, as pianist, was aided by Mr. Lewis, violinist, and an orchestra; and this was the music performed:

1 Overture—Poet and Peasant.....Suppe.
2 Polonaise—Posthume.....Chopin.
La Promessa.....Liszt.
3 Concerto in F minor.....Chopin.
Larghetto and Finale.
4 Concerto for the Violin.....Mendelssohn.
Andante and Finale.
5 Quartet for four Horns.....Mendelssohn.
"Hunter's Farewell."
6 Septet Militaire.....Hummel.
7 Overture to Egmont.....Beethoven.

Here is a rare chance to immortalize yourself. Read the call, walk up and take a share in Herr Schubert's grand complimentary immortality gift enterprise, and make yourself a part of "History!" Read:

"THE SINGING ASSOCIATIONS, CONSERVATORIES, BOARDING SCHOOLS, etc. OF THE U. S. OF AMERICA, are respectfully requested by the undersigned, who intends to write the *History of Music of North America*, to send

"1. A statement of the history and members of their institutions, embracing the names of the founders, the board of directors, the members, the date of organization, etc.

"2. A statement of the names of the principal of every school in the U. S., where music is taught, together with the names of the teachers of music, in the different branches of music.

"These statements should be directed to *J. Schubert & Co., Music Publishers in New York. All musical directors, principals of boarding schools, etc.*, will be mentioned in the above named book, and they will obtain a complimentary copy of the book.

"All editors who interest themselves in this work and will insert the above notice gratuitously in their papers, in aid of advancing the good object aimed at, will receive a complimentary copy of the history, upon sending the No. wherein published to

JUL. SCHUBERTH.

PITTSFIELD, MASS. A Sacred Concert, under the direction of Messrs. Ensign and Feder, was given here in the First Congregational Church, March 13. Part I included an Overture (by Rossini!) on the organ; Chorus from *St. Paul:* "How lovely are the messengers;" "Hear my prayer," not Mendelssohn's, but an English anthem (duet and chorus) by Kent; song: "Consider the lilies," by Topliff; Selections from *Elijah* (chorus: "Lord, bow thine ear;" Duet, "Zion spreadeth her hand;" tenor rec. and air, "If with all your hearts;" Choral, "Cast thy burden"); "O thou that tellest," from the *Messiah*; and Thanksgiving Anthem from a Mass by Haydn.—Part II opened with Beethoven's Hallelujah Chorus played on the organ; followed by Solo and Chorus, "As pants the hart," from Spohr's *Crucifixus*; Air, "O God, have mercy," from *St. Paul*; the angel Trio and Chorus, from *Elijah*; Air, "On mighty pens," from the *Creation*; and Handel's Hallelujah Chorus. The concert seems to have been carefully prepared, and was musically successful. Mr. Ensign's organ solos and accompaniments are mentioned with great admiration by a local paper; as also the chorus singing, and several of the solos, particularly "On mighty pens," by Miss Campbell. Another speaks of "the wonderful voice of Miss Grace Campbell, and the passionate, magnificent singing of Professor Feder."

BANGOR, ME. A circular, signed by Solon Wilder and F. S. Davenport (managers), invites all the singers of the State to unite in a "Grand Choral Festival" at Norombega Hall, on Tuesday, April 25, at 9 A. M., for the practice of Oratorio music; the festival to last four days; the daily sessions to be devoted to practice of choruses, and three evenings to public concerts, at one of which the "Creation" will be given with three or four hundred voices and "orchestral accompaniment" by the Mendelssohn Quintette Club, whom the circular pronounces "the best association of Artists in America." The club will also play at the rehearsals and concerts "choice selections from classical and modern composers." Two of them go doubly armed, with flute and clarinet besides viola; if they could only manage to play both instruments at once, the grand orchestra would consist of *seven*.

MUSIC IN PARIS. "Spiridion" writes (to the *Evening Gazette*):

There never was so much favor shown to music as at present. To say nothing of the musical cafés (which are now to be found in every portion of Paris) which are making a great deal of money. The proprietor of the Alcazar, where Mlle. Theresa sings, is said to clear some $40,000 or $50,000 a year after paying his prima donna $14,400 a year—for he has increased her salary to this amount of money for the three songs she sings an evening. After she ends her performance here, she goes out to some private mansion and sings. There is quite a passion for her, and every evening, Sundays included, she is said to be promised until the 1st of June. These private performances put another $14,400 into her pocket. Such is the power of fashion in a great capital where the inhabitants, like Panurge's sheep, follow the leader! To say nothing of these musical cafés, there are now an unusual number of musical societies giving their concerts regularly, and a hundred and seventy concerts are *threatened* during the concert season which began on Ash-Wednesday. Every Sunday the immense winter circus—the Cirque Napoleon—which contains 4000 seats, is thronged to hear Mons. Pasdeloup's orchestra execute works of great masters. The Jacobi Society gives concerts periodically throughout the winter. It deserves mention for the organization of its quatour, which is really formed of sixteen musicians, each of the four parts being composed of four musicians with their instruments in unison. In this way "chamber music" may be heard distinctly in a very large concert room. Another quatuor society gives nothing but classical music, being even more strict in its exclusions than the Conservatory Concerts. The Wekerlin Society labors to bring forward the music of the sixteenth and seventeenth centuries, and willingly runs still further up the stream of Time. They have recently given scores dated from the crusades and from other mediæval epochs. Their delight, however, is the XVI and XVII centuries whose *airs à valler*, quatuor *brunettes, voix de ville*, madrigals, drinking songs, psalms and *noels* they revel in. It is gratifying to hear they meet with satisfactory encouragement. The leader and founder is well known by more than one publication of archaic music, among which we may mention his collection of the songs of the French provinces. He married the daughter of the late Mme. Cinti Damoreau, who has appeared on the scene of her mother's brilliant triumphs, but without the maternal lustre.

And who is Mlle. Theresa? Let the *Tribune's* correspondent answer:

Town talk runs chiefly in these days on Theresa and her Memoires, "written by herself," and on the Life of Cæsar, composed by the Emperor. Theresa is a queer girl with a queer alto-soprano-grenadier's voice, who sings broadish songs with bold, broad comic gestures, and has risen within two years from being a favorite with the habitués of a popular café-concert to be the celebrity of the day, and from an annual salary of a few hundred francs to twice an Imperial Senator's income. This winter she has been invited to sing at soirées in the high fashionable world. Next winter, if she be not mean time quite forgotten, you need not be surprised to find her at the Lenten concerts of the Tuileries. The other night she was the guest of one of the first-class clubs here, the *Circle Imperiale*. After she had sung her most latitudinarian pieces with great applause, and earned her 500 francs, she was asked to sit at cards with some of the members, who graciously won for her and let her win—partners and opponents—6,000 francs more. Her memoirs, more or less adorned by a prefixed portrait and autograph dedication to the public, are in their fifth edition. A few days before the death of the Duke de Morny, whose malady was a perfect enigma to the doctors till after the post-mortem examination, it was stated in the newspapers that "the Duke de Morny is recovering; he has received Mlle. Theresa." He, too, it is said, wrote biographical memoirs, which are not to be published until ten years after his death.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Ela, the Pride of my Heart. Song and Chorus. *F. Wilmarth.* 30

Move my arm chair, dearest mother. " 30
Two pretty ballads with chorus, the last patriotic, having for its theme, the re-appearance of "Old Glory" on the Tennessee river.

Smile, and be contented. Ballad. *B. Covert.* 30
Mr. Covert has here adapted fine music to a ballad with an excellent moral. The singing of the pretty melody will do something toward bringing about that state of smiling contentment, so much recommended by the poet.

Jenny of the Mill. Ballad. *A. Leduc.* 30
Bear in mind that this is a wind-mill, quite a new thing in the ballad line. The water-mills have already been thoroughly sung. Jenny is a gay young lady, who sings bewitchingly, especially when there is a brisk breeze blowing. Words by Linley. Very pretty melody.

The Poacher's Widow. *E. Philp.* 50
This song, to which Chas. Kingsley contributes the poem, is of great power and pathos, and will be effective for public performance.

Sweet vision of childhood. Vocal duet. *S. Glover.* 40
A decidedly good duet, which makes a timely appearance, as really "singable" duets are not plenty.

Instrumental.

Morning Bell Galop. *J. P. Clarke.* 50
Mr. Clarke's compositions unite, in an eminent degree, brilliancy with simplicity. This galop is uncommonly pretty, and has little bursts of singing in it, in the English style.

The Campbells are coming. *Brinley Richards.* 50
Ingenious variations on the old air, giving it a new life and freshness.

The Partridge. Polka Characterisque. *C. Kappitz.* 30
This is indeed very "characteristic" and original. It has already been successful as an orchestral piece, and will be, probably, equally taking as arranged for the piano.

Welcome Polka. *Robert Hall.* 30
Quite brilliant.

How so fair. From "Martha." *C. Grobe.* Op. 1574. 40
A favorite melody from the opera, varied in Grobe's best style. Capital piece for pupils.

Ave Sanctissima. Evening song to the Virgin. *B. Bichards.* 60
One of Richard's best. The well-known air itself is of a high order, and the rich harmony of these variations, sets off the canto to advantage. Rather more difficult than the average of his pieces.

Books.

THE EXCELSIOR GLEE BOOK. A collection of the best Glees, Choruses, and Operatic Gems for Mixed Voices. $1.00
The "Chorus Wreath" has already been introduced to the public, and has been found to be a wise selection, and a good collection, of sterling Choruses and Glees As many may desire the Glees by themselves, the present book is issued. It contains quite a number of pieces of the highest classical merit, some of them difficult, but many not so. The music will not disappoint you.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....Tannhauser"
CHORUS OF PRIESTS.....Magic Flute"
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....' Compte Ory"
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E. Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood"
O SWEET THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Senn
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE'S NIGHT SONG.....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes.	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed postpaid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars. Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

C. W. A. TRUMPLER.

MUSIC AND PIANO FORTE DEALER,

632 CHESTNUT STREET, PHILADELPHIA.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 503

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects-that we do not hesitate to recommend it to teachers and vocal, ists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

---

LOUIS KOHLER'S

PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
" 128.	New School in Velocity. Book 1.	1.75
" "	New School in Velocity. Book 2.	1.75
" 112.	Special Studies. Book 1.	1.50
" "	Special Studies, Book 2.	1.50

Published by **Oliver Ditson & Co.**, 277 Washington Street.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contrs, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, pring Street near the corner of Broadway, NEW YORK. 357

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma)..... 25
" War Chorus (Guerra! Guerra!)..... 25

SONNAMBULA. Phantom Chorus (A fosco cielo).. 30
" Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva)..... 25

LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini)..... 25
" Chorus of Sbirri, Men's Voices..... 25

TRAVIATA. Drinking Chorus (Libiamo)..... 25
" Gipsy Chorus (Noi siamo Zingarelle).... 25
" Matador Chorus (Di Madride) Men's voices..... 25
" Bacchanalian Chorus (Largo al quadrupede)..... 25

ERNANI. All welcome the Bowl (Evviva!) Men's voices..... 25
" Exultation (Exultiamo)..... 25
" O Charlemagne (O sommo Carlo)..... 30

MARTHA. Why those gloomy clouds (Tu piu vaga). Female voices..... 25
" Market Chorus (Accorrete, giovinette!)... 25
" Nancy see them eye us (Nancy, guarda), Quartet..... 25
" This is your future dwelling (Siam giunte). Quartet..... 25
" Spinning Quartet..... 25
" Huntresses' Chorus, Female voices..... 25

TROVATORE. Anvil Chorus (Vedi! le fosche notturne)..... 25
" Now let the trumpet (Squilli echeggi) Men's voices..... 25
" Miserere..... 30

LUCIA. Search ye well (Percorrete le spiagge), Men's voices..... 25
" Bridal Chorus (Per te immenso giubilo)..... 25
" Instant Vengeance (Chi mi frena), Sestettino.. 25
" Ah, happy day (D'immenso giubilo)..... 25
" This unhappy, fatal marriage (Fur le nozze).. 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,
277 Washingtou Street.

Instruction Books and Music
FOR THE CABINET ORGAN, MELODEON,
AND
Instruments of a Similar Class.

Zundel's Melodeon Instructor. Containing the Elements of Music, Progressive Finger Exercises, and a large collection of Choice Music, $2.50.

New Method for the Melodeon. Containing in addition to lessons and Exercises, a collection of Popular Songs, Psalm and Hymn Tunes, $1.50.

Carhart's Melodeon. Elementary and Progressive Studies, with Choice Vocal and Instrumental Music, $1.50.

American School for the Melodeon, $1.50.

Model Melodeon Instructor, $1.50.

Winner's Perfect Guide for the Melodeon. Designed as a Self-Instructor, with Choice Music, 75.

Melodeon without a Master. By E. L. White, 75.

Woodbury's Melodeon Instructor, 75.

Green and White's Melodeon Instructor, 75.

Howe's Seraphine and Melodeon Instructor, 50.

The Seraphine. A collection of Music for the Melodeon, Seraphine and Reed Organ.

Sent post-paid, on receipt of price. **Oliver Ditson & Co.,** Publishers, 277 Washington Street, Boston.

NEW MUSIC—"CHARLESTON IS OURS," a soul-stirring song with chorus, sung with immense applause by Mrs. Mietzke and the Amateur Musical Society of North Granville Ladies' Seminary, at the celebration of Washington's birthday. Dedicated to Sherman's heroic army; music by Prof. Meitzke; price 30 cents. "A HOME ON THE MOUNTAIN," a spirited Ballad, by Mrs. E. A. Parkhurst. This is one of the best productions of this eminent composer; price 35 cents, mailed free. HORACE WATERS, Publisher, 481 Broadway, New York. 626

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought By W. O. Fiske, 30 cts. **UP WITH THE FLAG OF THE STARS AND THE STRIPES.** T. H. Howe, 30. **WHEN YOU AND I WERE SOLDIER BOYS.** James G. Clark, 30. **THE SOLDIER LAY ON THE TENTED FIELD.** (Soldier's Dream). H. S. Thompson, 30. **THE STRIPES AND THE STARS.** Hutchinson Family, 30. **UNION AND LIBERTY FOREVER.** W. O. Perkins. 30. **MOTHER, WHEN THE WAR IS OVER.** J. W. Turner, 30. **ON GUARD TO-NIGHT.** W. O. Fiske. 30. **BEAR THIS GENTLY TO MY MOTHER.** J. W. Turner, 30. **BABY SLEEP, SHADOWS CREEP.** (Cradle Song of the Soldier's Wife). T. T. Barker. 30. **MY HEART IS WITH THE NORTH.** J. W. Turner, 30. **THE SOLDIER TO HIS MOTHER.** B. Covert, 30. **THE UNION SOLDIER'S BATTLE SONG.** R. Culver. 30. **THE SOLDIER'S REQUEST,** or, Let me Die in Peace. J. W. Turner, 30. **THE WAR WILL SOON BE OVER,** and **WHEN THEY COME MARCHING HOME.** Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30. **GOD GRANT OUR SOLDIER'S SAFE RETURN.** O. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

ELI, AN ORATORIO.

First performed at the Musical Festival, Birmingham, Eng. in 1855. The WORDS selected and written by WM. BARTHOLOMEW. The MUSIC composed by MICHAEL COSTA. A fine edition of this standard work, uniform with Ditson & Co's popular editions of "The Messiah" and "The Creation," has just been published. Price. In cloth $2.50; boards $2.00; paper $1.75. Mailed, post-paid, on receipt of price. **Oliver Ditson & Co., Publishers,** 277 Washingtou St., Boston.

MR. DAUM begs to announce to his friends, that he has so far recovered from his recent illness, as to resume Teaching. Address at 34 Chauncy St., or at O. Ditson & Co's.

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.

New Collection of Music for Schools.
THE HAPPY HOUR,
A SELECTION OF
SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts. **Czerny's Letters to a Young Lady.** 50 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

HANDBOOK OF MUSICAL GEMS!
THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free,* on the receipt of *thirty-five cents,* by OLIVER DITSON & CO., 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

WINNER'S PERFECT GUIDES,
CONTAINING
Easy Lessons, Pleasing Exercises and Choice Music.

For the Flute, 75. Violin, 75. Guitar, 75. Piano, 75. Melodeon, 75. Accordeon, 75. Fife, 75. Clarionet, 75. Flageolet, 75. Sent by mail postpaid, on receipt of price. **Oliver Ditson & Co.,** Publishers, 277 Washington Street, Boston.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.,* to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing.—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE MOST POPULAR BOOK
of
PIANOFORTE INSTRUCTION
RICHARDSON'S NEW METHOD,
Having a regular sale of
Twenty-five Thousand Copies a Year.

It is superior in excellence to all other "Methods," and **THE BOOK THAT EVERY PUPIL NEEDS** for the acquirement of a thorough knowledge of Pianoforte playing! It is adapted to all Grades of Tuition, from the Rudimental Studies of the youngest, to the Studies and exercises of Advanced Pupils. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "New Method." Price $3.75. Mailed, post-paid to any address. Sold by all Music Dealers.

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 628. BOSTON, SATURDAY, APRIL 29, 1865. VOL. XXV. No. 3.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
FRANKLIN, CORNER HAWLEY ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—By a Soprano Singer, a situation in a Quartette Choir in Boston or vicinity. Best of references given. Address H. care of Oliver Ditson & Co., Boston. 627-29

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

THE GREAT ORGAN

In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

FIFTY PIECES
FOR THE ORGAN.
(Carefully Figured and not difficult.
consisting of
Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.
by
EDWARD BATISTE.
Professor in the Conservatoire of Paris, Organist of St Eustache.
This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

NEW MUSIC HALL.
MILWAUKEE, WIS.
This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.
The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

GRAND
MUSICAL FESTIVAL.
THE HANDEL AND HAYDN SOCIETY,
WILL CELEBRATE THEIR
FIFTIETH ANNIVERSARY,
WITH A
MUSICAL FESTIVAL,
IN THE
BOSTON MUSIC HALL,
Commencing on the morning of Tuesday, May 23, and continuing through the week.

For this commemorative occasion, the Choral force of the Society has been increased, so as to form a
Choir of Full Six Hundred Voices,
The Orchestra will number
One Hundred Instruments.
And will include the best musicians of our own city, in addition to many distinguished Artists, from New York, Philadelphia, and elsewhere. The solo talent (which will be duly announced) will comprise many of the best Concert and Oratorio Singers in the country.
The services of CARL ZERRAHN have been secured as CONDUCTOR, and B. J. LANG as ORGANIST, for the entire Festival.
In accordance with a vote of the Board of Trustees, one-half the net proceeds arising from the Festival, will be divided equally between the
Two Great National Charities;
The SANITARY and the CHRISTIAN COMMISSIONS.
The other half being reserved as the nucleus of a fund for the support of the Society itself; and the Society appeals confidently to the public of this city and the country at large within accessible distances, in support of their plan.
The following is the programme of performances during the week.
THE FESTIVAL WILL BE INAUGURATED ON
Tuesday Morning, May 23d,
By the performance of
NICOLAI'S FESTIVAL OVERTURE, for Organ, Orchestra and Chorus.
AND
MENDELSSOHN'S "HYMN OF PRAISE."
Followed by
HAYDN'S CREATION.
Tuesday Evening, 23d.
GRAND INSTRUMENTAL AND VOCAL CONCERT.
On Wednesday Afternoon, 24th.
HANDEL'S "ISRAEL IN EGYPT."
Thursday Evening, 25th.
INSTRUMENTAL AND VOCAL CONCERT,
On Friday Morning, 26th.
INSTRUMENTAL AND VOCAL CONCERT,
Saturday Afternoon, 27th.
MENDELSSOHN'S "ELIJAH."
Saturday Evening, 27th.
HANDEL'S "MESSIAH."
Sunday Evening, 28th.
Which closes the Festival.

ORDERS FOR SEASON TICKETS, the price of which have been fixed at $15 00 each, securing to the purchaser a seat to all the Concerts and Oratorios, during the entire Festival, directed to MR. A. P. PECK, Superintendant of Music Hall, will be duly registered according to date, and positions assigned among the most eligible localities on the floor and first Balcony; or seats may be selected in person, on and after May the 5th. To secure attention, all written orders must be accompanied by the money.
Pocket Diagrams of the Hall, may be had at a small price, on application to the Superintendent, and all specific orders will be adhered to as nearly as possible.
The number of season tickets has been LIMITED TO ONE THOUSAND, and the Directors of the Festival reserve the right to a still further restriction, by suspending the sale of this class of tickets at any time, should intelligence of the success of their negotiations now pending, for the securing of extraordinary talent abroad, render it necessary.
TICKETS, with reserved seats, to the opening Concert and to each, and all of the ORATORIOS, the price of which have been fixed at $2 50 and $1 50, according to location, will be for sale on and after May 17th.
Reserved Seats to the morning and afternoon Instrumental Concerts at $1 50 each, will be for sale at the same time and place. LORING B. BARNES, Secretary.

New Music for May.

VOCAL.

Praise ye the Lord. Quartet and Solo from Beethoven.....*Davenport.* 40
Ela, the pride of my heart. Song..*F Wilmarth* 30
Move my arm chair, dearest mother. Song. " 30
Then turn thy thoughts to music sweet. Duet for Soprano and Tenor.....*C. Tugvaham.* 40
Smile and be contented. Song.....*B. Covert.* 30
Poacher's widow. Song.....*Eliz. Philp.* 30
Jenny of the Mill. Ballad.....*A Leduc.* 30
Mercy. Song. "Beatitudes," No. 3..*S. Glover.* 30
Sweet visions of childhood. Duet..... " 40
Come o'er the sea. Song...*A. F. Wimmerstadt.* 30
Joy was where my mother was. Song. *W.O.Fiske.* 30
Tantum Ergo, and Ave Verum.....*R. Hall.* 50
When Sherman marched down to the sea..... 30
The forsaken; or, She sat beside a mountain spring. Song.....*V. Gabriel.* 30
A nation weeps. Dirge for the President. *Turner.* 30
Beauties of "La Juive." Romance for tenor. When first the heavenly grace. (Rachele, ah quando a me). 35
My mother's cottage home.....*W. O. Fiske.* 30

INSTRUMENTAL.

Morning bell Galop.....*J. P. Clarke.* 50
Campbells are coming. Transcribed by *B. Richards.* 50
Partridge polka.....*C, Koppitz.* 40
Welcome polka .....*R. Hall.* 30
How so fair, from Martha. Operatic Tit-Bits. *C. Grobe.* 40
Ave Sanctissima. (Evening song to the Virgin.) *B. Richards.* 60
Sunshine mazourka.....*B. H. Atsiboe.* 35
Annie Laurie. Transcribed by *B. Richards.* 50
Chant du Bivouac. Fantasie brilliante. *C. Ketterer.* 50
Gipsy Polka. Piano and violin.
Faust Galop. " " ...*S. Winner.* 30
In memoriam in honor of President Lincoln. *Dr. F. Haaeg* 30
President Lincoln's funeral march..... 30
Chopin's Polonaise, in C, Op. 40..... 30
Now the early morn. (Parigi O cara) from "Traviata."..... *C. Grobe* 40
Requiem march for President Lincoln. *W. O. Fiske* 30
Au Revoir. Polka redowa.....*J. S. Knight.* 30
Helene. Grand waltz brilliante. *H. A. Wollenhaupt.* 75.

Books.

FIFTY PIECES FOR THE ORGAN, consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c., by Edward Batiste, Organist of St. Eustache, Paris... ....Cloth. $4 00
Boards. 3 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments.
Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.
COMPRISING
RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.
Being, as a whole, the
Best Collection of War Songs Published
For Soldiers and their Friends at Home.
The Publishers issue
AN IMMENSE EDITION TO MEET A DEMAND
Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing
Is RICHARDSON'S NEW METHOD.
The Best Book for Young Pupils of Piano Music
Is RICHARDSON'S NEW METHOD.
The Book by which to Learn Easily and Thoroughly
Is RICHARDSON'S NEW METHOD.
The Book that makes Piano Studies Attractive
Is RICHARDSON'S NEW METHOD.
The Best Book of Exercises for Piano Practice
Is RICHARDSON'S NEW METHOD.
The Book that is given to Pupils by Teachers
Is RICHARDSON'S NEW METHOD.
The Book that contains No Dry and Tedious Lessons
Is RICHARDSON'S NEW METHOD.
The Book that Interests both Young and Old
Is RICHARDSON'S NEW METHOD.
The Book of which 10,000 are sold annually
Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED
SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. **Scotch Songs.** 60 cts.
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. **The Message Bird.** 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO,
613 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339. Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING,
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence,.....No. 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
No. 1, Van Rensalear Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English snd Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

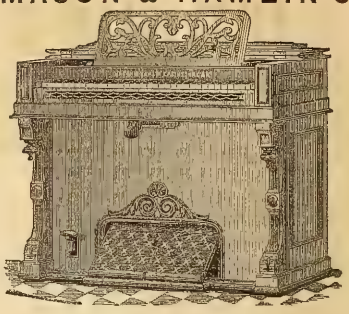
J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 25 Winter St., Room No. 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.

MASON & HAMLIN'S



CABINET ORGANS.

For families, churches and schools. Recognized by the musical profession as greatly superior to harmoniums, melodeons and all other small organs. [See our illustrated Catalogue for explicit testimony to their superiority from a majority of the most eminent organists in America.]

CAUTION TO PURCHASERS.—The great reputation of our Cabinet Organs and the extensive demand for them have induced dealers, in some cases, to advertise quite different instruments as Cabinet Organs, and in others to represent to purchasers that harmoniums and other reed organs are the same thing. This is not true.

The excellencies of our Cabinet Organs, which have given them their high reputation, are the result not merely of the superiority of their workmanship, but also in a large measure of essential differences of construction, which, being patented, cannot be used by other makers. From these arise their better quality and volume of tone, and capacity for expression. Every Cabinet Organ has upon its name board, in full, the words "MASON & HAMLIN CABINET ORGAN."

WAREROOMS:—274 Washington street, Boston, and 7 Mercer street, New York.

O. DITSON & CO., 277 Washington street, have these instruments to rent.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

NEW SONG BOOKS.

Ossian's Harp. A collection of Comic and Sentimental Songs, composed by Ossian E Dodge. (Words and Music) 25 cts. **Shilling Song Book, No. 3,** containing New and Popular Songs that have appeared since the publication of Nos. 1 and 2, many of which are not to be found in any other collection, 12 cts.

Sent post-paid, by OLIVER DITSON & CO., Publishers, 277 Washington Street.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, pring Street near the corner of Broadway, NEW YORK. 357

Dwight's Journal of Music.

WHOLE No. 628. BOSTON, SATURDAY, APRIL 29, 1865. VOL. XXV. No. 3.

A. L.

IN MEMORIAM.

I.

But yesterday—the exulting Nation's shout
Swelled on the breeze of victory through our streets.
But yesterday—our banners flaunted out
Like flowers the South wind woos from their retreats:
Flowers of the Nation, blue and white and red,
Waving from balcony and spire and mast;
Which told us that War's wintry storm had fled,
And Spring was more than Spring to us at last.
To-day—the Nation's heart lies crushed and weak;
Drooping and draped in black our banners stand.
Too stunned to cry Revenge, we scarce may speak
The grief that chokes all utterance through the Land.
God is in all. With tears our eyes are dim,
But strive through darkness to look up to Him!

II.

No, not in vain he died—not all in vain,
Our good, great President! This people's hands
Are linked together in one mighty chain,
Drawn tighter still in triple-woven bands,
To crush the fiends in human masks, whose might
We suffer, O too long! No league, nor truce
Save *men* with *men!* The devils we must fight
With fire! God wills it in this deed. This use
We draw from the most impious murder done
Since Calvary. Rise then, O Countrymen!
Scatter these marsh-light hopes of Union won
Through pardoning clemency. Strike, strike again!
Draw closer round the foe a girdling flame.
We are stabbed whene'er we spare—strike, in God's name!
C. P. CRANCH.

April 18, 1865.—*Tribune.*

Abraham Lincoln.

ASSASSINATED GOOD FRIDAY, 1865.

"Forgive them, for they know not what they do!"
HE said, and so went shriven to his fate—
Unknowing went, that generous heart and true.
Even while he spoke the slayer lay in wait,
And when the morning opened Heaven's gate
There passed the whitest soul a nation knew.
Henceforth all thoughts of pardon are too late;
They, in whose cause that arm its weapon drew,
Have murdered MERCY. Now alone shall stand
Blind JUSTICE, with the sword unsheathed she wore.
Hark, from the eastern to the western strand
The swelling thunder of the people's roar:
What words they murmur—FETTER NOT HER HAND!
SO LET IT SMITE, SUCH DEEDS SHALL BE NO MORE!

EDMUND C. STEDMAN.

April 15, 1865.—*Tribune.*

Good Friday Evening.

'We trusted that this had been He who should redeem Israel.'

Thank God they chose this sacred day
To seal the covenant with blood,
We might not else His wond'rous way,
Through waters deep, have understood.

They said of old that "this was He
Who Israel should redeem, we thought;"
Nor saw in death the mighty key
To all a Saviour's life had wrought.

Man's wrath but praised his Maker's power,
And worked the will it would defy.
"Oh fools and slow of heart," this hour,
Who do not see deliverance nigh!

The stroke that aimed at Judah's heart
Shall set a nation fully free;
This death shall do its noble part
In the great work of liberty.

Oh! Easter, glorious Easter morn,
I see thee on the world arise;
When mighty nations yet unborn
Shall lift their psæan to the skies!

And thank Thee, Lord, for every drop
Of patriot blood this day has shed;
And for the trumpet-stirring voice
That loudest speaks, "He being dead."

Tribune.

Our President.

The grass is growing green upon the hills,
The Spring is waking all the little rills,
A tender bloom is on the willow tree,
But where is he?

Will he awake to-morrow with the day,
And turn his face the way the battle lay,
And thank the Lord that he has lived to see
The triumph of the free?

Oh, God! have pity on us, he is dead!
The foul assassin aimed at his dear head!
He never spoke a word to let us know
How hard it was to go.

To leave us at the crowning of our joys,
When we were praising gallant men and boys,
And shedding happy tears of sweet relief,
And thanking him, our Chief!

Weep, weep, ye dark-faced children of the sun;
He gave his blessing to ye, every one;
That blessing was a throe to all the earth,
Emancipation's birth!

Weep, oh misguided wretches, comfortless,
And wash away your gall of bitterness!
Have you not lost a noble friend and true,
As ever stood by you?

He would have gathered you unto his breast,
Even as a bird doth fold her young to rest,
And wiped from his remembrance every blot,
But ye would not—would not!

Weep, mighty nation,—who shall dare to say,
That we are cowards for our tears to-day?
But let the drops be mingled with a fire
That burns all low desire;

The fire that flashes light upon our path,
And purifies from vengeance and from wrath,
The fire of resolution high and strong
To grapple with the wrong.

Farewell, beloved father, sleep in dust,
But rise thou in the kingdom of the just,
Beyond the traitor's breath, the battle scars,
And shine among the stars!

MARTHA PERRY LOWE.

Boston Daily Advertiser.

The Lost Chief.

BY CHARLES G. HALPINE.

He filled the Nation's eye and heart,
An honored, loved, familiar name;
So much a brother, that his fame
Seemed of our lives a common part.

His towering figure, sharp and spare,
Was with such nervous tension strung,
As if on each strained sinew swung
The burden of a people's care.

His changing face what pen can draw—
Pathetic, kindly, droll or stern;
And with a glance so quick to learn
The inmost truth of all he saw.

Pride found no idle space to spawn
Her fancies in his busy mind;
His worth—like health or air—could find
No just appraisal till withdrawn.

He was his Country's—not his own!
He had no wish but for her weal;
Nor for himself could think or feel
But as a laborer for her throne.

Her flag upon the heights of power,
Stainless and unassailed, to place—
To this one end his earnest face
Was bent through every burdened hour.

* * * * * *

O, loved and lost! Thy patient toil
Had robed our cause in Victory's light;
Our Country stood redeemed and bright,
With not a slave on all her soil.

Again o'er Southern towns and towers
The eagles of our nation flew;
And as the weeks to Summer grew
Each day a new success was ours.

'Mid peals of bells, and canon bark,
And shouting streets with flags abloom—
Sped the shrill arrow of thy doom,
And, in an instant, all was dark.

* * * * * *

Thick clouds around us seem to press;
The heart throbs quickly—then is still;
Father, 'tis hard to say, "Thy will
Be done!" in such an hour as this.

A martyr to the cause of man,
His blood is freedom's eucharist,
And in the world's great hero-list
His name shall lead the van!

And raised on Faith's white wings, unfurled
In heaven's pure light, of him we say:
"He fell upon the self-same day
A GREATER DIED TO SAVE THE WORLD."

On Variations.

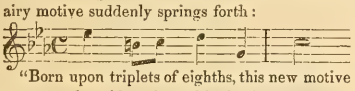
A. Saran, Op. 1. *Fantasie-Variationen für Pianoforte.* Leipzig, F. Whistling, 1859.

We translate the conclusion of the article by Julius Schäffer, of which the introductory portion, classifying Variations under three heads, the *decorative*, the *contrapuntal*, and the *fantasia* kind, was given in our last. The author proceeds to illustrate by a recent instance of the third kind, named above.

"It is understood of itself that Saran's Variations belong to the third class. The Theme of course is one of his own invention. Its deep, inward melody is full of secret yearning; it would fain break forth, and yet it does not venture; it expands and then shyly draws itself back again; the song is as it were bound to the initial phrase:

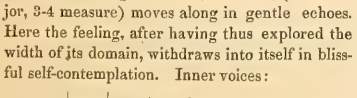


which recurs constantly intensified. The first four Variations give nothing more than the Theme set in a new light, and marked with more impressive emphasis; they raise the feeling to that point, where the pressure from within bursts its chains and streams forth free and broad. Particularly noteworthy here is the first Variation, in which the harmonic body of the Theme unfolds itself into free polyphony, and the song of the Tenor opposes an expressive counterpoint to the melody. The second Variation decomposes the Theme into gently oscillating figures accompanied by simple chords; the third reproduces it simply, with a rapid figure playing about it; in the fourth the melody lies in the Bass, accompanied by impetuous on-rushing chords. On its final chord an airy motive suddenly springs forth:



"Born upon triplets of eighths, this new motive traverses the wide æther with elastic wings, revelling in new-won boundless freedom, till at last, as if gradually floating downward from the giddy height (mark here the tread of the Basses, step by step, through two octaves), it tranquilly breathes its last upon the organ-point of the Dominant.

"The following Variation, the sixth, (in C major, 3-4 measure) moves along in gentle echoes. Here the feeling, after having thus explored the width of its domain, withdraws into itself in blissful self-contemplation. Inner voices:



weave now wider, now narrower circles round the softly tremulous organ-point of the Dominant which holds all through the Variation. But in this ecstatic consciousness the feeling still finds no satisfaction. It gathers itself up with energy once more to try its inward power. This takes place in the seventh Variation with the following combative motive:



"And verily the power grows with every step, and the eighth Variation portrays to us the feeling in its consciousness of victory in a broadly executed march-like movement.

"Here is the climax of the whole work and to this point every one, who plays it, will follow the artist with admiration and forget, that it is an Op. 1, which he has under his fingers—it is the finished master meeting him everywhere. At the same time many a one will feel concerned about its further progress, when he sees that he has got through little more than half the work, and will ask himself, what more can follow upon such imposing climax, that will not appear tame after it.

"But let us look along: In the midst of the proudest joy of triumph (conclusion of the eighth Variation) the tones suddenly collapse, as if hit by a deadly stroke, their movement is disturbed, their energy broken, and it is as if they would utterly expire. The ninth Variation, in itself a very charming two-part song, remains unintelligible to us, in point of connection, *in this place.* As if nothing had passed in the mean time, it continues the mood of the sixth Variation. As we cannot discover any other place more fitting for it, we frankly confess, that we could wish it omitted for the good of the whole work. It seems to us as if the tenth Variation had a far closer psychological connection with what goes before. This again retreats within the limits of the Theme, but its gait is unsteady, its song full of accents of anguish, its inner harmony disrupted.

"The eleventh Variation makes an attempt to restore the Theme in its original form; but a painful question follows close upon its heels:



and, before it comes to a point of rest, it is dumb, and, after a few spasms, a cadence with unsteady haste, as if driven by a sudden resolution, plunges precipitately into the wild whirl, which forms the close of the whole. This piece, called *Finale*, is a sort of Burlesque in Rondo form and made on us the same impression as that verse in the 'Winterreise':

Lustig in die Welt hinein,
Gegen Wind und Wetter,
Will kein Gott auf Erden sein,
Sind wir selber Götter!

"Now here, now there it sounds, like a still sigh, like a religious warning; on mighty wings of memory the Theme flashes on us once again—in vain!—this peace is gone forever!—and away we whirl into the wild vortex!

"Whether this tragical end was implied in the whole course of the work, or whether the first half did not rather warrant expectations of a happier *denouement:* these are questions about which opinions will differ. If the present reviewer declares himself frankly for a triumphant close, with or immediately after the eighth Variation, yet must he on the other hand point to the ripeness of feeling, the well-considered form, and the absolute mastery of technical means which announce themselves everywhere in this work. Excellences enough to banish every doubt, that the author, in giving this development to the work before us, proceeded with a well-weighed purpose. Be that as it may, the young artist by this firstling of his productive talent will surely win the sympathy of the noblest minds."

Beethoven and the Various Editions of his Works.

BY OTTO JAHN.

[Continued from page 10.]

As contributing to the completeness of the edition we may, to a certain degree, consider also the fact that everything appears in its complete form, that is to say, all part-compositions are published in score, a form which exhibits the whole work as the composer bore it in his mind and wrote it down. It likewise enables the musician, when reading it, to reproduce the work vividly in his mind, and, when studying or performing, to have the work clearly present to his view. Many works, even long ones, such as the ballet of *Prometheus*, appear in this edition* for the first time in this form; the scores of others have been, it is true, printed, but have become rare. Their form, too, and the style in which they are got up vary exceedingly. It is a praiseworthy feature of the new edition that they will all be given complete, and in the same form. The publication of the parts will proceed hand in hand with that of the score, so that by the latter, the execution, and by the former, the study of the various works will be facilitated.

But the most important improvement consists, probably, in the fact that the publishers of this edition vouch for the *authenticity* of its contents as resulting from, and established by, a critical revision of each separate piece, aided by every accessible means. As is usual in the case of much-read and largely circulated authors, what we wanted, above all things, was the utmost care in establishing a pure and trustworthy text. But this required great preparations, and, merely for the collection of the vast and scattered materials, even supposing the enterprise favored by fortune and patronage, vast attention and sagacity, zealousness and perseverance. Even these could achieve important results only when combined with practical experience and devotion to the task. In fact, what had to be done was nothing less than to collect and consult, in as perfect a state as possible, for the revision of the text of the various compositions:—

Beethoven's own *Manuscript*;

Copies made under his supervision and correction;

Parts used at the performances under his direction; and

Editions prepared by himself for the press.

That the editors could not often succeed in combining all these means for their guidance is a truth requiring no comment; but that, despite of every difficulty, only a few isolated works have been, exceptionally, printed without the possibility of referring to at least one of the above bases for criticism, is a highly gratifying result, due to zealous exertion on the one hand, and a readiness to oblige on the other. The directors of public collections—those charged with the custody of the Archives of the Friends of Music in Vienna having especially distinguished themselves by their liberality—and private individuals possessing manuscripts or first impressions—no other of whom can, by the way, be compared with A. Artaria of Vienna, for the number and importance of manuscripts in Beethoven's own hand—willingly granted the use of their treasures. Furthermore, there has been no lack in the supply of information and references of all kinds; nay, there are gentlemen who made it their favorite occupation to hunt up materials for the new edition and prepare them for use. Herr G. Nottebohm of Vienna, in particular, undertook, with indefatigable zeal, continuous researches, which have brought forth a rich and gratifying harvest; being master of his subject, he considerably increased, by his trustworthy information, the critical resources at the disposal of the editors. All the preparations of this description, not exactly usual in the case of musical publications, have, despite the time, trouble, and expense they demanded, been undertaken and promoted by the publishers in a manner affording evidence how high a notion they entertained of their task, and how well they understood its nature and importance.

To turn to proper account, however, the *critical materials, critical editors* were required. The question was to find men who, to a thorough musical education and an intimate acquaintance, even down to the minutest details, with Beethoven, such an acquaintance with him as we may presume all sterling musicians to possess now-a-days, united generally asthetical feeling, tact and

* That of Breitkopf and Härtel, Leipzig

instinct for what is right, conscientiousness in observing, and fixing tradition, scientific interest in the methodical solution of each separate part of their task, and, in a word, those essential qualities on which the successful exercise of criticism is dependent. Such men have been found. The grand instrumental and vocal compositions have been undertaken by Dr. Rietz, the *Capellmeister*, who, by his part in the publications of the Bach and Handel Societies, and by his editions of Haydn's Symphonies and Mozart's Concert-Airs, has already proved his vocation as an editor and shown that we have lost in him a philologist, which would be much to be deplored, had he not been a musician. The editorship of the Chamber-Music has been undertaken by Herr David, the *Concertmeister*, and that of the Pianoforte Works, by Herr Reinecke, the *Capellmeister*, while the Songs have been divided among Herr Richter, *Musikdirector*, Selma Bagge, and Franz Espagne, all musicians known as not merely musicians, but in any particular case, should the nature of their task and the authorities at their disposal absolutely require it, well prepared, also, for philological criticism.

III.

Whoever connects with the expression "philological criticism" a dark notion of dusty parchments, and old impressions; of a drear expanse of useless readings, of unedifying splitting of words and carping about syllables; whoever considers it the duty of philological criticism to draw a hedge of thorns around the works of poetry and art, rendering the access to them more difficult than it otherwise would be, and interfering with the enjoyment of them—such an individual will not feel exactly comfortable at the prospect that this sort of criticism is now going to be applied even to Beethoven. Many a person, entertaining more moderate views, will feel doubts as to what there is important for criticism to perform in connection with the works of a composer who lived down into the present generation and published his works himself, and likewise, as to what use a vast apparatus of manuscripts and printed editions can be. We may here remind these persons of the case, so near us, of Schiller and Goethe. It was not till recently that philological exactness and method could begin to busy themselves somewhat with the works of our great poets, and even up to the present time—thanks to the want of conscientiousness on the part of those whom honor and duty should urge to bestow every care upon a proper restoration of the text—they have not done so to the extent requisite to achieve effectual results. Already, however, has it been demonstrated that copyists, compositors and readers for the press have gained a far more extensive and deeper influence upon the form of the texts in general use than people would be inclined to think; that not only have typographical errors distorting the sense, and the omission of verses through negligence, become stereotyped, but that arbitrary alterations, under the deceptive semblance of pretended emendations, have set aside the original text. Everyone possessing a somewhat clearer idea than usual of the instances of want of sense and of the absurdities which even educated readers will pass; of how irksome for the careful reader, when he stumbles on something which strikes him as peculiar, is the uncertainty whether he has to do with a real difficulty, or with a typographical error; of how often he is compelled to indulge himself in conjectural criticism—for every emendation of a typographical error is a philological conjecture—of how terrible is his disappointment, when well-known passages, which have perhaps become favorite ones, are proved to be spurious and not emanating, in the shape they bear, from the poet—whoever has an idea of and reflects on such cases, will agree in thinking it a noble task for philological criticism to give us trustworthy texts of our great German writers, an undertaking which, if successfully carried out, will not remain without the approbation of even unphilological readers. The case is not different with *musicians*. How many a player and listener is embarrassed whether he has to see an Oulibischeffian chimæra in a chord, a passage, or a note, or to correct an error of the press; how disagreeable it is to be informed that an especially favorite beauty is founded upon a fault of the engraver, and that what we look upon as an indisputable improvement of some insupportable instance of harshness is nothing more than a piece of over-correction. That such cases are of daily occurrence is a well-known fact; that, moreover, the various editions of Beethoven's works contain much more than was supposed calculated to reduce the public to doubt and despair is a fact that has been demonstrated by careful examination. Our thanks are, therefore, certainly due to the labors of those who undertake to restore in its primitive purity what the composer wrote, and to hand it down to us in a trustworthy form—and such are precisely the labors of philological criticism.

To the question: What is the task and what is the method of philological criticism? the answer is easy. Its task consists in restoring to the shape in which the author conceived it, the work of a writer—or of a musician—which, multiplied by mechanical means, copying or printing, circulated and spread abroad, has, necessarily, in consequence of its repeated multiplication, become, accidentally or purposely, more or less disfigured. Its first duty, therefore, is to test *tradition*, and to discover the source, or the sources whence the work in its original form may be taken with the greatest certainty. Whenever it is possible to consult the author's first original manuscript, that, of course, is the most trustworthy guarantee of correctness. But even that is not always to be unconditionally relied upon, for the most carefully written one is not secure against clerical errors, and accidental faults of inattention, and it is very possible that ameliorations, intended to be valid, may have been made after the original manuscript was completed, and not to be included in it. For the purposes of criticism, therefore, *copies, written or printed*, made under the inspection of the author, possess a significance of their own, a significance outweighing that of aught else, because such copies are sometimes the last that enjoyed the author's revision. In the case of a musical work, parts written for a performance under the direction of the composer occupy a similar position, because it is reasonable to presume that, when the parts were used, the mistakes which may accidentally have found their way into them were carefully corrected. When these various means of tradition are subjected to mutual control, the supposition of faults arising from accidental error is reduced to the very narrowest limits. But it must be expected that such faults will never be quite wanting; we may correct them by the aid of the authorities handed down to us when the latter agree perfectly with each other, and we are able to do so with the less hesitation, because the faults are generally palpable, and the emendations self-evident. But when the authorities differ from each other; when either each authority contains something different from the rest; or certain ones agreeing among themselves are at variance with others, a decision may, in the first place, be pronounced upon essentially external circumstances, such for example, as the fact that a reading in the written or printed copies is evidently based upon a misunderstanding of the characters of the original manuscript, or that a fault evidently caused by haste is corrected in the copies. But in most instances of a discrepancy between the authorities, a decision as to what is correct can be formed only by an examination of internal evidence. This presupposes, in the first place, a thorough knowledge of, and the ability to apply, the general laws, according to which the means of artistic expression can be employed in a manner corresponding with this aim, *logic* and *grammar*; for even the mode of expression adopted by music, as by the plastic art, becomes an organized language, inasmuch as it follows the fixed laws of logic and grammar, though we are not accustomed to call them so. By these means, we acquire, in the first place, the standard by which to decide what is, generally, possible, and what impossible; what is absolutely false, or what correct. But when the question is to apply general principles to a work belonging to a certain definite time, and produced by a certain definite individual, under certain definite conditions, general knowledge must, by minute historical study, be educated up to a clear insight into, and a sure feeling of, what a given age and a given individuality are able artistically to conceive, and the form in which they are able to produce what they have conceived. If any one now, possessing a glance thus sharpened, sure tact, and an acquaintance with his master, proceeds to test those passages in which the reading of the various authorities is not the same, such a man will be competent to decide what could not possibly emanate from the author, and what he might have written; in many cases, what he must have written, and in most, what he probably did write. In fact, as the matter under consideration is a work of art, in the creation of which the intellectual subjectivity of the artist works as a component element to an extent incalculable, so that the last efforts of criticism depend essentially on weighing against each other laws generally valid and the legitimate peculiarity of the artist, and as, moreover, it is only by means of peculiar natural gifts that the critic can acquire that culture and that tact which are the conditions whereby he exercises his vocation, there is always about these operations some amount of subjectivity, which, especially for more delicate tasks and results, does not produce that certainty which, so to speak, is mathematically cogent. But whoever, on this account, regards the method employed by criticism as playful caprice, and its results as fortuitous fancies, forgets that the general laws, in conformity with which, as a rule, the human mind works and creates, exercise on the artist and his work, just as over other persons and other things, a compelling organisatorical power, and may, therefore, be acknowledged as valid norms; that, by means of conscientious historical research, it becomes possible to recognize even the free elements of the Individualistic in periods and persons, and that, within such certain outlines, in this too the influence of certain laws may be pointed out; and that, by carefully regulating both powers a critical method is formed by the aid of which the critic is enabled to compress within the narrowest limits what is uncertain and ambiguous, or, at any rate, decisively to distinguish it from what is certain and clear. It is evident that, the more difficult and the more defective the historical investigation is, and the more uncertain and vacillating the tradition, the more strongly must the subjective element in criticism stand out, and the more problematical must be the result. When we no longer possess any original manuscript, and when copies, written and printed, have not been made under the supervision of the author, but, for a tolerably long period, multiplied in conformity with different principles, or even with none at all, at one time with rather more care, at another with rather more negligence than usual, the task of testing the credibility and trustworthiness of the authorities becomes more and more involved; external circumstances can seldom be turned to account, and, when they can, not with perfect certainty, for the purpose of determining separate doubtful cases, so that more and more reliance must be placed upon internal evidence.

But the most difficult problems for criticism are not occasioned by the corruptions arising from accidental oversights and errors, however much these may, in the course of time, through negligence and ignorance, increase as it were at interest, but from the corruptions attendant on well-meant but mistaken corrections. There is never any lack of copyists and correctors who, though perhaps capable of observing that a fault has crept into a work, from a want of sense and penetration, look for the fault in the wrong place, the consequence being that their corrections either do not hit upon it at all, or change what is right at the same time that they alter what is wrong, and thus substitute the deceptive appearance of something tolerable in itself but untrue for what was evidently wrong. If with such unskilful correctors, who are accustomed to spin out their business with self-satisfied zeal, are associated the over-clever, who do not hesitate about occasionally correcting even the author himself, so that every-

thing shall quietly assume the appearance which best suits their own taste, there is the utmost danger of a false coating of paint being spread over the genuine and original work of art. In many of these cases criticism finds it difficult to gain a footing sufficiently firm to be able to remove the disfiguring whitewash of restoration, and once more expose to view the old faults and deficiencies. the correction of which it dares to approach only with every possible precaution and care.

(To be Continued.)

For Dwight's Journal of Music.

The Star and the Rose.

The balmy twilight was closing,
A light wind stirred in the bowers,
The stars were awaking from slumber,
And closed were the eyes of the flowers.

One star of wide heaven grew weary;
He fell through the deeps of blue,
And sank in the rose's bosom,
A droplet of golden dew.

He lay there, so lightly cradled,
No longer he cared to soar;
The rose felt a thrill within her,
Unknown aud unfelt before.

She wished her sweet leaves were winglets;
She strove from her stem to rise;
She yearned for a voice, to utter
The sense of her silent sighs.

She broke her rich heart with longing;
For passion she paled away;
Like a silvery shroud about her,
The mist of the morning lay.

From the cheeks of her sister roses
Tears rained on the green parterre;
And one white lily leaned o'er her,
Pure as an unbreathed prayer.

Katharine Frances M. Raymond.

The Madrigal.

At his recent Historical Concert, in Vienna, Herr Zellner prefaced the evening's programme by some remarks on the Madrigal. As they are highly interesting, we condense them for the benefit of our readers. In speaking of the Madrigal, a musical art-form which during a period of about a century and a half was almost the only one holding sway in the domain of secular music, we mean a part-song which is set to a short and pithy poem, and which, treated with more or less contrapuntal skill, possesses as its essential distinguishing characteristic freely invented melody, in contradistinction to the harmonized folk-songs, or the sacred compositions of the time, which were raised up on a given melody (the tenor) mostly borrowed from the Liturgy or the simple songs of the people. At a period when instrumental composition was in its infancy, performers were restricted exclusively to vocal productions. The impulse to find a common source of amusement in these productions set musicians harmonizing the folk-songs, which up to that time had been monodic. In consequence of the continually increasing demand for compositions of this description, musicians invented new ones on the same model. Thus arose the first steps towards the Madrigal in the shape of the *Frottole*, *Strambotti*, *Canzone*, Sonnets, Odes, &c., which formed essentially a category of their own. Like the Villanelles and Villottes subsequently, these are, it is true, artistic vocal compositions, though still fashioned after the folk-songs. The growing skill in counterpoint, however, yearned also to find employment in this branch of art. As such, it could not make use either of the primitive or the refined folk-song. It required, for its polyphonic efforts, short and pregnant phrases; it required characteristic motives, moulding themselves to the separate strophes of the verses. All this was not furnished by the folk's melody, which, at most, mirrored only the general sentiment of the poetry, but constituted a musical whole not capable of being resolved into separate parts. Such material had to be invented with special reference to the artistic object in view. The results of this process was the Madrigal, of which imitation must be considered as the musically technical fundamental form. This remained fixed, though, with time, extraordinarily extended as regards expressive fashioning of the melody; of richness of harmony; and of florid contrapuntal polyphony.

As the art of playing, especially the lute and harpsichord, grew more and more perfect and general, and, as on the other hand, the melody continued to become more and more singable and important in its purport, the vocal parts of the Madrigal kept diminishing in number, until at length only the uppermost one was sung, the next being given to the accompanying instrument. Thus did the Madrigal lead up to Opera, to Chamber-Cantatas, to Airs, and lastly to Songs, and herein consists the significance and importance of this form in the history of art. Its mission was now fulfilled; the Madrigal was gradually supplanted by the new art-forms which had sprung from it, and which proved more adapted for individual amusement, or better suited for the display of individual skill. But though, from the second half of the seventeenth century, the Madrigal lost its former popularity, it was still cultivated by many composers, on account of its form, down to the most recent times. Cherubini and Donizetti made essays in it.

The invention of the Madrigal belongs to the commencement of the sixteenth century. Its cradle was Italy, whence it soon made its way through the whole civilized world. The Netherlanders were the first who learned how to move with graceful skill in this new form. In France it did not take deep root; the national composition, the *chanson*, retained the upper hand. Germany adopted the form, but on the whole, remained faithful to the essential attributes of the folks-melody. The Madrigal was cultivated most assiduously, and most in conformity with its original spirit, in England. Here it was also practiced longest, for even at the end of the last century there were numerous Madrigal Societise.

Before concluding this hasty sketch, we would direct attention to an interesting circumstance springing from the consideration of the historical position occupied by the Madrigal. We are enabled to deduce from it the most trustworthy possible conclusion as to the general condition of musical education in the fifteenth and sixteenth century. The enormous numbers merely of the madrigals which were printed, on the one hand, and, on the other, the great amount of artistic skill necessary to execute them, prove how wide-spread musical education was among all classes of society, and how solid it must have been. Indeed, at that period, no one could lay claim to being socially educated who could not sing a part of a madrigal at sight. This art, of which now-a-days not many professional singers can boast, was looked upon as something that was quite a matter of course, though the difficulty of *a vista* reading was then far greater than it is now, because there were no scores, no bar-lines, or minute guiding signs, and no hints as to the time and style.—*Lond. Mus. World.*

Personal Relations of Great Masters to Each Other.

WEBER AND BEETHOVEN.

That the professors of music (composers and virtuosos), and those of the dramatic art (operatic singers and performers of the spoken drama), are reproached more than the members of any of the other branches of art with impatient and envious egotism, is a certain fact, and as a rule, the charge is not, after all, unfounded. We have not many examples of composers expressing themselves concerning a rival to their fame as Haydn did concerning Mozart, when the Estates of Prague asked him to write an opera for their Theatre. He declined complying with their request and wrote thus: "You have the great Mozart. Could I impress upon the soul of every lover of music, but especially of the great, as profound an appreciation, as much musical comprehension, and as great a love of Mozart's incomparable labors as I myself feel, *nations would vie with each other for the possession of such a treasure*. Let Prague hold fast to the dear man, but let her also reward him, for without this the history of great geniuses is a sad one, and this is the reason why so many men of promising genius succumb. It makes me angry to think that a man standing alone like Mozart is *not yet* engaged at some Imperial or Royal Court!" How often, in the contrary case, ought our indignation to have been excited, and to be so, still, on seeing at present every one consider himself as a rule, the very best person for filling every post!

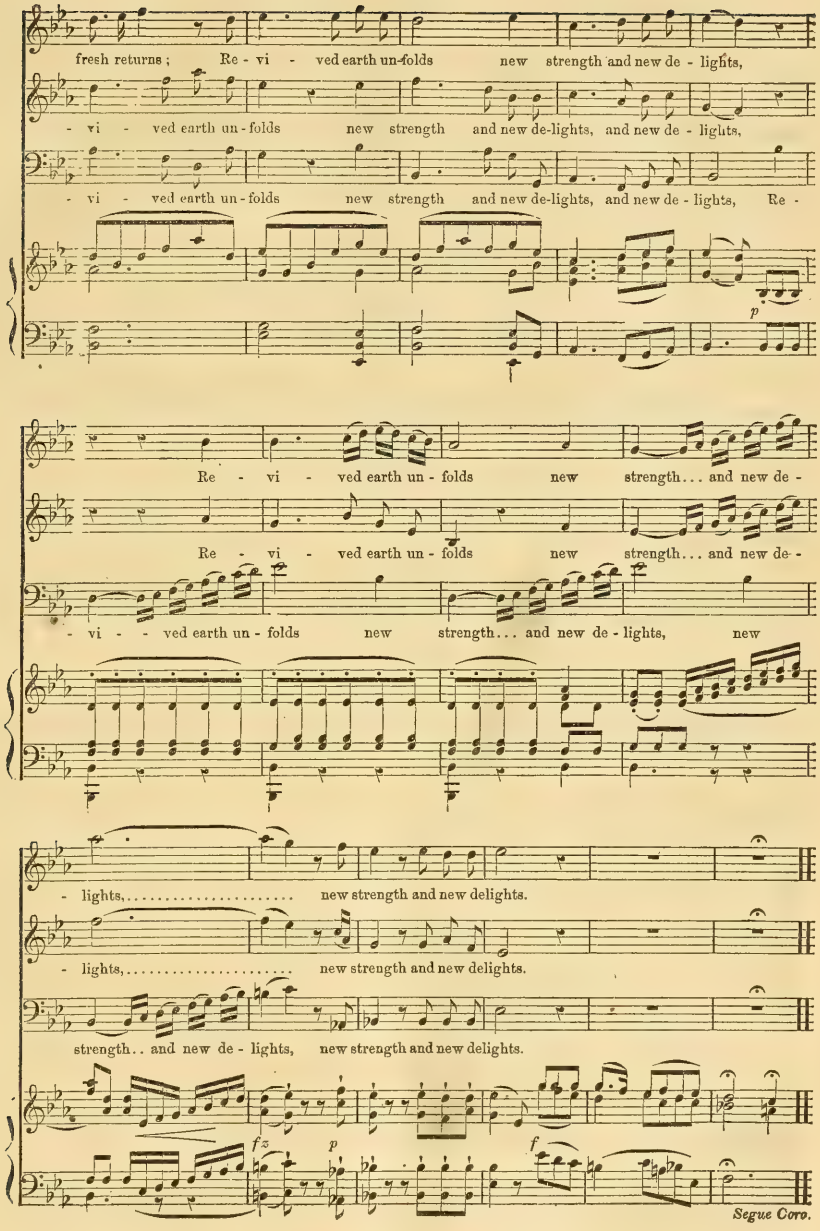
The greater, therefore, is the obligation we are under of making a stand against the calumnies—which have become traditional—asserted against great composers in their personal relations to each other. To the category of stories believed without investigation belongs, for instance, among others, the story of the misunderstanding between Carl Maria von Weber and Beethoven. Weber is certainly not quite innocent of having given rise to this legend, since he was guilty of a youthful offence against the *Sinfonia Eroica*, which he handled rather roughly in a kind of humorous account of a journey. This was, indeed, incomprehensible in so highly gifted, though young, a composer as Weber, but he was excited probably only by a desire to be smart, and soon manifested in so plain a manner his high admiration of Beethoven, that we perceive how much he regretted his youthful indiscretion. As we have already said, what was bad in his conduct, however, went on increasing by report, while what was good was made known to no one, if known, disregarded and forgotten. What was good was as follows:—

Scarcely was Wilhelmine Schröder engaged at Dresden through the instrumentality of Weber, when the latter urged the production of Beethoven's *Fidelio*, which, by the way, he had already brought out at Prague. He put himself, accordingly, in communication with Beethoven, to whom, as his diary proves, he wrote concerning that work, on the 28th January, 18th February, 7th April, and 6th June, 1823, receiving letters from him on 16th February, 10th April, and 9th June. To the great loss of art, all trace of this correspondence between two masters of the first rank, concerning a work of the greatest importance, has disappeared through the carelessness of those intrusted with the preservation of Weber's papers. Only a fragment, the beginning of Weber's first letter to Beethoven (of the 28th January), remains in the rough draught. These few lines are, however, sufficient to exhibit in the most charming manner one of the noblest traits of Weber's heart, his child-like, unenvious admiration of what was great, and his high veneration for the first of German composers. He writes as follows:

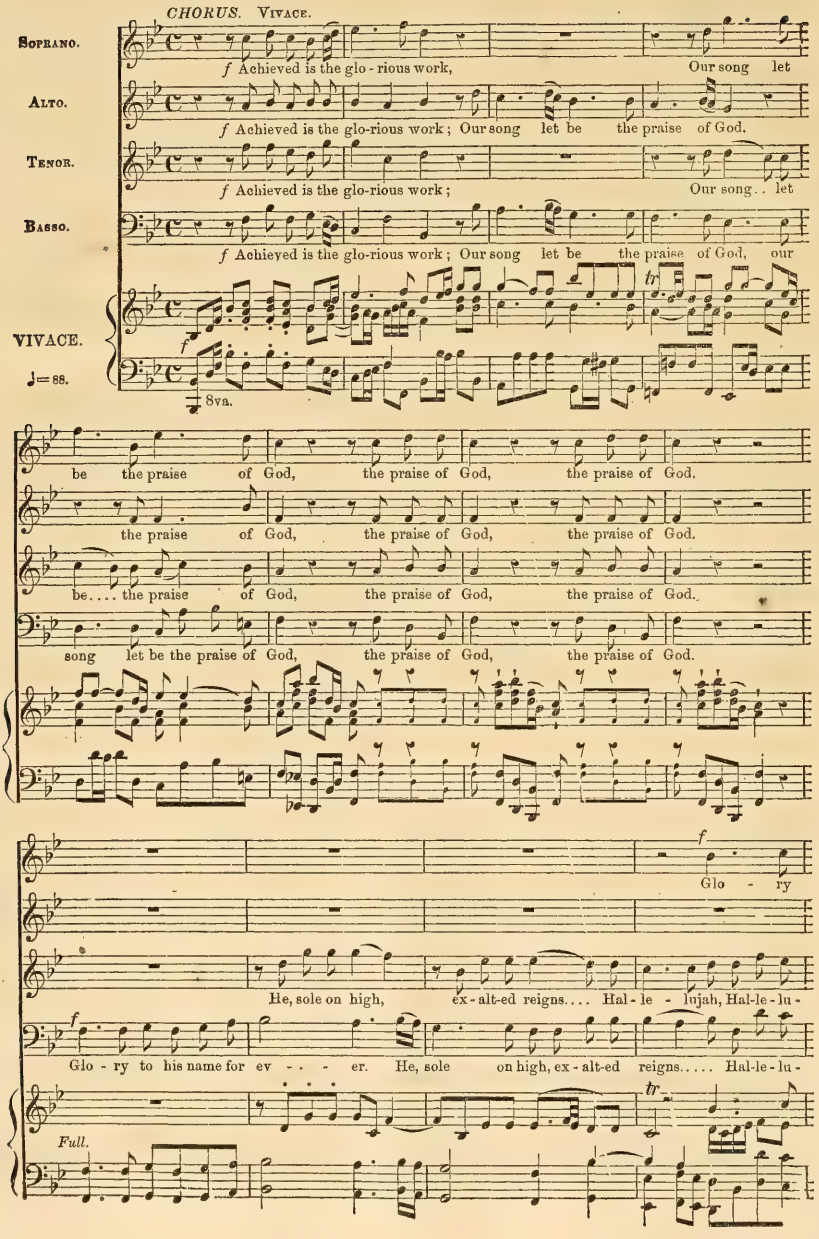
"The production of this work, a mighty testimony of German greatness and depth of feeling, under my direction in Prague, afforded me an intimate knowledge, as in spiring as instructive, of its inward nature, and, with the help of that knowledge, I trust, assisted by every possible resource, to be able to introduce it, in all its effectiveness, to the public here also. Every performance will be a festival at which I shall be permitted to offer your lofty mind the homage existing for you in my inmost heart, where veneration and love struggle for the mastery."

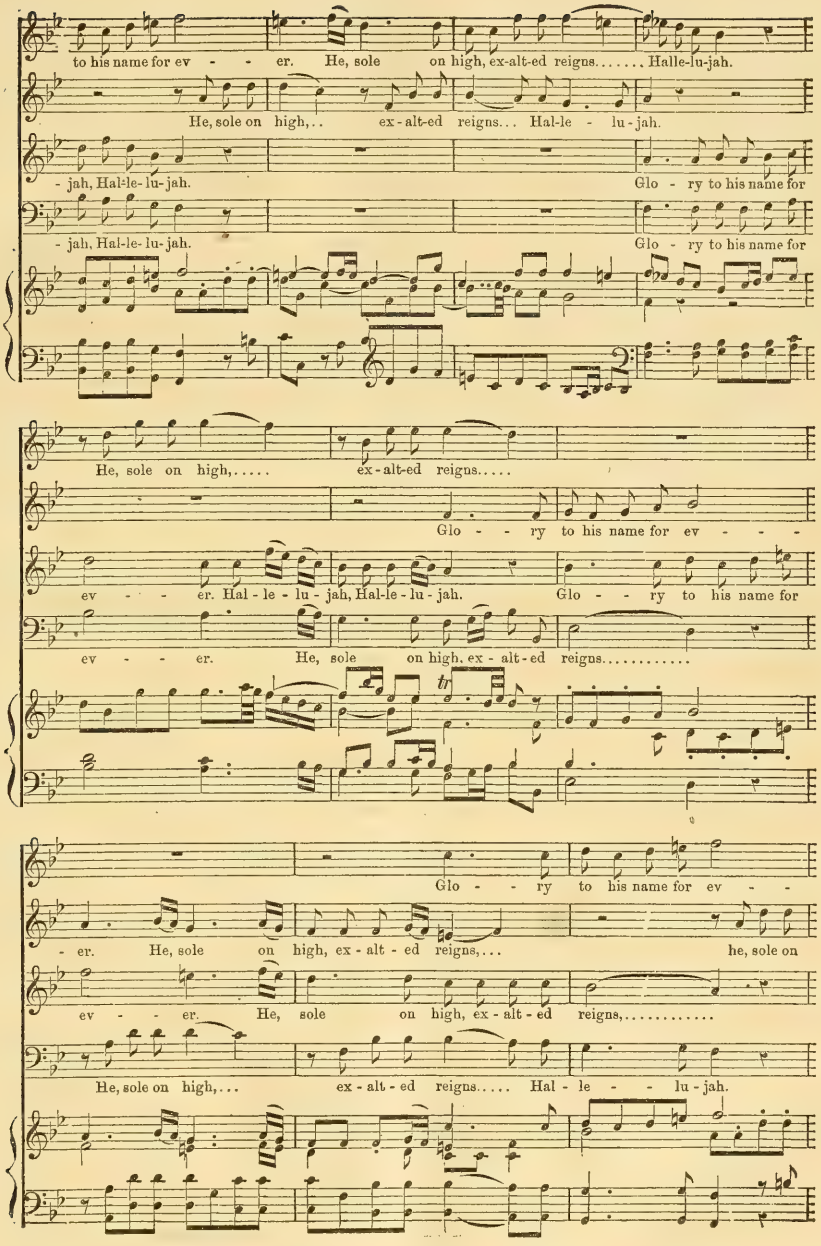
The great master, not insensible to such genuine admiration, appears to have answered Weber in as friendly a manner as it was possible for him to do, for there resulted from this correspondence such friendly relations between the two, that the rough Beethoven, who was incapable of aught approaching hypocrisy, could, in a letter of the 17th July, 1823, addressed to Könneritz, and containing a receipt for the forty ducats he received for *Fidelio*, employ the words—"according to the description of my dear friend, Maria Weber," &c. These friendly relations were still more consecrated and cemented by the personal acquaintanceship of the two composers. All the stories told by Schindler and others, about antipathy, nay, differences between Beethoven and Weber, are consequently maliciously or unconsciously invented fables.

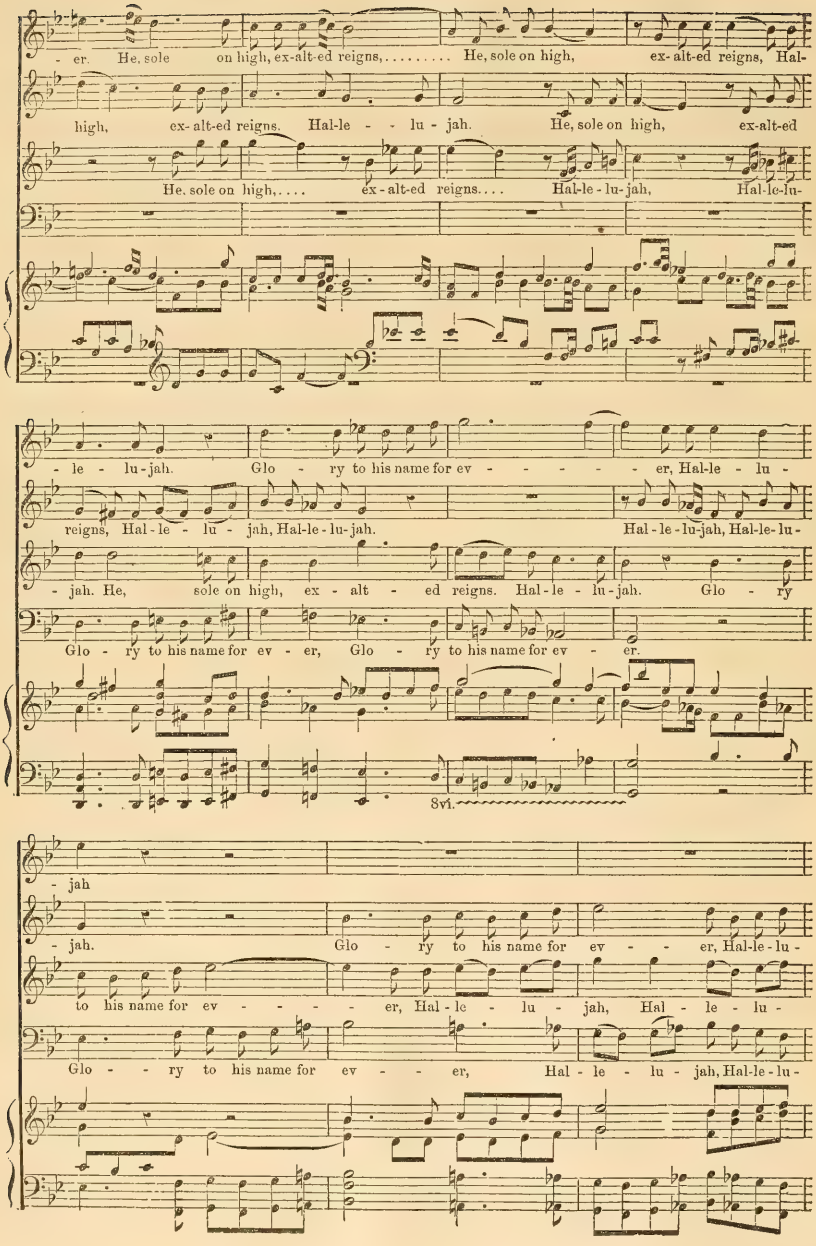
Weber received the score of *Fidelio* from Beethoven himself, on the 10th April, and produced the opera on the 29th, with Wilhelmine Schröder in the part of the heroine, after fourteen rehearsals, conducted with the greatest care. The fair young singer surpassed the expectations formed even of the daughter of the Schröder. Though she was then far from


fresh returns; Re - vi - ved earth un-folds new strength and new de - lights,
- vi - ved earth un - folds new strength and new de-lights, and new de - lights,
- vi - ved earth un - folds new strength and new de-lights, and new de - lights, Re -
p
Re - vi - ved earth un - folds new strength... and new de -
Re - vi - ved earth un - folds new strength... and new de -
- vi - - ved earth un - folds new strength... and new de - lights, new
- lights,..... new strength and new delights.
- lights,..... new strength and new delights.
strength.. and new de - lights, new strength and new delights.
fz
p
f
Segue Coro.

ACHIEVED IS THE GLORIOUS WORK.—Second Chorus.




to his name for ev - - - er. He, sole on high, ex-alt-ed reigns..... Halle-lu-jah.
He, sole on high,.. ex-alt-ed reigns... Hal-le - lu-jah.
- jah, Hal-le-lu-jah. Glo - ry to his name for
- jah, Hal-le-lu-jah. Glo - ry to his name for
He, sole on high,..... ex-alt-ed reigns.....
Glo - - ry to his name for ev - - -
ev - - - er. Hal - le - lu - jah, Hal-le - lu - jah. Glo - - ry to his name for
ev - - - er. He, sole on high, ex - alt-ed reigns.....
Glo - - ry to his name for ev - -
- er. He, sole on high, ex - alt - ed reigns,... he, sole on
ev - - - er. He, sole on high, ex - alt - ed reigns,.....
He, sole on high,... ex - alt - ed reigns..... Hal - le - - lu - jah.


- er. He, sole on high, ex-alt-ed reigns, ... He, sole on high, ex-alt-ed reigns, Hal-
high, ex-alt-ed reigns. Hal-le - - lu - jah. He, sole on high, ex-alt-ed
He, sole on high, ... ex-alt-ed reigns.... Hal-le-lu-jah, Hal-le-lu-
- le - lu-jah. Glo - ry to his name for ev - - - - - er, Hal-le - lu -
reigns, Hal-le - lu - jah, Hal-le-lu-jah. Hal-le-lu-jah, Hal-le-lu-
- jah. He, sole on high, ex - alt - ed reigns. Hal-le - lu-jah. Glo - ry
Glo - ry to his name for ev - er, Glo - ry to his name for ev - er.
8vi.
- jah
- jah. Glo - ry to his name for ev - - - er, Hal-le-lu -
to his name for ev - - - - - er, Hal - le - lu - jah, Hal - le - lu -
Glo - - ry to his name for ev - - - er, Hal - le - lu - jah, Hal-le-lu-

giving the grandiose picture—distinguished for such genuine artistic finish—of the heroic wife, which we all so often admired, still she contributed essentially to the immense success of the opera.

When Weber, afterwards, late in the summer of 1823, went to Vienna, for the production of *Euryanthe*, he was told that Beethoven had said to Steiner, the music-publisher: "I am glad that you publish a German work again. I have heard a great deal of good of Weber's opera. I hope it will produce him and you abundance of money and honor." When Weber's *Freischütz* was making the great sensation it did, Beethoven read the score through, and said in the presence of some of his friends:

"What an idea! I should never have believed it of the little man, who is generally so mild! Weber must now write operas; regular operas; one after another, and without bestowing too much trouble on them! Caspar, the monster, stands out like a house. Whenever the Devil puts his claws in the business, you feel them, and no mistake!"

On being reminded by some person present of the second finale, and of the previously unknown musical effects it contained, he said:

"Yes, that is certainly true; but it has a strange effect on me. I certainly see what Weber means, but he has put in some devilishy queer stuff! When I *read* it—for instance the part with the wild Huntsman—I am compelled to *laugh*—yet there is no doubt it is the right thing."

Having got Haslinger previously to announce his coming, Weber drove with him and Benedict, on the 5th October, to Baden, where Beethoven resided. The three men were moved, on entering the desolate and almost poverty-stricken room inhabited by the great Ludwig. It was in the utmost disorder. Music, money, and wearing apparel were strewn upon the floor, while linen was heaped upon the dirty bed; the open grand piano was covered with thick dust, and some broken coffee-things stood upon the table. Beethoven advanced to meet them. Benedict says:

"It was thus that Lear or the Ossianic Bards must have looked. The hair was thick, grey, and standing up; in some places, however, it was quite white; the forehead and skull were wonderfully broad, arched and lofty, like a temple; the nose was square like that of a lion; the mouth was nobly formed and soft; the chin was broad, with those wonderful folds, depicted in all the portraits of him, and formed of two maxillary bones, which seem to have been made on purpose to crack the hardest nuts. Over his broad pock-marked face was spread a dark red tinge; beneath his bushy eyebrows, sternly contracted, small, sparkling eyes gleamed mildly on us as we entered; the Cyclopean, square-built form, only a little taller, however, than Weber's, was clad in a shabby dressing-gown, torn at the elbows."

Beethoven recognized Weber before the latter was named, and folding him in his arms, exclaimed: "So here you are, eh? You are a devil of a fellow, that you are! May Heaven bless you?" He then immediately handed him the celebrated tablets, and a conversation sprang up, during which Beethoven first flung the music off the sofa, and then, without any ceremony, dressed himself in the presence of his visitors to go out. Beethoven complained bitterly of his position; abused the managers of the theatre; the getters-up of concerts; the public; the Italians; public taste; but more especially the ingratitude of his nephew. Weber, who was deeply moved, advised him to tear himself away from such a disgusting and discouraging state of things, and make a professional tour through Germany, when he would see what the world thought of him.—"Too late!" exclaimed Beethoven, seizing Weber demonstratively under the arms, and dragging him off to the "Sauerhof," where he used to dine Beethoven was here all cordiality and warmth towards Weber. The latter writes:

"——We spent the middle of the day with each other, very merry and well-pleased. This rough, forbidding man absolutely paid court to me, waiting on me at dinner with as much attention as if I had been his lady. In short, this day will always be a memorable one for me as well as for every one else present. I felt it a peculiar distinction to be overwhelmed with such affectionate respect by a man of so great a mind," &c.

Beethoven turned the conversation to *Euryanthe*, but Weber avoided the subject. Hereupon Beethoven said to Haslinger, across the table: "What sort of a libretto is it?" and, while Weber was writing down: "Very respectable; full of fine passages," Beethoven, who had seen Haslinger shake his head, burst into a laugh and exclaimed: "The old story over again! German authors cannot knock up a good libretto!" "How about *Fidelio?*" wrote Weber. "That was originally French," said Beethoven, "translated first into Italian and then into German." "And which libretto do you consider the best?" inquired Weber, "*Vestalin* and *Wasserträger*" (*Les deux Journées*), exclaimed Beethoven at once.

When his visitors were about to leave, Beethoven embraced and kissed Weber several times, and held the latter's small hand in his own fist, exclaiming: "Success to the new opera! If I can, I will come to the first performance." Weber returned to Vienna deeply moved and edified.

Unfortunately, owing to the propogation of certain gossiping stories, among which Weber's youthful offence, of which Beethoven appears previously to have known nothing, against the *Eroica*, was used against him, the intercourse of the two great men was so far broken off that they no longer corresponded. Never, however, did they in any way run counter to each other.—*Niederrheinische, Musik-Zeitung.*

Music in Leipzig.

The eighteenth Gewandhaus Concert was devoted to one work, Schumann's "*Paradise and the Peri*," which had not been performed for five years. It is undoubtedly Schumann's best vocal work; indeed all his compositions which were written about the same time with this cantata are more complete, calmer, and happier in tone than those produced before or after it. The period of painful suspense which had preceded the marriage was over; the door of the paradise for the opening of which he had been waiting so long was unbarred, and a time of quiet happiness commenced—as quiet, that is, as was possible with his nature.

Great and many as are the beauties of this cantata, it is not as a writer for voices that Schumann will be longest remembered. Fascinating as are his songs, it is not so much as vocal compositions—not by the beauty of their melody—that they so charm; it is rather from the wonderful variety and depth of feeling they reflect; his own feelings were so strong that they at once excite the feelings of those to whom he sings. The shortness, too, of most of his songs, as is also the case with his smaller pianoforte pieces, forces him to concentrate his ideas, thus saving him from the unclearness and over-elaboration which characterizes too many of his larger works.

Schumann and his followers have tried with all their might to displace the usual form of recitative, substituting for it an *arioso* style. They think thus to make their compositions more interesting; they would give a picture of every passing idea, nay, of every word. The result is that the attention is as strained as in passing through a long gallery of cabinet pictures: perpetual diversity can be as monotonous as perpetual sameness, and is even more fatiguing. The followers of the Liszt–Wagner school go still further; they not only discard recitative, but would even banish the regular "air," substituting *arioso* for it.

But with all drawbacks "*Paradise and the Peri*" is a work to be enjoyed when well performed; it has a rich poetic coloring throughout, and a noble tone, and with all its faults, there is an entire absence of vulgarity. Unfortunately the performance this evening was not good; music of this airy, poetical description suffers more from a cold and careless execution than any other. Frl. Alvsleben (the *Peri*) was far too matter of fact and frigid; nor was her voice entirely in her command. The chorus, as usual, was unsatisfactory; the quality of tone, especially among the ladies' voices, was harsh, and the intonation frequently imperfect, nor did orchestra and voices always go together, it was evident that there had not been a sufficient number of rehearsals. Elaborate accompaniments, broken up into many bits, are far more difficult to give smoothly than to play through a symphony. The general badness of choral singing in Leipzig is a crying evil; but until a room is provided in which a choral work can be given and listened to with comfort there is not much chance of a radical reform.

Frau Schumann has given a concert this week. Her playing of the piano-forte part in Beethoven's magnificent trio in D, Op. 70, No. 1, was beautiful, both technically and musically; there was no exaggeration, no subordination of end to means—all was purely artistic; her associates, the Herren David and Lubeck, supported her as she and the music deserved. Frau Schumann also played her husband's "*Carneval*," a curious piece, founded on the four notes, A, E flat, C, B (in German musical nomenclature A, S, (Es,) C, H), which together form the name of a town in which lived a lady, to whom the composer was once warmly attached. It is more a clever burlesque and squib for the home amusement of those who can master the great technical difficulties, than for the general public, who, for the most part, were vainly trying to make out which was which of the many pictures indexed in the programme. Besides this, Frau Schumann also played smaller pieces by Schubert, Hiller, and Mendelssohn; to the last named ("*Scherzo Capriccioso*") she hardly did justice; in the music of the other two she was excellent, and was encored in Hiller's impromptu "*Zur Guitarre.*" At the very general request of the public, Mozart's "*Divertimento*" in D, Op. 61, which had created so much interest at the last chamber music concert, was repeated this evening. Herr Seuff, of Leipzig, is publishing two new editions of this charming work—one in score and parts, the other with the first violin part as in the original, and the other instruments arranged for the pianoforte by Herr David, who also provides the violin part with fingering, signs of expression, &c. Such a work cannot be too well known.—*Corr. of Orchestra, March* 17.

The first of the yearly Fast Days falling last week, we had no Gewandhaus concert. Herr Riedel, as usual, took advantage of the day to give a performance in St. Thomas's Church, his choral society being thus able to have the assistance of the Gewandhaus orchestra. He selected for this occasion "*John the Baptist*," an unpublished oratorio by Herr Leonhard, a professor of the pianoforte in one of the Dresden music schools. The work has, I understand been written several years, but had never previously been performed. The oratorio is in two parts, and is further divided into a series of pictures, representing the Baptist in various periods of his history.

It is difficult to speak of the music. Were correctness the only requisite for a great work, this oratorio would deserve great praise. From beginning to end the workmanship is entirely according to rule; there are no sins against form or grammar; and the parts seem to be all flowing and singable. But having granted this, it cannot but be asked, does mere correctness justify the production of a work occupying between two and three hours? Is what would satisfy a harmony master, if presented to him by a clever scholar, sufficient to interest the hearer? The answer must be decidedly in the negative. A work more thoroughly without life or character I have rarely heard; there are reflections of every composer from Bach and Handel to Mendelssohn—nay, even to Wagner. Number after number comes in the same painfully proper style, and vanishes without having left any impression. Herr Leonhard shows in some places that he has conceptions which, were his genius equal to his industry, might have been worked out effectively. One of these especially is No. 5, in the scene of the Preaching in the Wilderness; it is a double chorus for the repentant people(mixed chorus) and the self-righteous Pharisees (male chorus): here was an opportunity for musical contrast of which a great composer might have made striking use; but with Herr Leonhard it remains but a suggestion, albeit one of the best numbers of the oratorio. The Overture in which the *choral* "*Nun komm' der Heiden Heiland*" is introduced, is also above the average; the fugal writing is really good.

Throughout the oratorio great use is made of the *choral*, both in its simple form and as a *cantus firmus* for figurative contrapuntal treatment; the work is always respectable and grammatical, although not inspiring. It is impossible to avoid a feeling of regret that so much honest, painstaking labor should have been so thrown away; for an oratorio with so little original life in it a long existence is neither to be expected nor desired. The solo singers were Frau Dr. Reclam and Herr Schild, of Leipzig, Frl. Baer, of Berlin, and Herr Weiss, of Dresden. Herr Schild acquitted himself the best. The choruses went fairly; but, as I have said before, good and precise choral effect is almost impossible in St. Thomas's Church.

Herr Gustav Schmidt, the excellent Capellmeister of our theatre, has just had his benefit, upon which occasion his opera "*Prinz Eugen*" was revived. The music is pleasing, taking a position somewhat between that of Lortzing and Flotow. It is unfortunate that there is only one female part, that of the brave *Vivandière Engelliese*. There is thus too little relief to the male voices. Frl. Karg played and sang her part with capital spirit. The valiant, love-sick, poetical *Wachtmeister*, who cannot win his bride till he has written his song of praise of *Prinz Eugen, der edle Ritter* (the well known *Volkslied* which runs through the whole opera), and *Conrad*, the clock-maker of the Black Forest, were given by the Herren Hertzoch and Schild; the former both sang and acted well; the latter is very stiff as an actor, but his pure, expressive singing was highly appreciated. His song in the first act, "*Als ich vom Schwarzwald zog fürbass*," which if it be not founded upon a *Volkslied*, has the true popular stamp (the German word *Volks-*

thümlich is a better expression), and the song in the last act, *"Jetzt kommt, ihr Uhren, müsst mit fort,"* were charmingly sung. The long-continued applause with which Herr Schmidt was greeted upon his entering the orchestra, and the enthusiastic call at the end of the opera, testified to the respect with which the public regard the man and the musician.

Frau Janner-Krall, of the Dresden Theatre, has been giving a series of representations in the opera; her performance as *Marie* in *"The Daughter of the Regiment"* and *Susanne* in *"Figaro"* are spoken of in the highest terms. I can myself record her entire success in the amusing operetta *"Der Schauspieldirector,"* to which such charming Mozart music has been adopted (although it must be admitted that it is a shame to use his own music to put Mozart in a ridiculous light, especially when there is no historic ground for the incident), and in Offenbach's sparkling operetta *"Le mariage aux lanternes."* In the former she was well supported by her husband, Herr Janner, who was the very image of Mozart, and Herr Hölzel, late of the German Vienna opera, who gave a most humorous representation of *Schikaneder*, that forerunner of Barnum and tormenter of Mozart. In Offenbach's piece, Frau Janner-Krall and Frl Karg were most amusing; the "scolding duet" was admirable. Frau Janner-Krall is a charming opera *soubrette*, acting and singing with brilliancy and with sparkling fun.—*Ibid, March* 24.

Gounod's New Opera.

The composer of *Faust* has become a celebrity whose career will be watched. Thus does the *London Examiner* speak of the production of a comic Opera from his pen:

At Covent Garden, happy in the Christmas success of an attractive pantomime, the English Opera Company has just been importing from Paris what will be one of its stock operas as long as it remains a company, Molière's "Le Médecin Malgré Lui," with M. Gounod's apt and delightful musical touches. They are very charming, and the humor of Molière shines even through the obscuring dulness of two interposed librettists. We never have understood, and we shall never understand, the pains that seems to be taken at opera houses to prevent good music and good literature from coming together. There must be a notion that, as they are next of kin, marriage between them is immoral; for sometimes, as in this case, extraordinary pains seem to have been taken to keep them apart.

The play, with its interspersed music, is given to us as the "Mock Doctor," and under that very name we have Molière's play Englished by Fielding, as great a humorist as himself. Fielding's "Mock Doctor," as a "ballad farce," which was acted at Drury Lane in 1733, with interspersed songs, (just as it is now acted, only with better music and worse words, at Covent Garden,) has credit in theatrical tradition as the first play in which—in the great room over St. John's Gate—Garrick performed in London. Nothing would have been simpler, easier, cheaper, or better than to have taken Fielding's version of Molière, omitting only the words for music originally introduced into that, and substituting those required by the new music of M. Gounod. Less trouble than has been taken to produce dialogue miserably spoilt, would have made this "Mock Doctor" perfect at all points, one of the most thoroughly delightful entertainments of our stage. As it is, we have, in an English version of the French libretto, the good flesh of Molière's shrewd, simple prose fishified by Mr. Kenney into what we suppose that gentleman to consider elegant verse.

We strongly advise the management of the English opera at Covent Garden to ameliorate the sad condition of the libretto of the "Mock Doctor," and promote to the office of translator of Molière, Henry Fielding, *vice* C. L. Kenney, resigned. As it is, however, the incidents being all repeated and even the dialogue reproduced, though in a wishy-washy way, there is enough of the ghost of Molière in the spoken libretto to make it more pleasant than one half the stuff that the ill-fed play-goer is content to swallow for his entertainment. And wherever M. Gounod strikes in, Molière seems to live again, and Louis XIV. himself to be sitting in state behind us, although M. Gounod wrote the music only seven years ago.

The music is quaint, piquant; exquisitely dramatic, where—as in the opening quarrel between Sganarelle and his wife, it touches Martine's back with the cudgel, and plays into her strain of wrath—it is following the spirit of Molière's dialogue. And when the little entertainments that Molière introduced into his plays by a company of musicians or otherwise are to be represented, we can't help fancying that we hear Lulli revived, and that "les petits violons du roi" are in the Covent Garden orchestra. "Fais nous rire, Baptiste," Molière used to say to Lulli, and M. Gounod provokes laughter and smiles while he delights the ear with melody that, genuine as it is, probably was not written without a little previous study of the music of Lulli, Charpentier, and Cambert. Then, too, the piece has the advantage of Mr. A. Harris's genius for stage management. Well arranged little troops are poured on the stage, in old pastoral groups, to blend song and dance in that most exquisite finale of woodcutters resting from labor, and woodcutters' wives bringing them victual and companionship, which blends in unison tenors and basses with sopranos and trebles, interweaving them both with a third theme in a minor key.

The melody of that finale recurs with admirable effect at the close of the opera. Lucinda's lover appears bright with ribbons when he comes as chief singer in the entertainment of musicians, and the musicians carry antique instruments as if from the old family chest of viols, trebles, tenor and bass, guitar sort, viol da gamba sort, rebeck, theorbo, or whatever other antique instrument there be. Every morsel of the music is delicate in itself, and deliciously in character with the work to which it is wedded. It is well sung, too, at Covent Garden. Every part seems to be duly valued by its representative, Mr. Corri making much of Sganarelle; Miss Poole of Martine; Mr. Aynsley Cook of Géronte; Mr. Dussek of Valère; indeed, there is not a part ill sung. The entertainment would be pretty nearly faultless if it were but purged of the Mock Poet, and Molière were left to speak for himself through Fielding's English.

Dwight's Journal of Music.

BOSTON, APRIL 29, 1865.

During the past fortnight there has been but one theme for all of us to think about. Music itself instinctively made pause and listened to the very voice of God in the great national bereavement which suddenly fell upon us in the midst of a great general joy and gratitude the like of which no people ever knew before. These two experiences, making one little week so long, flashing the clearest light across the whole dark struggle of the past four years, fusing all hearts in one great solemn joy, and then in one great grief which only puts the seal of certainty upon the victory of Right, have made a Nation of us. Those were both *great* days, though one brought us the best news that a whole loyal people's heart could crave, that of Rebellion put down, its armies routed, captured and its leaders fled, and the other felled us to the ground, with a bewildering grief and horror, at the incredible announcement that our loved and honored President had fallen by the miserable hand of the assassin! They were great days, both, for they lifted us above all selfish thoughts or interests into a common consciousness in which we knew that we were one people, the children of the common Father, and that all mere individual concerns are petty and impertinent compared with that in which we all strive and wait, rejoice and mourn as one. In the experience of that one week, that Passion Week, we touched the heights and depths of feeling—but through all felt that we were one people, as we had never quite so fully felt before.

For so grand a victory a typical and crowning sacrifice was needed, to set the seal upon it before all the world; and he, who had so wisely, firmly, reverently, humanely, guided us through the long struggle,—he who had lived down all criticism and all opposition by patient, self-forgetting perseverance in the most trying, sublime work to which Providence had called him,—he, who had "borne his faculties so meek" and "been so clear in his great office,"—he who could say such touching words without any rhetoric,—he, who by manifest simplicity and goodness, by plain, unpretending, solid virtues, by absolute integrity and a patriotism that knew not self, by sincerest sympathy with the people, the nearer to all that he was not brilliant, but only full of the true life and purpose, had won the heart of all this people to a degree scarcely suspected by itself,—he, our good, great President, became the Nation's martyr! Now is our cause consecrated, now is our joy solemnized, now is our victory, which God hath given us, complete. This blow, no worse than so many deeds of the Rebellion, all prompted by the foul genius of Slavery, has that typical character that flashes its meaning instantly upon the minds of all the world: it sums up the whole story in itself; all these evidences were needed to convince mankind of what was so incredible, the fathomless infamy and villany of this Slave Power which has been trying to throttle a free government. It has extinguished the last spark of sympathy with the Rebellion, while it has made us so sad and sober, and yet so assured and strong as it is perhaps not possible to feel in gladder hours of triumph or in any mood less solemn.

This awful event, too, has flashed upon our minds and hearts and engraved there forever such a living likeness of the great example that we mourn, that we may well bless God that he has brought Abraham Lincoln, even by this mysterious means, so very *near* to every one of us henceforward. Our Nation has had its fathers, its great men, its heroes: now we have our Saint. Never was such sainting, so sincere and real, so sanctioned in the holy of holies of each honest heart of all the millions, as that of Abraham Lincoln on that wonderful Wednesday, the 19th of April, that day when the whole nation held funeral solemnity, spontaneous, unanimous, without need of pomp or form, or even of the bodily presence, "in its simplicity sublime!"

But we may not discourse on this great theme. On all sides are said better things than we can say. We had no hope to add anything—only we could not sit coolly down to write of music and Art criticism, as if nothing else had happened. Music, as we have said, was dumb when that blow fell. We were to have assembled in the Music Hall on Easter evening to find voice for our joy and gratitude in the great anthems of victory. The Handel and Haydn Society would have sung to us the "Hymn of Praise" and the great Handel choruses. But who could raise a voice, or lift a hand to conduct, in such an hour? Who had any ear or heart for music?

Every concert was of course suspended,—nay forgotten; every theatre was closed; there was but one thing that man, woman, child could think of; in spite of ourselves, all were religious then. We wanted to confer with one another, we sought comfort in extemporized meetings, where speech was reverent, earnest and inspired; but Silence was the only music great enough to satisfy. The spontaneous abstinence from all shows and amusements on that day, and after, was most beautiful and touching, and worthy of a great free people. We chanced once to witness the funeral of a king, and we wondered that the most musical nation on the globe could be restrained by proclamation and authority for several weeks from operas and concerts. But here it did itself, it was spontaneous and instinctive; for we loved our President, and we knew that the blow which bowed his precious head, was really aimed at the heart of the whole Nation and of Freedom.

Music in Boston.

Very briefly, and hardly more than perfunctorily, can we continue the record begun in our last. For want of room we only brought it down to Saturday night, April 8th. We would fain go back and dwell upon Mr. DRESEL's third concert, of which we only gave the programme, but we must pass on.

On Sunday evening, 9th inst., Mr. WHITING played the Great Organ; his programme consisting of a Sonata in G, op. 38, by Best, of Liverpool; a slow movement by Beethoven; the overture to "Samson;" something for the Vox Humana; an *Etude* by Martini (old French organ music), and Handel's chorus: "Fixed in his everlasting seat." This was on the eve of the great news of victory and Lee's surrender, and the next Organ opportunity (Wednesday noon) was improved by Mr. LANG for the performance of patriotic pieces: first, Handel's chorus: "But as for His people" (*Israel in Egypt*); then improvisations on the "Star-spangled Banner," and the English national hymn, absurdly nick-named "America" by our psalm-book makers; then Bach's peace-breathing *Pastorale* in F; more improvisations, and finally the *Gloria* from Mozart's second Mass.

Wednesday afternoon, 12th inst., the ORCHESTRAL UNION gave its eleventh concert, and a very interesting one. We were glad to hear revived for once Mr. Franz Kielblock's Overture to his "Miles Standish" opera. It more than confirmed the favorable impression of the first and only hearing here five years ago. Mr. Henry Suck played the first movement of Beethoven's Violin Concerto; with skill, grace and refinement, but with too little fire and vigor, as before in the case of the Mendelssohn Concerto. This was preceded by a good Strauss waltz, and followed by the stately march finale of the 2nd Act of *Tannhäuser*; and Liszt's "Preludes" closed the concert.

On Thursday, Fast Day, there was jubilant thanksgiving music, of a popular kind, at Tremont Temple, in which Miss Houston, Miss Ryan, the boys of the "Advent" church, Mr. Henry Carter, and others, took part, amid unfurling of the starry banner, &c.

On Saturday, 15th, came the lightning stroke out of a clear sky, and that suspended Mr. Paine's Organ Concert, with fine things of Bach and selections from his own new Mass; also Mr. Dresel's Concert in the afternoon: the Handel and Haydn national and Easter jubilation announced for Sunday evening; and turned the following Wednesday into a national funeral more eloquent than any music, because never was a people's mourning so sincere, and the universal feeling was itself a Symphony more deep and grand than any sounds could utter. There were, of course, solemn chants and anthems in the churches, and solemn dirges in the streets, but none great enough for the occasion.

Saturday, 22nd, the Organ was again opened, when Mr. WHITING played; Overture to *Zampa*(!); Andante from Mendelssohn's B-flat Sonata; Kullak's *Pastorale*; Prelude and Fugue by Brossig and Bach; Rossini's "*La Carita*" trio; and Mendelssohn's military band Overture, arranged by Best.

Saturday, 3 P. M. Twelfth and last Concert of the ORCHESTRAL UNION, largely attended, and listened to with great interest, for all the pieces were substantial favorites, such as wear well: Overture to "Midsummer Night's Dream;" Schubert's "Elegy of Tears;" the immortal Fifth Symphony, in which all the struggle and the victory, whether of the private soul or of a nation, tells its story; the Bridal Procession from *Lohengrin*; and the Funeral March by Chopin.

One is not easily reconciled to the thought of no more orchestral concerts. These twelve have been remarkably well managed in respect to programmes. In quality and quantity just right, with good variety and contrast. A larger orchestra, to be sure, is still always a desideratum with us, but the Orchestral Union and its leader may feel proud of the pleasure they have given, and the love of good music they have stimulated in such large and miscellaneous audiences. Let us just count up some of the solid wealth of the twelve programmes:

SYMPHONIES: Beethoven, Nos. 1, 2, 5, 6 (Pastoral), and 8.—Mozart, No. 3, in E flat, No. 10, in D.—Mendelssohn, No. 3 ("Scotch"), No. 4 ("Italian"), twice.—Gade, Symph. in B.

CONCERTOS: Mendelssohn for Violin, in *E* minor; Beethoven, do. in D.

OVERTURES: Bennett's "Naiads" (twice); Rietz, Concert Overture in A (twice); Rossini, *La Gazza Ladra* (twice); Herold, *Zampa* (twice); Auber, *La Sirene* (twice), *Fra Diavolo* (twice); Weber, *Oberon*; Beethoven, *Fidelio*; Mendelssohn, *Ruy Blas* and "Midsummer Night's Dream;" Kielblock, "Miles Standish."

To which add Liszt's "Preludes," arrangements from Wagner, Chopin, &c. Certainly rich enough for cheap and popular concerts. Let us hope that the return of Peace will bring us more musicians, plenty of strings, and especially a couple of fagottos, so that the Orchestra next year may be reinforced for still better service.

OTTO DRESEL gave his fourth concert last Saturday afternoon (his visit to Philadelphia having been postponed by the national bereavement). Naturally, in those distracting weeks, he had not studied up so many new and weighty things for us, as in the preceding programmes, but wisely fell back upon good things in which he is always at home and which he has played before. To-wit:

Sonata, E flat, Op 31.....Beethoven.
Allegro. Scherzo. Minuetto. Finale.
Scherzo, B flat minor.....Chopin.
Weber's Slumber Song, transcribed by.....Liszt.
Rondo, Op. 16.....Chopin.

Organ Prelude and Fugue, (A minor).....J. S. Bach.
Etude, C minor.....Chopin.
Song by Robert Franz, transcribed by.....Liszt.
Valse Caprice, (No. 6), after Waltzes by Schubert.
Liszt.

Never perhaps did the artist approach a public task in more reluctant, self-distrusting mood; but the reaction came at the right moment to make the whole performance seem inspired. The fine, poetic, quaintly individual traits of that Sonata were reproduced with the most delicate yet strong vitality of touch. The Scherzo especially, and the Finale, were brought out with a beauty and consistency, a sharp precision of outline, a suffusion of one poetic sentiment throughout the whole, and a perfect distribution of emphasis, of light and shade, that made it charm more and mean more to us than ever before in many hearings and perusals. And so of the whole programme, the execution was so perfect, so poetic, that it was all a true refreshment to the soul after those long days of almost intolerable sorrow, wherein—was it not good for a people to learn that a public grief may be even keener, nearer, than one merely individual and private?

THE HANDEL AND HAYDN FESTIVAL.—We had hoped to have the full announcement and programme, for this number, of the great musical week in preparation for us. We are able, however, to give the number of performers who will take part in it somewhat more closely than we did before. The chorus will number about *six hundred* voices, and the orchestra *one hundred* instruments, including nearly all of the old "Germanians" and the best musicians in New York. The Festival will open, as we said before, on Tuesday, the 23d of May, with Mendelssohn's "Hymn of Praise," than which nothing can be more appropriate to the times, and will end on the following Sunday evening with "The Messiah." Oratorios ("Israel in Egypt," "Elijah," "The Creation"), and grand concerts of orchestral and vocal music, will occupy the days and evenings intervening. The Society have been most earnest and assiduous in their rehearsals, and all the signs betoken a right glorious Festival, such as we trust every American who has any music in his soul will be at that time in the best mood to enjoy, albeit with a solemn joy.

PORTRAIT OF ABRAHAM LINCOLN.—During the past week, Mr. Joseph Ames, the well-known artist, has piously devoted himself to the reproduction upon canvas of the vivid impress which he carried in his mind of the lamented President. It was time we had some likeness of the great and good man, other than the scare-crow photographs and lithographs (some of them sentimentalized after a most Byronical ideal of how a great man ought to look!) which meet us so discouragingly in every shop window. Mr. Ames had seen and loved the President, had talked with him and studied his features well, and his character in the features; he had also the best photograph that has been taken of him, and for which he sat expressly. With this impression vivified and fixed as by a lightning flash upon his mind by the late terrible event, he seems to have painted with a certain inspiration, giving his picture something of that same kind of melancholy interest which attaches to the Cenci picture, making it a portrait which one cannot help feeling, though he never saw the person, to be true. At all events, the *character* is there; it is the man whom we revere and love. Inevitably homely, it is yet a winning, trust-inspiring, noble face. The beauty of the soul shines through it. We may read there the qualities that have endeared him to this nation, and that bring him nearer to us personally now than when he moved and acted among men. The brow is fine and noble; the eyes full of mild, benignant light and unmistakeable insight; the mouth good; and a warmth of wide-awake intelligence and quick, genial sympathy glows through the dark complexion. It is a face full of firmness, of clear, honest, noble purpose, of kindly, sweet humanity, with a slight play of humor, of self-forgetting simplicity, of superiority to all meaner motives than the love of truth and right, of God and Man. So should look our nation's saint and martyr, our second Washington, though nearer to us in a tenderer sense and not in time alone. We cannot help believing that every sorrowing patriot who shall look upon this picture will find amelancholy gratification, and will thank the artist or the good genius that inspired him to perform this work. As a work of Art it is one of the most, perhaps the most, successful product of his pencil.

Oliver Ditson & Co. have in press a convenient edition of Mendelssohn's "St. Paul," the oratorio complete. They have lately issued Costa's "Eli." The study of the *Paulus* is an excellent preparation for that of Bach. We hope that, by another year, they will be induced to publish Bach's *Magnificat* and set the Handel and Haydn folks at work upon it. Read our Berlin letter in the last number.

MILWAUKIE, APRIL 22.—Business has been suspended in our city, more or less, during the past week, on account of the recent national calamity. Wednesday was observed in an appropriate manner, and on Friday evening our Musical Society performed Mozart's "Requiem" in honor of our lamented chief magistrate. The day and evening were unfavorable, there being more or less snow and rain; but a very fair audience were in attendance at the performance of the funeral mass of the great composer. The Hall (the Society's new Music Hall) was appropriately draped in mourning, and the male and female singers were tastefully dressed—the latter in white, with black sashes. The performance occupied less than an hour, (several choruses being omitted on account of the necessarily limited number of rehearsals—) and reflected much credit on the Society's musical director, Mr. ABEL. Orchestra and chorus, for the most part, executed their parts well; but the *soli* were less acceptable, with the exception of the *Benedictus*, which elicited considerable applause. Mr. Rosenthal, I am glad to notice, was again heard to advantage by the audience, after a retirement of several years; and we hope he will continue to favor us with his magnificent baritone voice. The Misses B—— and K——, sopranos, acquitted themselves well; while the alto gave but little evidence of study and progress. The tenor of the first quartet, Mr. J——, was not in good voice, and rather frequently out of time. The tenor in the *Benedictus* sang more agreeably.

We are to have two operas here, on the 1st and 2nd of May, by Grau's troupe, now in Chicogo. They will give us "Trovatore" and Martha."

Yours, &c., TENOR.

MUSICAL ACCENT.—At a trial in the Court of King's Bench (June, 1833) between certain publishing Tweedledums and Tweedledees, as to an alleged piracy of an arrangement of "The Old English Gentleman," T. Cooke was subpœnaed as a witness. On cross-examination by Sir James Scarlett, that learned counsel rather flippantly said: "Now sir, you say the two melodies are the same, but different. What do you mean, sir?" Tom promptly answered: "I said that the notes in the two copies were alike, but with a different accent."—Sir James: "What is a musical accent?" Cooke: "My terms are a guinea a lesson, sir." (A loud laugh).—Sir James (rather ruffled): "Don't mind your terms here. I ask you what is a musical accent? Can you see it?" Cooke: "No."—Sir James: "Can you feel it?" Cooke: "A musician can." (Great laughter).—Sir James (very angrily): "Now pray, sir, dont beat about the bush; but tell his lordship and the jury, who are supposed to know nothing about it, the meaning of what you call accent?" Cooke: "Accent in music is a stress laid on a particular note—as you would lay a stress on any given word, for the purpose of being better understood. If I were to say you are an *ass*, it rests on *ass*; but were I to say *you* are an ass, it rests on *you*, Sir James." Reiterated shouts of laughter by the court, in which the bench joined, followed this repartee. Silence being obtained, Lord Denman, the judge, with much seeming gravity, accosted the chopfallen counsel; "Are you satisfied, Sir James?" Sir James, deep red as he naturally was, had become Scarlett in more than name, and, in a great huff, said: "The witness may go down."

"MUSIC," says Burney, "may be applied to licentious poetry, but the poetry then corrupts the music; not the music the poetry. It has often regulated the movements of lascivious dances; but such airs heard, for the first time, without the song or dance, could convey no impure idea to an innocent imagination; so that Montesquieu's assertion is still in force, that 'Music is the only one of all the arts which cannot corrupt the mind.'"

THE first regular Italian troupe was brought to this country by Signor L. Da Ponte, the composer of the libretto of "Don Giovanni" and many other plays. He was a companion of Mozart, and at one time manager of the London Opera-House, but for many years a resident of New York. Signor Montressor was the leader and primo tenore. Signora Pedrotti was the prima donna. The first representation was given at the Old Richmond Hill Theatre, and one or two representations at the Old Bowery. The Opera-House, corner of Leonard and Church streets, was built afterwards; but to Signor Da Ponte belongs the credit of attempting to make Italian Opera in this country a success.

THE rehearsals of "L'Africaine" are to be as thorough as those of Meyerbeer's previous operas when under his personal supervision. A march in the opera was rehearsed at first with every instrument singly and separately, and when each player was considered to have mastered the music, the piece was rehearsed by the whole band.

A new lady violinist has appeared at Milan. She is a Signora Arditi, a sister of the well-known orchestra director.

Fidelio, thanks to Mr. Grover's German troupe, has been having a triumphant career westward. Cincinnati, Cleveland, Chicago, have acknowledged its power; and in Pittsburg, a glowing account of its performance, in one of the papers, winds up thus:

None who object to its scarcity of arias, can ever have heard it performed as it was by this company last night, and no one, we feel assured, can hear the depth of earnestness and soul, with which it is imbued, without forever after entertaining a lurking disgust for the roulades, trills, tremolando and caprices of the Italian school of music, for which the great author of "Fidelio" cherished so magnificent a contempt.

THE success of the Marchisio sisters has induced other musical relatives to follow their examples; and the sisters Doria are now attracting attention by their singing in Genoa, where the great name they bear was once so powerful. They have also sung at Milan, Turin, Florence, Bergamo and Reggio. Duca Doria, the elder of the sisters, is a soprano; and Rosamond, the younger, a contralto. Both voices are said to be of excellent quality, unusually pure, full and liquid in tone, and possessing great flexibility, their singing invariably true and thoroughly musician-like, while their unaffected lady-like demeanor and strict propriety of conduct have won for them golden opinions wherever they have sung. These girls only assume the name of Doria, for they are really daughters of the English composer Barnett.

We remember the Misses Barnett and their brother as pupils in the Leipzig Conservatoire three or four years ago. They were accomplished pianists as well as singers.

ALBERT LAVIGNAC, a French musician, who gives classical soirées in Paris, has just revived there a famous sonata by Porpora, published in 1754. The readers of "Consuelo" will remember with affection the old music master Porpora.

AT one of the minor theatres of Vienna a whistler named Piccolini is whistling his way to public favor. A correspondent writes that "he is a man of middle height and an elegant exterior. He whistled, with accompaniment of piano-forte, the serenade of Schubert, and the cavatina *Casta Diva*, from 'Norma.' He whistled double notes with great distinctness, and his shake was irreproachable; the sound is of the most agreeable quality, as well in the medium as in the highest part of the register. His intonation was never at fault, and one might be led to suppose that he was listening now to the song of the nightingale, now to the full and sonorous voice of the quail, and anon to the trill of the lark as it soars into the higher regions of the empyrean. The success of the whistler was emphatic."—*Eve. Post.*

A MUSICAL note-book of Beethoven discovered! Yes, Mr. Dwight, genuine! It has just been published at Leipzig. The original is an oblong folio of one hundred and ninety-two pages, bound before used, quite perfect, and contains twenty-five studies of works subsequently completed, and some ideas that were never matured. The date is supposed to be from October, 1801, to May, 1802, and as a record of Beethoven's thonghts it is invaluable.—*London Correspondent of Commonwealth.*

THAT was a fine touch of the *Herald* critic in which he described Gottschalk as receiving the silver crown presented to him on Friday with "Eolian murmurs." When he reaches San Francisco we guarantee that the modesty of "the great American pianist" will not prevent him blowing hard about it.—*Play-Bill.*

AT the first representation of "La Flûte Enchantée," in Paris, this season, two ladies of the court, who were seated in a private box, talked so loud that even the orchestra began to manifest evidences of impatience. They paid no attention to the fact and continued the annoyance. Presently a lady, who occupied the adjoining box, came to their *loge*, and, getting the usher to open the door, said to them: "Excuse me, mesdames, but I love Mozart, and I have come from the country expressly to hear him." She then slammed the door, leaving the offenders agape with astonishment and the neighbors amused. It was Rosa Bonheur.—*Play-Bill.*

Dr. Carl Mendelssohn, son of Felix Mendelssohn Bartholdy, is writing the Life of his Father.

Frl. Stehle, from Munich, has made her *début* at Vienna, and although possessing few aids to popular favor, has succeeded in pleasing the good-natured Viennese by her artistic singing and acting. Her most striking *rôles* are those of *Margareta*, and *Elizabeth* (*Tannhäuser*).

Mlle. A. Patti has quitted Paris for Madrid. Her last appearance in the French capital was in the character of *Linda*; and the favored artist had the gratification of singing before a most crowded and enthusiastic audience.

Mlle. C. Patti's tour in Germany continues to be one of the greatest triumphs. After a series of most crowded concerts at Hamburg, the Ullmann-Patti company were last heard of at Frankfort-on-the-Maine.

A nephew of Beethoven, Herr L. van Beethoven, was married on the 28th ult., to Frl. Marie von Nitsche, at St. Stephen's Vienna. Director Hellmesberger, a friend of the bridegroom, received on the occasion a magnificent cameo pin, formerly worn by the great composer.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Come o'er the sea. Song with chorus. *A. E. Winmerstedt.* 30
One of Moore's songs, with new and very good music.

Tantum Ergo, and Ave Verum. Solo and trio, for Sop. Ten. and Bass. *R. Hall.* 50
A fine piece, arranged from Sterndale Bennett, and fitted to use in the Catholic service.

Beauties of La Juive, by Halevy.

When first the heavenly grace. (Rachele, a quando a me). Romance for tenor. 35
One of the most effective pieces of the opera. It is that in which Lazarus the Jew is debating whether he will save Rachel, his reputed daughter, by confessing her true parentage, or sacrifice her to his hatred of the Christians.

My mother's cottage home. (Songs of Home). *W. O. Fiske.* 30
Simple and melodious, with a good chorus.

A nation weeps. Dirge for Pres. Lincoln. *Turner.* 30
Suggested by the great national calamity.

When Sherman marched down to the sea. Song. 30
May fairly be called a "glorious" song. One of our best new national lyrics.

Instrumental.

Annie Laurie. *B. Richards.* 30
Players will be glad to see their old favorite, arranged as Richards knows very well how to arrange. Good throughout, and fine for learners.

Chant du Bivouac. Fantasie Brilliante. *E. Ketterer.* 50
An air by Kücken, arranged in dashing style. It has a military ring to it, and will be an effective show piece.

Faust galop. For Violin or Flute, and Piano. *S. Winner.* 30

Gipsey Polka. " " " 30
Two more of Winner's acceptable arrangements, with very easy accompaniments. The whole set is called "Social Pastime," and, so far, all the pieces are useful, attractive and easy.

Now the early morn. (Parigi, O Cara). "La Traviata." *C. Grobe.* Op. 1569. 40
This is No. 41 of Grobe's Operatic tit-bits. The air is known by the title, "O loved Italia," as well as by the above, and is a favorite. An excellent piece for learners. Of medium difficulty.

In memoriam in honor of President Lincoln. 30

President Lincoln's funeral march. 30

Requiem march for President Lincoln. *W. O. Fiske.* 30
Three solidly good marches, called forth by the recent afflictive event.

Books.

Fifty pieces for the Organ, (not difficult, and carefully figured), consisting of Offertories, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Organist of St. Eustache, Paris. Cloth $4.00. B'ds, 3.50
Batiste has, perhaps, more reputation than any other, as a composer of the lighter style of organ pieces, and has the rare talent of arranging good music so as not to be difficult. Any organist of common power of execution is able to play these pieces.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....“Tannhäuser”
CHORUS OF PRIESTS.....“Magic Flute”
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....“Compte Ory”
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....W. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood”
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (THE).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....F. Otto
YOUNG MUSICIANS.....Kücken

Each Part of “Arion” is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes.	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00 For Tenor Voice, 4.00. Mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

ELI, AN ORATORIO.

First performed at the Musical Festival, Birmingham, Eng. in 1855. The WORDS selected and written by WM. BARTHOLOMEW. The MUSIC composed by MICHAEL COSTA. A fine edition of this standard work, uniform with Ditson & Co's popular editions of “The Messiah” and “The Creation,” has just been published. Price. In cloth $2 50; boards $2.00; paper $1.75. Mailed, post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocal. lists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price

Published by Oliver Ditson & Co., Boston.

LOUIS KOHLER'S

PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
“ 128.	New School in Velocity. Book 1.	1.75
“ “	New School in Velocity. Book 2.	1.75
“ 112.	Special Studies. Book 1.	1.50
“ “	Special Studies, Book 2.	1.50

Published by Oliver Ditson & Co., 277 Washington Street

HAVE YOU SEEN

The New Juvenile Music Book, by the Author of “The Golden Wreath.”

MERRY CHIMES.

Specimen pages sent free. Price of the New Book. 50 cts., $5.00 a dozen. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. .60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or. the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

NEW GLEE BOOK

Published This Day.

THE

EXCELSIOR GLEE BOOK,

A Collection of the best Glees, Choruses, and Operatic Gems For Mixed Voices

Being the Secular Portion of the "Chorus Wreath."

PRICE ONE DOLLAR.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Now Ready

THE

NEW JUVENILE MUSIC BOOK.

By the Author of the "Golden Wreath," "Harp of Judah," &c.

MERRY CHIMES,

CONTAINING

ELEMENTARY INSTRUCTIONS,

ATTRACTIVE EXERCISES,

AND

Several Hundred Popular Songs,

THIS NEW BOOK, will be found

SUPERIOR TO ALL SIMILAR WORKS,

in many points essential to its Success as a popular Instruction Book in Vocal Music and Collection of Melodies for the Young. The Elementary Department contains

Just those Peculiar Elements,

THAT

Attract & Retain the Attention of Children.

The Songs are not old and time-worn—sung through a dozen books—but,

NEW AND SPARKLING, ADAPTED TO ALL OCCASIONS,

AND

ALIVE WITH THE SPIRIT OF THE TIMES.

A large number of these have been written expressly for this work.

The Melodies are equally good, fresh and attractive, and though comprising a few which though old will on account of their popularity be looked for in a book of the kind, include, also, very many

Compositions never Before Published

AND

Not to be Found in any other Book.

All who have examined the proofs of the "Merry Chimes," agree in awarding to it unequalified praise, and predict for it

A SUCCESS

Beyond that of any Similar Publication.

PRICE, 50 cents a copy—$5.00 a Dozen.

Specimen Pages containing several choice pieces will be sent immediately to any one on application.

Oliver Ditson & Co., Publishers,

277 Washington Street.

NEW MUSIC.—"CHARLESTON IS OURS," a soul-stirring song with chorus, sung with immense applause by Mrs. Mietzke and the Amateur Musical Society of North Granville Ladies' Seminary, at the celebration of Washington's birthday. Dedicated to Sherman's heroic army; music by Prof Meitzke; price 30 cents. "A HOME ON THE MOUNTAIN," a spirited Ballad, by Mrs. E. A. Parkhurst. This is one of the best productions of this eminent composer; price 35 cents, mailed free. HORACE WATERS, Publisher, 481 Broadway, New York. 026

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts. Czerny's Letters to a Young Lady. 60 cts. Jousse's Catechism of Music, 25 cts. Oliver's Text Book, 50 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by Oliver Ditson & Co., Publishers, 277 Washington Street.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma)..... 25
" War Chorus (Guerra! Guerra!)..... 25

SONNAMBULA. Phantom Chorus (A fosco cielo).. 30
" Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva)..... 25

LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini)..... 25
" Chorus of Shirri, Men's Voices..... 25

TRAVIATA. Drinking Chorus (Libiamo)..... 25
" Gipsy Chorus (Noi siamo Zingarelle)..... 25
" Matador Chorus (Di Madride) Men's voices..... 25
" Bacchanalian Chorus (Largo al quadrupede)..... 25

ERNANI. All welcome the Bowl (Evviva!) Men's voices..... 25
" Exultation (Exultiamo)..... 25
" O Charlemagne (O sommo Carlo)..... 30

MARTHA. Why those globmy clouds (Tu piu vaga). Female voices..... 25
" Market Chorus (Accorrete, giovinette!)... 25
" Nancy see them eye us (Nancy, guarda), Quartet..... 25
" This is your future dwelling (Siam giunte), Quartet..... 25
" Spinning Quartet..... 2
" Huntresses' Chorus, Female voices..... 25

TROVATORE. Anvil Chorus (Vedi! le fosche notturne)..... 25
" Now let the trumpet(Squilli echeggi) Men's voices..... 25
" Miserere..... 30

LUCIA. Search ye well (Percorrete le spiagge), Men's voices..... 25
" Bridal Chorus (Per te immenso giubilo)..... 25
" Instant Vengeance (Chi mi frena), Sestettino. 25
" Ah, happy day (D' immenso giubilo)..... 25
" This unhappy, fatal marriage (Fur le nozze).. 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washingtou Street.

Instruction Books and Music FOR THE CABINET ORGAN, MELODEON,

AND

Instruments of a Similar Class.

Zundel's Melodeon Instructor. Containing the Elements of Music, Progressive Finger Exercises, and a large collection of Choice Music. $2 50.

New Method for the Melodeon. Containing in addition to Lessons and Exercises, a collection of Popular Songs, Psalm and Hymn Tunes, $1.50.

Carhart's Melodeon. Elementary and Progressive Studies, with Choice Vocal and Instrumental Music. $1.50.

American School for the Melodeon, $1.50.

Model Melodeon Instructor, $1.50.

Winner's Perfect Guide for the Melodeon. Designed as a Self-Instructor, with Choice Music, 75.

Melodeon without a Master. By E. L. White, 75.

Woodbury's Melodeon Instructor, 75.

Green and White's Melodeon Instructor, 75.

Howe's Seraphine and Melodeon Instructor, 50.

The Seraphine. A collection of Music for the Melodeon, Seraphine and Reed Organ.

Sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought By W. O. Fiske. 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe. 30. WHEN YOU AND I WERE SOLDIER BOYS. James G. Clark. 30. THE SOLDIER LAY ON THE TENTED FIELD. (Soldier's Dream). H. S. Thompson. 30. THE STRIPES AND THE STARS. Hutchinson Family. 30. UNION AND LIBERTY FOREVER. W. O. Perkins. 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. ON GUARD TO-NIGHT. W. O. Fiske. 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife). T. T. Barker. 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. B. Covert. 30. THE UNION SOLDIER'S BATTLE SONG. R. Culver. 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W Turner, 30. THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground." each 30. GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by Oliver Ditson & Co., 277 Washington Street, Boston, Mass.

WINNER'S PERFECT GUIDES,

CONTAINING

Easy Lessons, Pleasing Exercises and Choice Music.

For the Flute, 75. Violin. 75. Guitar, 75. Piano, 75. Melodeon, 75. Accordeon, 75. Fife, 75. Clarionet, 75. Flageolet, 75. Sent by mail postpaid, on receipt of price. Oliver Ditson & Co., Publishers. 277 Washington Street, Boston.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Music Books for Children.

Golden Wreath (over 200,000 sold) 45. Nightingale New and Attractive, 45. New York Normal Song Book, containing an oratorio founded on incidents of '76. 38. Exercise Song Book. Songs with exercises illustrating the trades. 20. May Festival, an oratorio the most pleasing to children of any ever published, and easily brought out, 15. The following are the best books for Sabbath Schools. Golden Harp, by Emerson. 25; Cherub, by Johnson, 25; Youthful Voices, by Lang, 38. OLIVER DITSON & CO., Publishers, 277 Washington Street.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00

Mozart's Sonatas, in one volume. 7.50

Mendelssohn's Songs without Words. 4.00

" " " " 4 bds. 6.50

Thalberg's L' Art du Chant. 2.00

Bach's Forty-eight Fugues, 2 vols. ea. 4.00

" " " Complete in 1 vol. 7.50

Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 629. BOSTON, SATURDAY, MAY. 13, 1865. VOL. XXV. No. 4.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
FRANKLIN, CORNER HAWLEY ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—By a Soprano Singer, a situation in a Quartette Choir in Boston or vicinity. Best of references given. Address H. care of Oliver Ditson & Co., Boston.
627–29

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co.

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

Just Published.
THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable, as will be seen by the following list of contents:

As it fell upon a day.....Earl of Mornington
Awake, Æolian Lyre.....Danby
Come, fairest Nymph.....Earl of Mornington
Crabbed Age and Youth.....Stephens
Daughter of Error.....Bishop
Fairest Daughter of the Year.....Danby
Far away the Camp Fires burn.....''Il Giuramento''
Foresters, (The).....Bohemian Glee
Great Apollo strikes the Lyre.....S. Webbe
Hark, Apollo strikes the Lyre.....Bishop
Hark, each Spartan Hound.....Bishop
Hark, the Lark.....
Here in cool grot.....Earl of Mornington
Highlands, (The).....''La Dame Blanche''
Night's shade no longer.....''Moses in Egypt''
Now tramp o'er Moss and Fell.....Bishop
Old May Morning.....Novello
Once upon my cheek.....Callcott
Raid, (The).....
See the Chariot at hand.....Horseley
Soldier's Chorus.....''Faust''
Tramp Chorus.....Bishop
Victoria, Victoria.....''Fra Diavalo''
What phrase sad and soft.....Bishop
When wearied wretches sink to sleep.....Bishop
With Hawk and Hound.....
Youthful pleasure is a treasure.....Bohemian

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

GRAND
MUSICAL FESTIVAL.

THE HANDEL AND HAYDN SOCIETY,
WILL CELEBRATE THEIR
FIFTIETH ANNIVERSARY,
WITH A
MUSICAL FESTIVAL,
IN THE
BOSTON MUSIC HALL,
Commencing on the morning of Tuesday, May 23, and continuing through the week.

For this commemorative occasion, the Choral force of the Society has been increased, so as to form a

Choir of Full Six Hundred Voices,
The Orchestra will number
One Hundred Instruments.

And will include the best musicians of our own city, in addition to many distinguished Artists, from New York, Philadelphia, and elsewhere. The solo talent (which will be duly announced) will comprise many of the best Concert and Oratorio Singers in the country.

The services of CARL ZERRAHN have been secured as CONDUCTOR, and B. J. LANG as ORGANIST, for the entire Festival.

In accordance with a vote of the Board of Trustees, one-half the net proceeds arising from the Festival, will be divided equally between the

Two Great National Charities:
The SANITARY and the CHRISTIAN COMMISSIONS,

The other half being reserved as the nucleus of a fund for the support of the Society itself; and the Society appeals confidently to the public of this city and the country at large within accessible distances, in support of their plan.

The following is the programme of performances during the week.

THE FESTIVAL WILL BE INAUGURATED ON
Tuesday Morning, May 23d,
By the performance of
NICOLAI'S FESTIVAL OVERTURE, for Organ, Orchestra and Chorus.
AND
MENDELSSOHN'S "HYMN OF PRAISE."
Followed by
HAYDN'S CREATION.
Tuesday Evening, 23d.
GRAND INSTRUMENTAL AND VOCAL CONCERT.
On Wednesday Afternoon, 24th.
HANDEL'S "ISRAEL IN EGYPT."
Thursday Evening, 25th.
INSTRUMENTAL AND VOCAL CONCERT,
On Friday Morning, 26th.
INSTRUMENTAL AND VOCAL CONCERT,
Saturday Afternoon, 27th.
MENDELSSOHN'S "ELIJAH."
Saturday Evening, 27th.
HANDEL'S "MESSIAH."
Sunday Evening, 28th.
Which closes the Festival.

ORDERS FOR SEASON TICKETS, the price of which have been fixed at $15 00 each, securing to the purchaser a seat to all the Concerts and Oratorios, during the entire Festival, directed to MR. A. P. PECK, Superintendent of Music Hall, will be duly registered according to date, and positions assigned among the most eligible localities on the floor and first Balcony; or seats may be selected in person, on and after May the 5th. To secure attention, all written orders must be accompanied by the money.

Pocket Diagrams of the Hall, may be had at a small price, on application to the Superintendent, and all specific orders will be adhered to as nearly as possible.

The number of season tickets has been LIMITED TO ONE THOUSAND, and the Directors of the Festival reserve the right to a still further restriction, by suspending the sale of this class of tickets at any time, should intelligence of the success of their negotiations now pending, for the securing of extraordinary talent abroad, render it necessary.

TICKETS, with reserved seats, to the opening Concert and to each and all of the ORATORIOS, the price of which have been fixed at $2 50 and $1 50, according to location, will be for sale on and after May 17th.

Reserved Seats to the morning and afternoon Instrumental Concerts at $1 50 each, will be for sale at the same time and place. LORING B. BARNES, Secretary.

New Music for May.

VOCAL.

Praise ye the Lord. Quartet and Solo from Beethoven.....*Davenport.* 40
Ela, the pride of my heart. Song..*F Wilmarth* 30
Move my arm chair, dearest mother. Song. " 30
Then turn thy thoughts to music sweet. Duet for Soprano and Tenor.....*C. Tugvaham.* 40
Smile and be contented. Song.....*B. Covert.* 30
Poacher's widow. Song.....*Eliz. Philp.* 30
Jenny of the Mill. Ballad.....*A Leduc.* 30
Mercy. Song. "Beatitudes," No. 3..*S. Glover.* 30
Sweet visions of childhood. Duet..... " 40
Come o'er the sea. Song...*A. F. Wimmerstadt.* 30
Joy was where my mother was. Song. *W.O.Fiske.* 30
Tantum Ergo, and Ave Verum.....*R. Hall.* 50
When Sherman marched down to the sea..... 30
The forsaken; or, She sat beside a mountain spring. Song.....*V. Gabriel.* 30
A nation weeps. Dirge for the President. *Turner.* 30
Beauties of "La Juive." Romance for tenor. When first the heavenly grace. (Rachele, ah quando a me)..... 35
My mother's cottage home.....*W. O. Fiske.* 30

INSTRUMENTAL.

Morning bell Galop.....*J. P. Clarke.* 50
Campbells are coming. Transcribed by *B. Richards.* 50
Partridge polka.....*C, Koppitz.* 40
Welcome polka .....*R. Hall.* 30
How so fair, from Martha. Operatic Tit-Bits. *C. Grobe.* 40
Ave Sanctissima. (Evening song to the Virgin.) *B. Richards.* 60
Sunshine mazourka.....*B. H. Atsiboe.* 35
Annie Laurie. Transcribed by *B. Richards.* 50
Chant du Bivouac. Fantasie brilliante. *C. Ketterer.* 50
Gipsy Polka. Piano and violin.
Faust Galop. " " ...*S. Winner.* 30
In memoriam in honor of President Lincoln. *Dr. F. Haaee* 30
President Lincoln's funeral march..... 30
Chopin's Polonaise, in C, Op. 40..... 30
Now the early morn. (Parigi O cara) from "Traviata."..... *C. Grobe* 40
Requiem march for President Lincoln. *W. O. Fiske* 30
Au Revoir. Polka redowa.....*J. S. Knight.* 30
Helene. Grand waltz brilliante. *H. A. Wollenhaupt.* 75.

Books.

FIFTY PIECES FOR THE ORGAN, consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c., by Edward Batiste, Organist of St. Eustache, Paris... ....Cloth. $4 00
Boards, 3 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS,
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.
COMPRISING
RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.
Being, as a whole, the
Best Collection of War Songs Published
For Soldiers and their Friends at Home.
The Publishers issue
AN IMMENSE EDITION TO MEET A DEMAND
Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing
Is RICHARDSON'S NEW METHOD.
The Best Book for Young Pupils of Piano Music
Is RICHARDSON'S NEW METHOD.
The Book by which to Learn Easily and Thoroughly
Is RICHARDSON'S NEW METHOD.
The Book that makes Piano Studies Attractive
Is RICHARDSON'S NEW METHOD.
The Best Book of Exercises for Piano Practice
Is RICHARDSON'S NEW METHOD.
The Book that is given to Pupils by Teachers
Is RICHARDSON'S NEW METHOD.
The Book that contains No Dry and Tedious Lessons
Is RICHARDSON'S NEW METHOD.
The Book that Interests both Young and Old
Is RICHARDSON'S NEW METHOD.
The Book of which 10,000 are sold annually
Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED
SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 25c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price.
OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 33 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Damm,
Residence.....No 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

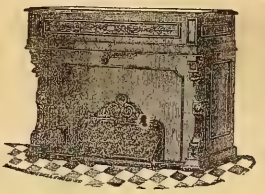
HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 629. BOSTON, SATURDAY, MAY 13, 1865. Vol. XXV. No. 4.

Meyerbeer's "L' Africaine."

By this time, probably, the long expected posthumous *chef d' œuvre* of the great master of grand spectacle opera has been brought out in Paris. By last accounts, the first representation was fixed for the first day of May. *Figaro* contained, some five or six months ago, a long description of the plot and music, from the pen of Mr. Charles Beauquier, a young French writer, author of a work entitled "*Philosophie de la Musique*," which was to appear anon in Paris. To allay the curiosity of our readers, we translate from M. Beauquier's article—through the medium, however, of the Leipzig *Signale*, as we have not the French at hand.

The new opera has no Overture, properly speaking, but only a somewhat lengthy introduction, consisting of an Andante, whose *motive*, of grand design, is sung at the close of the second act by Inez.

In the first scene we hear from the mouth of Inez a sweet and melancholy ballad, in which she laments her hero and lover, the brave Vasco da Gama; she supposes he has perished in the waves with Bartolomeo Diaz. This piece with its gloomy feeling seems akin to the romanticism of the German song poesy, and in spite of its sombre coloring it is well calculated to become fashionable in our saloons.

Inez's father, the Admiral (M. Castelmare) and her bridegroom Don Pedro (Belval) enter, and, as if they had read what was passing in her heart, announce to her that Vasco da Gama has really perished. A terzetto, based upon a very melodious phrase, deserves to be prominently noticed here. This phrase, distinguished by peculiar elegance, is first sung by Inez, to be taken up again, with new artistic developments, by the two basses.

The principal part of this first act, which might also be termed the most important of the whole opera, is at any rate one of the most extensive pieces of music that we know, inasmuch as it occupies more than half of the entire act.

Meyerbeer has here made it his design to paint a historical scene in all its details. The conflict of the various passions represented in this picture rises to an effect bordering on the sublime. The bishops and the grandees of the State, under the presidency of Don Pedro, have assembled to discuss the schemes of Vasco da Gama, who has, after all, got safely home again, and to vote upon the proposals of the bold navigator. The Council enter to the sound of a march, in no wise inferior to the best which Meyerbeer has achieved in a form in which he was always so felicitous. Hereupon the composer develops a movement which is superb and grand in thought, and carried out with live, vigorous, and at the same time supple outline. Its forms stand out all the more clearly and powerfully, that they are sung *unisono* by all the basses. This chorus, with its masterly and peculiarly handled orchestral accompaniment, is of an indescribable effect. The splendid *motive* turns up repeatedly in the course of the commingled scene of choruses, solo airs, recitatives and ensemble pieces. When the debate grows too warm, it is taken up again, ironically, by the Grand Inquisitor, and every time appears in a new form. This thought is the melodic bond which holds the different parts of the grand whole together.

Let us run over some of the particulars of this Council scene:

In a long recitative, rich everywhere in artistic traits, and having nothing in common with Tannhäuser's narrative of his pilgrimage, Vasco da Gama (Naudin) tells of the storms he has survived and of the lands which he has passed in sight and which he proposes to go in search of again. As proof of the veracity of his statement he offers the testimony of two slaves whom he has rescued from the wreck. But Celika (Mlle. Marie Sax), Queen of Madagascar, and Nelusko (M. Faure) have taken the oath of silence, and so place Vasco in the most frightful quandary. The members of the Council are divided in opinion and, while some credit his account, others declare him an impostor. The stormy debate gives the composer an opportunity for daring feats of harmony only justifiable to such a fertile and powerful talent as his was. Vasco has to retire; the assembly press the matter to a vote, while you hear in the orchestra the *ritournelle* of the before mentioned musical phrase, worked up and developed in an effective manner. Vasco appears again. Don Pedro, who means to appropriate the hero's plans and use them in his own interest, reads the decision of the Council, in which Vasco's proposals are rejected. The navigator is beside himself with rage; he rails at the powerful assembly, and the Grand Inquisitor hurls his anathema against him. The scene closes with an ensemble, an Allegro with a strongly pronounced rhythm and of extraordinarily powerful effect.

Act II shows us Vasco in prison. He is stretched upon his bed in slumber, and his slave Celika watches over him. Vasco dreams of Inez and of his voyage;—a horn solo, of ravishing effect, accompanies the dream; the Africaine chants a cradle song, to lull the restless sleeper,—a strain of true oriental coloring and quite in keeping with the character of the singer. Having succeeded in rocking the man whom she secretly loves into a more quiet slumber, the poor slave, whose jealousy is awakened by the name of Inez, abandons herself to her ungovernable anguish, and an extremely characteristic theme depicts the passion of which her heart is full. This fiery *motive* forms a happy contrast to the lightly cadenced rhythm of the lullaby. But Vasco stirs, he seems on the point of awaking, and Celika relapses into the original melody, this time accompanied by a violin solo, whose *fioriture* cover the song as with a fine lace veil.

Musically and dramatically, this scene is most admirably treated.

Suddenly Nelusko stands before Celika and informs her, that he has come to murder the sleeping Vasco. Faure on this occasion sings his great aria, whose effects allow him to exhibit all his virtuosity and ensure his success. The hot and glowing *motive*, developing with energy, and passing into a pathetic *crescendo*, relates the hatred and the thirst for vengeance of the slave. An Allegro full of passion and of verve forms the close of this interesting number. At the moment when Nelusko raises his poniard over his master, the latter awakes and asks the frightened slave what he is about. Nelusko retreats noiselessly, and the orchestra accompanies his exit with the motive of the Allegro he has just been singing.

Still full of the suddenly interrupted images of his brain, Vasco pursues his waking dream, and again the name of Inez escapes his lips. He will "find the longed for passage round the point of Africa." . . . Again his schemes absorb him altogether; all else has vanished. He draws upon the wall a map of the countries which he seeks. Celika, seeing his pencil arrive at the point where the Cape of Good Hope lies, arrests his arm and cries: "You are mistaken, look here—here, here is an island, Madagascar, of which I am Queen, the land in which they took me captive." Vasco in his geographical enthusiasm falls upon the neck of the learned slave and declares he loves her. This love encounter gives occasion for a duet, whose musical charms enable us to forget the improbability of the scene. This number may vie with the most melodious pieces of Italian song. Between the theme and its resumption there is a delicious passage, binding the two together like a flowery wreath. In an Andante of noble character Celika confesses to her master that she has long loved him.

A solemn sound of bells interrupts this outpouring of hearts, and Nelusko comes in to explain the meaning of this Sunday music, namely, the wedding of Inez and Don Pedro, in honor whereof the prisoners are set free. In fact Don Pedro and Donna Inez make their appearance; they have overheard and seen the tender demonstrations between Vasco and Celika. With death at her heart, Inez confesses to the object of her passion, that she has merely consented to the marriage with Don Pedro to purchase Vasco's freedom. Vasco utters a cry of anguish, and sobbingly exclaims, that Celika, this much dreaded rival, is only a slave, and offers to make her a present of the chattel. Here Meyerbeer has introduced a concerted piece of a peculiar kind. It is an unaccompanied sestet, written with remarkable knowledge of the vocal means. In a recitative, which the orchestra accompanies with a very original melody, Don Pedro announces that he has been appointed chief of the expedition proposed by Vasco da Gama, and that he intends to take his young wife with him.

Now follows another *ensemble* piece descriptive of the grief of Inez and Vasco. In this recurs the phrase sung by Inez, which forms the motive of the instrumental introduction of the opera. The scene and the act close with an unaccompanied *ensemble*, which softly dies away while the curtain falls.

[We are spared the trouble of translating farther from the article in *Figaro*, and may give what relates to the third act as we find it already done into English (albeit with some manifest embellishments) in the London *Telegraph*).

Taking a general view of the work, so far at least as can be judged from the first two acts, it abounds in fresh and graceful melody, and in this respect is superior to the last two works produced by the maestro. The closing scene of the first act excepted, which sounds very Meyerbeerian indeed, and betrays the composer of the *Huguenots* in every bar, one is reminded of *Robert* and of the warm and flowing airs of his pre-diabolical times. Perhaps it will not contribute to the popularity of the work and the impression produced by the whole, that the three following acts are said to have been written in a somewhat different style. It is well known with what care and indefatigable solicitude Meyerbeer matured this favorite work. Twenty years ago the libretto had to be written twice over by the scribe. From the same time dates the music of the first act, which is divided from the second by an interval of ten years. The rest belongs to a later period. As he wished to outdo himself in point of melody and intrinsic worth, he also took care to provide for the requirements of the stage by inserting numerous hints to the manager, introducing *varianti*, and the like. The score, written by his own hand, is the admiration of all who have seen it. On every page additions are proposed and appended, curtailments suggested and carried out. In many instances the orchestra has to choose between three passages or cadenzas *ad libitum*. M. Fetis, who knows and loves the music of Meyerbeer as few among the living, decides, in his capacity of musical executor, on the definite form of the text and music without appeal.

Don Pedro, having despoiled Vasco of his bride, hastens with his fair one to embark. Here an opportunity offers for the masters of French machinery to vie with the maestro of the musical art. The whole of the third act takes place on board ship. A great vessel fills the entire width of the stage, and is in point of artistic construction asserted to beat even the *Warrior* and *La Gloire*. It so far, however, differs from all that has ever been seen before as to show cabin and deck at the same. But it is not enough that the audience is placed in the position of *le diable boiteux*, who, unthatching houses, pried into their most recondite mysteries; he is occasionally converted into a demon riding on the wings of the storm, and looking down upon the laboring vessel from the height of the clouds. By some ingenious contrivance, the vessel now and then "moves on," and appears in full life-like rotundity in the distance, without any trace of its former hemispherical division. It veers round, comes to, catches quarter winds, and performs all the most approved feats of nautical science.

The curtain rises after a symphonic introduction of soft and dreamy coloring; it is, I believe, intended as a *transcription musicale* of sunrise at sea. A gay and pleasant chorus is heard resounding from the cabin of Inez's ladies. Besides the girls, already sporting about at this early hour, Don Pedro (Belval) is awake in his cabin. Of course, he cannot but praise himself for beginning work and pondering over his charts while others are still asleep. His ambitious and highly moral solo is, however, gracefully interrupted by the various abigails of his bride entering upon the day's labor in their own cheerful and musical way. The drum beats. The guns thunder their morning salute into the air. The crew awake, and, crawling from their hammocks, sing a grand chorus, accompanied by a quartet which stands out conspicuously from the harmonious background of the other voices. With peculiar instrumentation for the drums and double basses, this piece is distinguished by a most energetic and novel rhythm. At length the bells announce morning prayers. The male voices intone a peculiar *motivo* in unison; the females join with an equally expressive theme; the two melodies gradually blending, until at last a grand and harmonious crescendo concludes the passionate and impressive prayer. This *ensemble*, which is conceived in a severe and religious style, has little accompaniment, and bears the character of a chorale. It has not improperly been likened to a well-known piece in the fourth act of *Les Huguenots*. Thus three choruses succeed each other without interruption; yet so different are they in point of character and treatment, that the interest will not be found to flag. That all possible sensations may be exhausted one after the other, no sooner have the sailors finished praying than they begin to dance to a queer sort of double step, the accompaniment being remarkable rather for its new and peculiar harmonies than for its terpsichorean attractiveness. Be it observed in this place, that Meyerbeer, intending for once to write an opera without a ballet, did not insert in it any of the dancing choruses or singing dances, for which his preceding works have been so warmly praised by a large, and that not the least influential, portion of the public. So heinous a crime against taste could not, however, be tolerated by the members of the Jockey Club. The news of this strict Puritanism having spread amongst them, a feeling arose which made it evident to M. Perrin that the violation of their privileges would not be regarded with indifference. Accordingly it was resolved to slip in just a slight *soupçon* of pas de deux and pirouette à l'Empereur de Japon; and, as he who seeks is ever sure to find in the long run, a chorus was fortunately discovered, so brisk, easy and gay as to admit being executed with the feet as well as the voice. Again, amid the various readings the maestro left behind him for a number of passages, there are some which so readily offer themselves for conversion into ballet airs, that M. Fétis, the musical executor, must have had a heart of stone had he turned a deaf ear to the protests of the fair danseuses and aristocratic patrons; and thus the serious views of the great deceased will probably, after all, be foiled. Already the necessary hints have been given to M. St. Léon, the celebrated choreographer at St. Petersburg, who, in preference to his Paris brethren, has been charged with the invention of the divertissements.

But to return to the libretto. Don Pedro, who was alone in his cabin, suddenly finds Don Alvarez, the confidant of Vasco da Gama, standing before him. The apparition greatly surprises the gallant commodore, since he had no inkling of the gentleman in question being on board. Alvarez is not long in telling him that an ardent wish to take part in the glorious venture having caused him to request the permission of the Admirality, he was lucky enough to obtain it. Moreover, having made the voyage once before, he will be useful to Don Pedro—an assertion he proves at once by betraying to him that the mate, an individual as thoroughly wicked as the requirements of the occasion can demand, is diverting the ship from her proper course, in order to wreck her on some uninhabited coast. But this treacherous officer is no other than Nelusko. For the better understanding of the most poetically romantic text, we should inform the reader at once that he as well as Celika had also managed to embark in the vessel at the eleventh hour and seemingly without the knowledge of her captain. The Queen of Madagascar, if we have fathomed the poet's meaning—which we are by no means confident we have—was received among her ladies of the bed-chamber by the royal Inez. Once there, she had no particular difficulty in getting her trusty slave to wait upon her; which slave, once in, was accidentally discovered to know the way to the unknown regions, and was accordingly constituted mate. Out of hatred of the Europeans, the treacherous African, so far from holding his course to possible continents, has secretly resolved upon taking the ship to his native shores, and either wrecking her on the sands or delivering the crew to his cannibal compatriots. But, though he may be very malicious, he can sing. In a most original melody, without accompaniment, he shouts his commands to the doomed crew, giving forth with peculiarly sonorous tones an echo which reminds one of a speaking-trumpet. At this moment the good ship begins to move, and majestically ploughs the waves. A long recitative here occurs, and is expected to form one of the principal attractions of the opera. It is sung with much vigor and suggestive energy by M. Faure. Don Pedro will not credit the charge preferred by Alvarez. He deprecates any further calumnies being hawked about in regard to his trusty mate, calls Nelusko, and, to give him a signal proof of his confidence, confers upon him in due form the supreme direction of the ship. Seeing vengeance thus insured, the slave skips about in savage delight. A bark is at length sighted. An unknown boards the ship. The reader will feel instinctively, and without a moment's doubt, that the stranger can be no other than Vasco da Gama.

After the departure of his enemy he has equipped a ship at his own cost. It must be either clipper-built, or provided with screw and steam-engine by some unchronological make-shift, for it has overtaken the other, though at the time of starting its captain had no plan. Vasco now comes to tell his enemy that he is in the wrong course. Knowing this to be the case, one is perhaps entitled to wonder at his coming in the wake, and being able to warn a rival against continuing his voyage. Nevertheless, he does warn him, in a splendid Allegro, which, being as energetically responded to by Don Pedro, develops into an interesting and dramatic duet. In the course of their melodious altercation, Vasco avows that a wish to save Inez has been the cause of his cautioning him against steering N.N.W. Don Pedro, in a beautiful Andante, directs the attention of his generous foe to the imprudence of the avowal. Vasco, he begs to suggest, finding himself on board his ship, is in his power, and may be dealt with according to the captain's pleasure. Upon this, relapsing into the melody of his first Allegro, Vasco becomes exceedingly angry, and, seconded by bassoons and kettle-drums, challenges the cowardly commander, flinging his gauntlet in his face.

The noise of the quarrel brings all hands on deck. Some petty officer orders them to throw Vasco overboard. Inez and her companions interfere, in a septet of Italian cast and melody. In its soft mellifluous tones, it is the only piece of the last three acts reminding one of the style of the first two. However, it is most effective, for it saves Vasco's life and procures him honorable imprisonment and a place at the captain's table during the passage. But the music has not so far prevailed over the criminal designs of the captain as to cause him to abandon all thoughts of revenge. This monster in human form will dine with Vasco, instigating Nelusko at the same time to free him of the disagreeable passenger. Female influence, however, once again saves him. If Inez was his guardian angel in the first instance, so Celika is in this. She has heard of the plot; she will prevent it. She orders Nelusko—who, we ought not to forget, amid the variety of other characters in which he appears, is all the while her slave—to save the gallant adventurer from the clutches of the would-be assassin. In a beautiful duet, Nelusko promises to spare Vasco, being, by way of compensation, allowed to destroy the rest.

Most opportunely, however, a hurricane ensues. Still more lucky is it that, whilst the tempest howls and the waves rise in furious rage around the devoted crew, the savages should make their appearance in numberless boats preparing to board the corvette. Another moment, and the destinies of the good ship are fulfilled. The Africans climb on to the deck; and a quaint and characteristic chorus ensues. While matters are in terrible disorder, Nelusko quietly scuttles the ship, which, rearing on her beams, magnificently sinks to the bottom of the sea. Of course Vasco and Celika are saved, and the latter is recognized as their Queen by the appeased pirates. The musical rendering of the tempest is a *chef d'œuvre* in itself. I will shortly send you more about the fourth and fifth acts.

Beethoven and the Various Editions of his Works.

BY OTTO JAHN.

[Continued from page 20.]

Fortunately, the critical editor of Beethoven finds himself placed in a comparatively favorable position for the execution of his task. The master belongs to a time, with the events and circumstances, the thoughts and sentiments, the artistic conception and execution of which, in all esser tial points, we have not to render ourselves acquainted by laborious investigation; to a time of which the aspect and comprehension are at once clear, and only now and then, in isolated cases, require the aid of more particular knowledge. The composer himself, moreover, is no strange personage, whom we are compelled to bring near us by means of any artificial apparatus. He is at present too near us; we live with with him, nay he even rules us, and, if anything is still wanting to our comprehension of him, it is not because he belongs to a Past which must be revived, but that he has outstripped even the generation coming after him, a generation which still looks up with reverence to him as he stands above it. So many and such important works, of various descriptions and stages of development, do we possess of his, that, by searching study, we are able to form so decided and sharply defined an idea of his artistic individuality, as regards his natural tastes and his education, as well as of the mental conception and technical facture of his compositions, that we thereby obtain sure guides for the formation of a critical decision. Finally, the editions of his works which have been handed down to us, though unequal, as well as here and there uncertain and defective, afford, on the whole, so sufficient a foundation for the critical restoration of what he wrote, that a satisfactory result may be achieved by their means. Nevertheless, in the exercise of criticism, even under these favorable circumstances, all the dif-

ficulties, questions, and doubts, which can present themselves to no one but a philological critic, have to be taken into consideration, and, in this instance, as in all others, can be solved by genuinely philological method alone.

As is well known, Beethoven wrote a very illegible hand. Not to speak of sketches and plans, which are naturally privileged to be scarcely decipherable, even in the ill-shaped and crabbed characters of the clean copies which he made of his own compositions, we fancy we perceive the impatience and annoyance at ideas and thoughts having to be fixed by the aid of written signs. In addition to this is the fact that Beethoven, even when he had completely noted down a composition—which, as a rule he did very rapidly, after working for a long time at the separate parts—was accustomed to make alterations,which were not written in a very neat hand. The result is that his manuscripts generally produce a discouraging impression at first sight, and do not appear very promising to any one seeking information from them. But when a person has made himself acquainted with the peculiar strokes and general style of the hand, and become accustomed to the latter, he feels convinced that, despite the apparent carelessness, the writer took pains to render plainly whatever was important for the comprehension of the whole, and that he wrote with attention and care. If the reader, who, of course, must appreciate the value of the interest at stake, does not shrink from the labor of deciphering, he will, as a rule, be sure to find out what Beethoven intended. It is, therefore, of great importance to consult, in the last instance, the *original manuscripts*. Scarcely one of them can be thus consulted without its enabling us to correct faults, some of which afterwards escaped the notice even of the composer himself,when correcting the proofs for the press.

At first, when Beethoven was somewhat more careful in his writing, he may have made clean copies himself for the press, and this may partly explain why we possess, comparatively speaking, fewer original manuscripts of his earlier works, though there is hardly any doubt that in his younger days he took, as a rule, less care of such manuscripts than he afterwards did. Subsequently, however, he let the engraver have only *copies* revised by himself. His copyists had no easy task with him. Even for an experienced copyist, his hand-writing was continually offering fresh difficulties, and, in doubtful cases, to hit upon the right reading was, with Beethoven's peculiarities, even for a person who had enjoyed a musical education, a hazardous task. The work of revision, which he performed with the copyist, usually gave rise to exceedingly animated scenes, and the copyist was obliged to hear, in joking and serious language, very severe reproaches levelled at himself. Despite, however, of the most violent impatience, Beethoven was excessively particular about these corrections, and all the copies looked through by himself afford evidence of the conscientious care he took to render them correct and clean. It is, consequently, natural that, in these copies, a few errors and inaccuracies which escaped notice in the original should be corrected, although in the copies themselves some fresh mistakes have, now and then, crept in, and must be corrected by the aid of the originals, so that copies and originals mutually control each other, the decision in doubtful cases being left to the deliberate judgment of the critic.

Great importance may be possessed by *parts* employed at performances conducted by Beethoven. Everyone with any experience knows, it is true, that faults remarked at rehearsals are by no means always accurately corrected in the parts; but whenever there is a correction we may assume it was especially intended and ordered. In a controversy that has been much discussed, the parts corroborated certain facts, though their corroboration was scarcely needed. As we are all aware, in the year 1846, at Mendelssohn's instigation, a letter of Beethoven's of the 21st August, 1810, was made public. In that letter, Beethoven informs the publishers that in the parts just engraved of the C-minor Symphony, there are two bars too many in the "Scherzo," and that they must be cancelled. The correction was not made. The two bars were transferred into the printed score, the parts,and all the arrangements; but, when the rectification appeared, Beethoven's own categorical statement, strange to say, was in opposition both to internal and external evidence. A glance at the original score, in possession of Mendelsohn—proved plainly how the mistake had arisen. The person who wrote the copy intended for the printer, mistook an alteration of Beethoven's, while Beethoven overlooked the mistake when correcting the proofs. Besides this, the orchestral parts employed when the Symphony was first produced, as well as when it was, on several occasions, repeated, under Beethoven's direction, do not contain the two bars in question. There can, therefore, be no doubt that he did not want them. Of course they are not admitted into the new edition.

The music to *Egmont* is now published freed from the additions which disfigured it. In writing his interludes Beethoven's great object was so to connect the conclusion of one act with the commencement of the next, as to lead us at once from one to the other. Three of these interludes have not, therefore, a definite musical conclusion, but end, after the curtain has gone up, with a characteristic half-finish. The performance of the music, as Beethoven wanted it, presupposes, it is true, a very nicely calculated and careful mode of putting the piece upon the stage. In order to keep up the good old humdrum way of doing business, and, also, to render the interludes useful on other occasions, it was thought desirable that they should have additions definitely terminating them, and Beethoven—a rare thing for him—complied with "practical requirements," and agreed that the musical corrector in Leipzig should make such additions. These, according to the practice of the day, were printed with the rest, without the slightest explanation, and consequently passed for authentic, though they partially annihilated the original intentions of the composer. As a matter of course, they are entirely omitted in the new edition.

In this instance, all that was requisite was to refer to Beethoven's autograph manuscript, just as it was for a correction in the last Quartet (Op. 135), the circumstances connected with which are most extraordinary. In the last movement of this Quartet, two bars were omitted in the part of the first violin. As a matter of course, it could not fail to be observed, when the score was printed, that all the parts did not agree as a whole. The corrector however, did not look for the fault where it really existed, but left the first violin part incorrect, and altered so much in other parts as to render the passage endurable, it is true, though more thoroughly vitiated than if the original error had remained untouched. A comparison with the autograph manuscript immediately showed what was the correct reading, and thus a passage which appeared exceedingly strange and suspicious,but which it would have been impossible to correct, because the real fault was hidden under a false emendation, has now, in its genuine form, become perfectly clear and intelligible.

That such a corrupted reading could be allowed to pass and remain unrectified is to be explained only by the fact that the Quartet was not published until after Beethoven's death. Beethoven, in fact, expended upon the correctness of the *printed sheets* as much care as he bestowed upon that of the written copies. As far as was possible, he himself superintended the correcting of his works for the press, and was extremely particular in this respect. In the correspondence with his publishers, the correction of the typographical errors, which were capable of exciting the most violent indignation in his mind, played a prominent part; he, moreover, informed them of faults discovered by him after the compositions were published,and urged them still to correct the same. He seldom succeeded, it is true, in having his wishes carried out, as is shown by the example of the C-minor Symphony, and that of the Grand Mass, wherein, among other faults of which he complained in his correspondence, there is not the slightest mention of the *tempo* of the "Benedictus."

(Conclusion next time.)

Obituary.—Madame Pasta.

The death of the illustrious Juditta Pasta cannot create any surprise. She was in her sixty-eighth year, having been born in 1798, and had almost outlived the remembrance of her artistic fame. With modern opera-goers, Madame Pasta bears the same sort of vague, indistinct reputation which Mrs. Siddons does with modern play-goers. As artists both are connected with the grand and the sublime, and neither has left behind her a successor. It is not just to call Grisi the successor of Pasta. Grisi was undoubtedly "grand" in appearance, and her voice had "grandeur" in its power and volume; but, mentally, she stopped short of what was great and never approached the "sublime." To those who have not seen Pasta in Semiramide, in Anna Bolena, in Norma,in Medea, or in Tancredi, it is quite impossible to convey any idea of what may be done with these characters. Bellini made a strange mistake in composing the music of Amina in the *Sonnambula* for Pasta, who never identified herself with the part, and who, indeed, was completely thrown into the shade by Malibran's wonderful performance. In Norma, however, he fitted her powers to perfection and, even though the Milanese went frantic about Malibran in the character, the Druid High Priestess lived and died with Pasta. Pasta's voice was not of the most delightful quality, nor was her natural facility very great. By dint of study, however, and a taste, refinement and judgment that have never been surpassed and rarely equalled, she gave a character and an expression to her tones that touched the most varied chords of the human heart; while, by extraordinary perseverance and a determination which nothing could subdue, she gained a facility and an ease in her vocalization that astonished every listener. The voice of Pasta was somewhat guttural, and the only voice I ever heard which reminded me of it, though remotely, was that of Madame Guerrabella. Pasta made an immense fortune and bought a splendid villa with pleasure grounds on the lake of Como, and died there. She lived in the days of great people and was greater than them all—but one. Fodor, Camporese, Catalani, Colbran, Pisaroni, Sontag and Malibran were contemporaneous with her, and Grisi came directly after her. Malibran alone was considered more inspired as an actress and more grandly endowed as a singer. Yet they were hardly to be compared together. Pasta was Norma, Semiramide, Anna Bolena, Medea, Niobe, &c. Malibran was Amina, Fidelio, Ninetta, Rosina, Zerlina, &c. In *Semiramide* Pasta would have played the Babylonian Queen and Malibran Arsace. In *Don Giovanni* the forma Donna Anna, the latter Zerlina. In this distribution of characters it must be borne in mind that Malibran could as readily have accommodated her means to Semiramide and Donna Anna as to Arsace and Zerlina, and that she had frequently played them, while Pasta could not have changed her parts without serious detriment to her talent. Peace to them both! We shall not look upon the like of either soon!—*Lond. Mus. World.*

The Life of Pasta.

[From Miss Clayton's "Queens of Song."

When Mr. Ayrton undertook the management of the King's Theatre in 1816, he commenced his task with an enthusiastic desire to render the Opera attractive, not merely by an array of brilliant talent, but by that perfection in the representation of the works of the great masters which was due alike to the composer and the audience. He had engaged several vocalists of talent, nearly all of whom were to be heard in England for the first time. When at the house of M. Paer, in Paris, he met with Signor and Madame Pasta, a tenor and a mezzo-soprano, and engaged both for the ensuing season, at the modest salary of four hundred pounds for the two.

Giuditta Pasta was then eighteen. She was born at Sarrano, near Milan, in 1798, of a Jewish family named Negri. She received her first lessons in music from Bartolomeo Lotte, chapelmaster of the Cathedral of Como, and was admitted at the age of fifteen to the Conservatorio of Milan, then under the direction of Asiola. In 1815, she left the Conservatorio, and, making her debut at the theatre of an amateur, obtained engagements at the second-rate theatres of Leghorn, Parma, and Brescia; appearing only in subordinate parts, her voice and style at that time unfitting her for any other. In 1816 she sang, together with Mlle. Cinti, Miss Corri, and some other young débutantes, in the train of the haughty Madame Catalani, at the Favert; being precisely the

kind of subordinate vocalist suited to one of Madame Catalani's exacting disposition, for she attracted no attention whatever. Pasta, when first seen in London, only appeared as a glimmering little star just risen above the horizon, in the sunblaze of the fame of Fodor and Camporese. As for her husband, finding there would be no chance whatever for him in competition with a singer like Crivelli, he wisely relinquished all idea of making a début. The King's Theatre opened January 11th, 1817, with Cimarosa's opera of "*Penelope*." Madame Camporese taking the leading part, and as one of the papers said, "two subordinate singers, named Pasta and Mori, came forward also, in the characters of *Telemaco* and *Arsinoe*, but their musical talent does not require minute delineation."

Giuditta Pasta's voice was hard and unequal, and she had the greatest difficulty in managing it, while its natural tone was far from being perfect. She had expression, and could descend from the sharp notes of the soprano to the grave tones of the contralto: but she always wanted flexibility, and did not appear to advantage in bravura music. some persons, however, perceived in her the germs of future excellence. In appearance, she was below the medium height, but admirably proportioned, with a queenly Roman head and beautiful features, a high forehead, dark, expressive eyes, exquisitely formed lips, and a finely shaped nose. The serious cast of her countenance, and the simple majesty of her air, denoted that her genius lay in the loftiest walk of tragedy, especially as she had much dramatic energy, while her gestures and her attitudes were noble and graceful.

It could not be disguised at the close of the season that poor Mme. Pasta, though sometimes spoken kindly of by the critics, had proved a "failure." She meditated deeply on the causes of her non-success, and felt the impetus of genius which urges those gifted with the spark of divine fire to persevere; so she returned to Italy and studied assiduously for more than a year, under the guidance of M. Scappa. An English nobleman, who saw her in Italy at this time, said that her exertions were unremitting. "Other singers," said he, "find themselves endowed with a voice and leave everything else to chance. This woman leaves nothing to chance, and her success is therefore certain."

That success was awaiting her reappearance in Italy. She created a marked sensation when she made her début afresh in Venice in 1819. At Rome, in April of that year, she performed men's parts at the Argentina, with Tacchinardi, in such operas as Rossini's "*Aureliano in Palmira*," Mayer's "*Danaë*," Nicolini's "*Cesare nelle Galle*," and in 1820 she appeared at Milan and Trieste. In the Autumn of 1821 she was was engaged at the Théâtre Italien of Paris, where she fixed the attention of the fastidious French public; but it was at Verona during the Congress of 1822, that she obtained a great success. She then returned to Paris, reappearing at the Italiens, March 30, in the opera of "*Romeo e Giulietta*," and was received with the homage paid only to the high est talent.

In January of the following year Madame Pasta for the first time appeared before the public in her great masterpiece—the character of *Medea* in Mayer's opera. Even her warmest admirers were taken by surprise by the grandeur of her impersonation.

The season of 1824 at the King's Theatre was remarkable for an unusually—and unnecessarily—large company of singers. No less than *six* prima donnas appeared: Mesdames Colbran-Rossini, Catalani, Ronzi di Begnis, Vestris, Caradori, and Pasta. In the month of March, Madame Pasta was announced, and made her first appearance April 24th. The opera selected for her appearance was "*Otello*." It might almost be termed a début, public curiosity was so strongly excited; for Europe was now ringing with her fame. Every portion of the house was filled at a very early hour, the boxes and pit being so crowded that many elegantly dressed ladies were obliged to be contented with seats in the gallery. To Madame Pasta was due the idea of reviving "*Otello*." The music was worthy of a better fate than being allied to such wretched trash as the libretto in which Shakespeare's beautiful tragedy had been travestied by a certain Marchese Berio, and tortured to suit what he considered the exigencies of the lyric stage. The utmost skill both of composer and performer was requisite to make the libretto even tolerable to an English audience.

At this time some persons of fashion, seeking for a new sensation, arranged to have operas performed at their houses on *Sunday night*: more than one performance had been given, when they were suddenly checked. The Duke of York had been invited to one of them, and the performance was delayed for some time, as his Royal Highness did not make his appearance; at length a note arrived, couched in polite terms, but plainly intimating that the Sunday operas did not receive the countenance of the Court. Had these operas been continued, it is certain that, in addition to the shock that would have been given to religious ideas, they would have tended to ruin the Italian theatre; as it was, their effect was detrimental, as some of the singers actually left the rehearsals at the King's Theatre unfinished, to attend those at aristocratic houses. Many of the singers being engaged to perform nightly at three or four public and private concerts, the Opera was often paralyzed by the indisposition of the vocalists in consequence.

Madame Pasta performed, during the season of 1825, on ten nights and in four characters, and she sang actually at twenty-four or twenty-five concerts, receiving twenty-five guineas for each. Her operatic engagement was 1,200*l.*, she sold her benefit to Ebers for 800*l.*, and within the brief space of four weeks she realized no less a sum than 2,400*l.* In 1826, she demanded 2,300*l.* for three months and a half, which was acceded to; and the security which she demanded was managed by making the money payable in three instalments, the last to be made previous to her appearance on the stage: in addition to her salary, she was allowed, during the term of her engagement, a private box, twelve pit and twelve gallery tickets.

In 1841 she went to Berlin. The Berlinese regarded her with deep sympathy and commiseration, for she had lost almost her entire fortune—the well-earned reward of her splendid talents—by the failure of the great bank of Guymuller, at Vienna. But neither her voice nor her physical strength were now what they had been; and she wisely retired from the scene of her triumphs. For many years she had resided during the winter at Milan or Genoa, and during the summer at her villa at Como, occupying her leisure in giving to artistes very valuable lessons. Mademoiselle Parodi was her most distinguished pupil.

Madame Pasta had one child, a daughter, born about 1825.

Pasta.

The art of declaiming recitative passages in opera has almost died out. Its greatest exponent was that gifted woman who passed away from us but a few days ago by the bright shores of Como. Mme. Pasta was undoubtedly the most inspired lyric actress that ever trod the stage; and it is worth while, now that we are art-associated with mincing *Aminas*, feeble *Semiramides*, and lay-sister *Normas*, to regard, in the dim distance of the past, that majestic woman's figure, at one moment instinct with the divine madness of a priestess, at another moving with the simplicity of an Alpine peasant. The original heroine of most of Bellini's immortal works, it was in *Norma* pre-eminently that Pasta soared to the loftiest range of dramatic conception. The present age has no idea of Pasta's *Norma*. It has seen Grisi (who was at one time only considered worthy to play *Adalgisa* to Pasta's *Norma*), and has given Grisi the title of "Diva" from her appearance in the part. But alas, flexibility and fluency—neither of which gifts Pasta ever possessed—could never atone for Giulia Grisi's want of soul. From her first success as *Norma* in England, may be dated the gradual decline and downfall of the power of declamatory recitative. Not a bar of Pasta's baldest recitative was without its special significance: it was sung—it was acted—with a force and understanding which were irresistible. Mme. Grisi could not do this, and never attempted it. With her, recitative was reduced into the merest "padding;" the torrent of passionate invective flowed equably along in the calmest manner of the Paddingtonian canal; and the rising race of singers were comforted by the example, which in effect declared all artistic effort beyond the most superficial vocalization to be needless in the interpretation of recitative. And the pernicious force of that example extends down to this day. We have no Pasta come. We have no Pasta coming.

Mme. Pasta's voice was a most difficult organ to reduce to rule. It was hard and unbending—although capable of expressing and pointing, as few could, the highest musical sentiment. It is a curious fact that she could not sing an ascending scale. All her florid passages were on down scales, and these she did perfectly; but every effort to sing an up scale proved utterly futile. Thus in the music of the parts which Bellini and other *maestri* wrote for her, one finds this peculiarity carefully studied, and the difficulty overcome in a most admirable way., Take the "*Ah! non giunge*" from the "*Sonnambula*" as a case in point, and admire the ready dexterity of the master who had to write in fetters, and yet with such marvellous result.

"The last time I saw Pasta," said a musical friend of ours the other day, "was a few years ago at the villa of Count —— on the Lake of Como. We were a large party, and many people of European fame were amongst the guests. One brilliant evening, a strange figure wandered in from the tree-lined highway, upon the glittering group in the Count's salon. It was a woman—a peasant, if you might judge from her dress, which was one of the coarsest description, with rough woollen stockings drawn over her shoes; but you had only to look from the rude raiment to the face of the wearer, to know that she was no common person. Though her figure was bent and her hair gray, her face—which was that of a dark Marie Antoinette—still retained traces of a nobility, which, in youth, must have conferred on her the highest order of loveliness; and her eyes were still full and bright. It was Pasta. She was received with delight and a veneration which it was charming to witness. We all felt we stood in the presence of a great mind. By and by, after chatting with her for some time about old scenes in London and Paris, where she had been ever the prominent figure, I asked her if she would sing a duet with me—just to let us hear her voice again. At first she refused, but on being further pressed, she diffidently agreed to try a *duo* from "*Semiramide*." I sat down to the piano, and she began. It was but a thin, quavering sound—uncertain, unsteady—as if perfectly distrustful of itself. But in the *cabaletta*, where our voices went together, Pasta gained strength—her figure dilated—her eye flashed, and, strange to say, as if the trammels of age and disuse were like leaves in an autumn torrent, her voice suddenly burst out with a brilliancy and power unsurpassed in her grandest days. The effect was indeed electrical. The russet of the peasant—the gray hair of age—disappeared; and in their place we saw again the regal purple of tragedy, and the splendid light of eyes, following the glorious passion of her voice. This was the last time I saw Giuditta Pasta." —*Orchestra.*

For Dwight's Journal of Music.

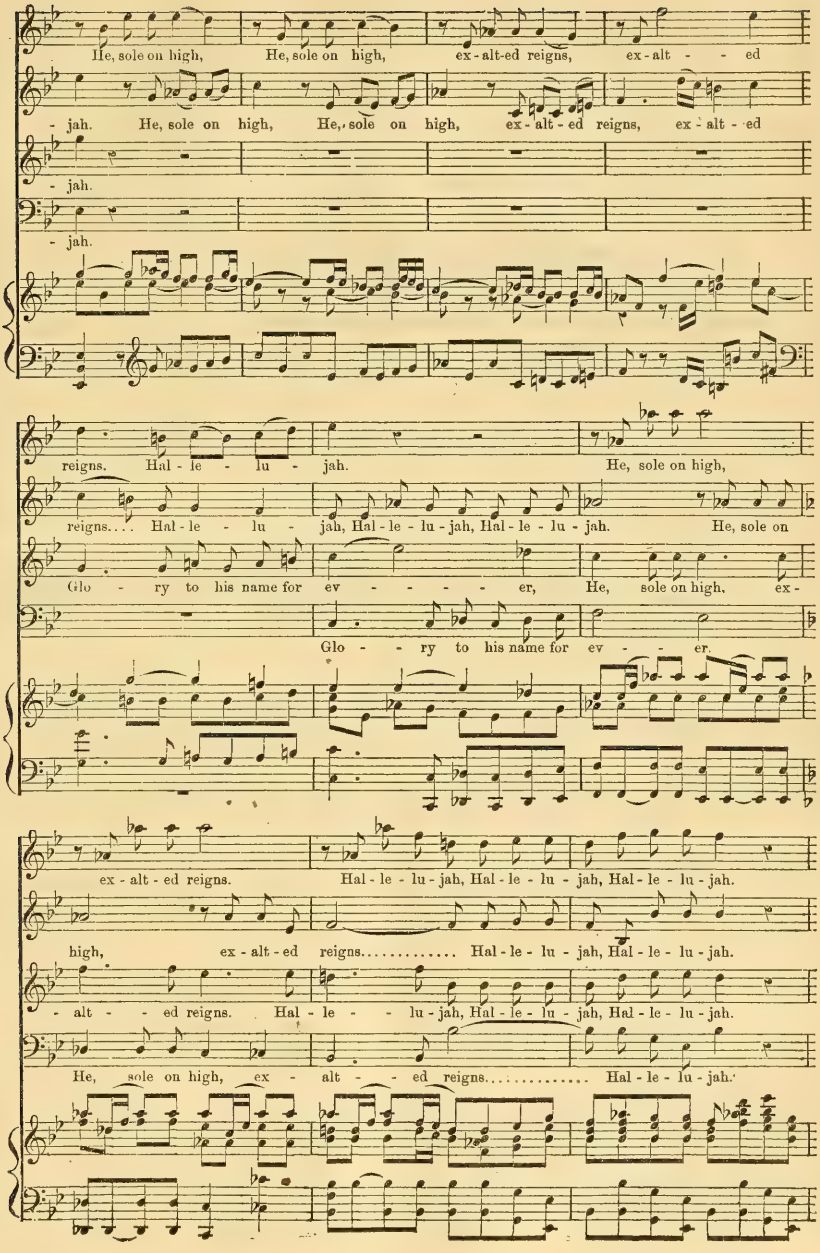
Music in Cincinnati.

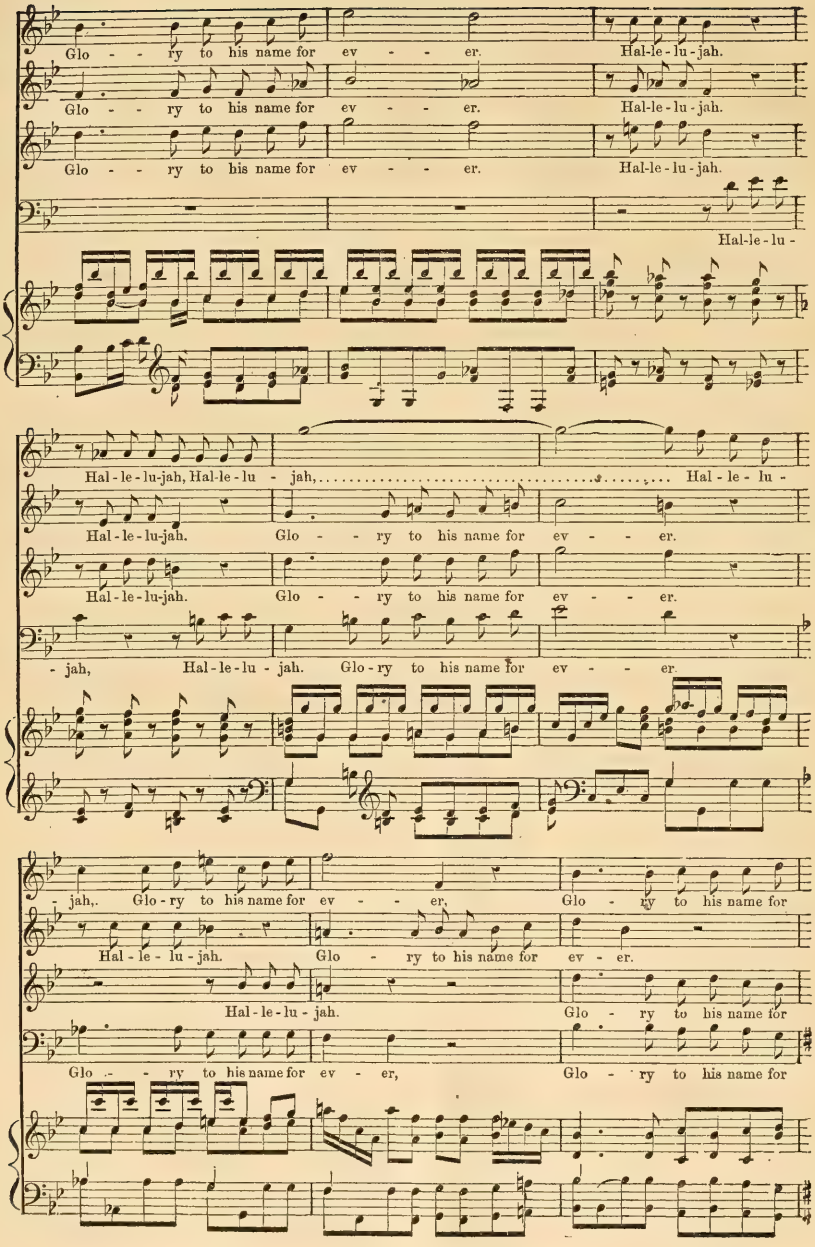
I.

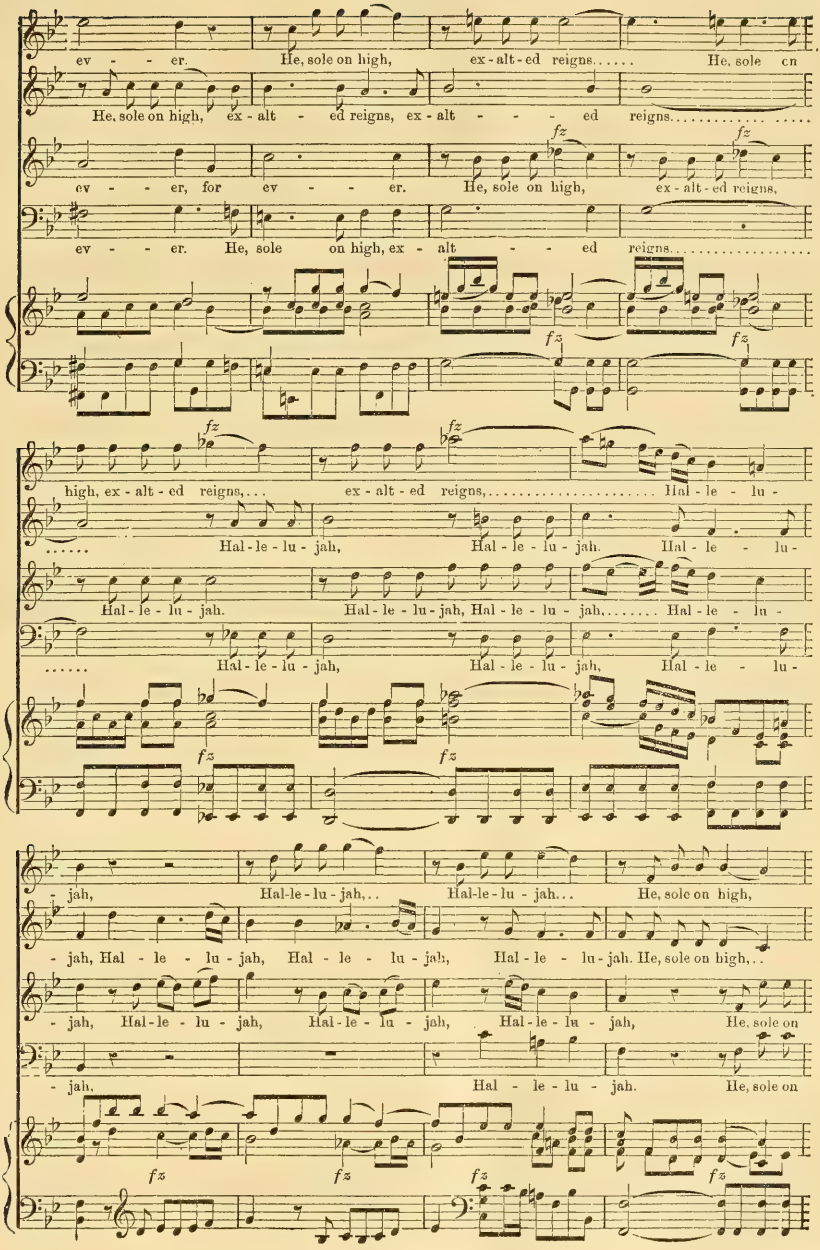
Four years have come and gone since last my hand wrote aught for your dear columns. Not often for three years was I made glad by seeing you. Amid the tumult of dread war, in duties of a sterner kind, the art's sweet influence, save once or twice, did not approach nor quicken me. And almost like a stranger in lands unknown, to Music's sacred realms I now return. Thus having eased my longing soul, I may proceed to business,—that of a correspondent namely.

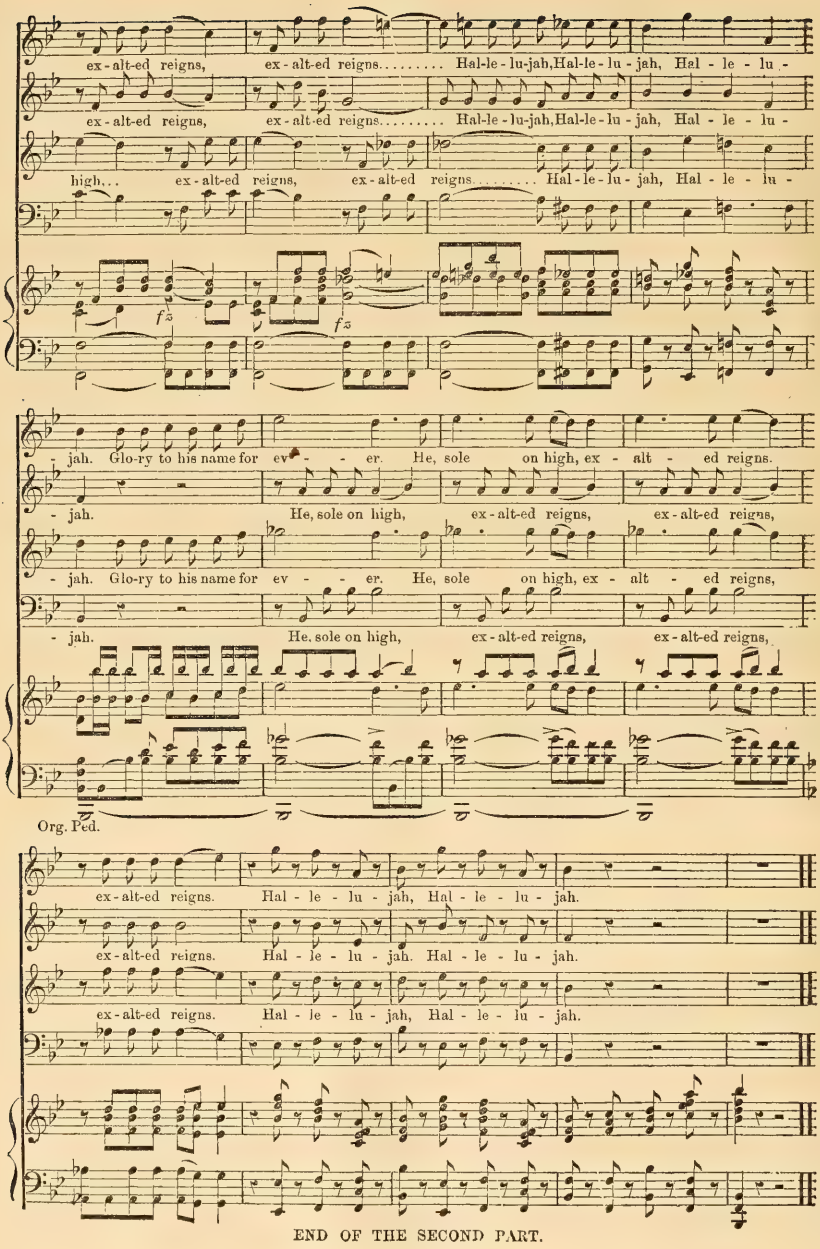
And there would be much to tell of, had I but heard it. But sad indeed the years of absence from you and your dear home have been to me; and growing callous, as it were, my feet refuse to move to concerts of Mme. Rive or other *artists*, who by the yard their programmes do dispose, and sing of Kücken, Abt and Summer's Latest Rose. Nor did the more ambitious Gottschalk draw me forth, who on the banjo plays the last notturno and "reveries" of Spain's or Brazil's belles. There are some concerts which I should have heard, some where indeed good music was performed. But who, I ask you, in these times of taxes and small salaries ——.

There are quite a number of associations for vocal music here, but none, so far as I have learned, for instrumental music, besides the different bands, which of course are business organizations. But a society like the New York "Philharmonic," or even a small one like the "Boston Orchestral Union," for the avowed purpose of furthering the cause of music by giving instrumental concerts at stated times, does not exist here. This is a pity, but is no more than can be expected. In the history of arts there is no principle more clearly defined than this; that they can only flourish at times when the strain of hard work, the necessity of turning all energy to the overcoming of natural obstacles to civilization, has in a manner subsided, and left, as the fruit and reward of such work, wealth not merely sufficient for one or two generations, but in such abundance that it may descend to more remote times, although the present may be enriched by princely munificence to literature and art. There is a library close to your home, dear Journal, in old Harvard, and another at your home, by the Common, that tell most strikingly of the love


He, sole on high, He, sole on high, ex-alt-ed reigns, ex-alt - - ed
- jah. He, sole on high, He, sole on high, ex-alt-ed reigns, ex-alt-ed
- jah.
- jah.
reigns. Hal - le - lu - jah. He, sole on high,
reigns.... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. He, sole on
Glo - ry to his name for ev - - - - - er, He, sole on high, ex-
Glo - - ry to his name for ev - - - er.
ex - alt - ed reigns. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
high, ex - alt - ed reigns..... Hal - le - lu - jah, Hal - le - lu - jah.
- alt - - ed reigns. Hal - le - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
He, sole on high, ex - alt - - ed reigns..... Hal - le - lu - jah.


Glo - - ry to his name for ev - - - er. Hal-le-lu-jah.
Glo - - ry to his name for ev - - - er. Hal-le-lu-jah.
Glo - - ry to his name for ev - - - er. Hal-le-lu-jah.
Hal-le-lu-
Hal-le-lu-jah, Hal-le-lu - jah, Hal-le-lu-
Hal-le-lu-jah. Glo - - ry to his name for ev - - - er.
Hal-le-lu-jah. Glo - - ry to his name for ev - - - er.
- jah, Hal-le-lu-jah. Glo-ry to his name for ev - - - er.
- jah, Glo-ry to his name for ev - - er, Glo - ry to his name for
Hal-le-lu-jah. Glo - ry to his name for ev - er.
Hal-le-lu-jah. Glo - ry to his name for
Glo - - ry to his name for ev - er, Glo - ry to his name for


ev - - - er. He, sole on high, ex - alt - ed reigns..... He, sole on
He, sole on high, ex - alt - ed reigns, ex - alt - - - ed reigns.....
ev - - - er, for ev - - - er. He, sole on high, ex - alt - ed reigns,
ev - - - er. He, sole on high, ex - alt - - - ed reigns.....
high, ex - alt - ed reigns,... ex - alt - ed reigns,..... Hal - le - lu -
..... Hal - le - lu - jah, Hal - le - lu - jah. Hal - le - lu -
Hal - le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah,..... Hal - le - lu -
..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
- jah, Hal-le-lu-jah,.. Hal-le-lu - jah... He, sole on high,
- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. He, sole on high,..
- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, He, sole on
- jah. Hal - le - lu - jah. He, sole on
fz



END OF THE SECOND PART.

for literature existing in an old community, where with the accumulation of wealth, that ease and comfort grew up, which is essential to a love of the greatest and most lasting possessions of man. And there is a music hall adjoining your abode, with organ transcendent, I am told, which tells a similar tale. For no man may do more than one of the two: either hard bodily work and rest of the mental faculties, or hard brain work and cessation from hard work of the body—if he expects to excel in anything, As a community, in fact as a geographical section, we have here, and elsewhere all over the West, not had time to get beyond hard bodily work. There is no public large enough and free enough from hard, rough work, to care for really good orchestral or chamber music. There is therefore but a single enterprise in chamber-concerts by Messrs. Kunkel and Hahn, whose performances I have not heard, and of which, therefore I am unable to speak.

With the very large German population here, it is natural that singing-societies should flourish. I am told there are numbers of them devoted to four-part song for men's voices. There are three, however, which comprise among their members women and men, and are therefore enabled to perform pieces for the mixed chorus, which were mentioned in the Journal by "G," in a correspondence from here some weeks ago (No. 622, of Feb. 4), and in another by "X" of same date. They are the Harmonic Society, consisting of music-loving Americans almost exclusively, the "Maenner-chor" (now a misnomer), and the "Caecilien-Verein.

II.

Looking at the programmes of the performances given this winter by these three societies, we must give the palm of excellence to those of the "Caecilien-Verein," which is now in its ninth season. As proof they are subjoined.

At their first concert, (Nov. 17, 1864), they performed in the first part:

1. "O, welch' eine Tiefe," from *Paulus*, by Mendelssohn.

2. Quartet in E flat, for piano, violin, alto and 'cello, by Mozart.

3. Benedictus from the Mass in C, by Beethoven.

4. Ständchen by Schubert, transcription for the violoncello.

5. "Wie der Hirsch schreit," from the 42nd Psalm, by Mendelssohn.

In the Second part they performed Schumann's "Neujahrs-Lied."

At their second concert, (Jan. 26), the following pieces were heard. First part:

1. Schumann's "Neujahrs-Lied" repeated.

2. Liszt's *Lucia* Fantasia, very creditably performed by Miss Steinbrecher, the daughter of a teacher not unknown as a composer under his *nom de plume* of Werner. To my taste another piece would have been more consonant to the general character of the programme.

3. Alessandro Stradella's prayer.

4. Frühlings-botschaft, by Niels Gade.

Second part, the Finale of the first act of "Loreley," by Mendelssohn, the solo part of which was sung by Miss Marie de Roode, with much taste, though with a voice that in the upper notes was rather husky.

In the third concert (April 10th):

1. The "Frühlings-botschaft," by Gade, was repeated. There were also

2. Trio for piano, violin and violoncello by Beethoven, op. 1, No. 3.

3, Psalm XXIII for Soprano, with Piano-accompaniment, by Franz Schubert.

4. Grand Polonaise in A flat, op. 53, by Chopin, finely performed by the director of the Society, Mr. Andres, and followed by a transcription of the popular song "Muss i denn, muss i denn zum Staedtele naus," composed by Mr. Andres and played by him as an encore. Although very neatly and brilliantly composed and beautifully played, and greatly relished by the audience, some other piece would have sounded better after the magnificent poem just preceding. But as the members were satisfied, outsiders have hardly a right to complain.

5. "Wie lieblich sind die Boten," from *Paulus*, by Mendelssohn.

The Second part consisted of Schumann's* tender "Requiem für Mignon."

There is one peculiar excellence in the "Caecilien-Verein's performances, which is owing to their excellent conductor, Mr. Andres, namely, the fine expression, the beautiful shading, in one word the true artistic taste pervading their vocal performances. There is a tenderness in the *piano* and *pianissimo* passages, and a *verve* in the fortes and fortissimos which only an artist understands how to imbue his chorus with. It is a great pity that the chorus is not large enough, and that the accompaniments have to be performed—very excellently though, by Mr. Andres—on a piano. Being here so short a time, and not acquainted sufficiently with the circumstances, I am unable to assign a reason for the smallness of the chorus. It seems, however, that with a population of Germans counting some 60 or 70,000, as I am informed, a society for the performance of classical music should be able to treble its chorus. Nor can I understand why the good German way of introducing boys' voices among the Soprani and Alti, so successfully inititated by Dr. Cutter of New York, is not followed here. It would certainly strengthen the Alti, and the youth of our public and high-schools, well-trained as they are by good teachers, foremost among whom stands Mr. Aiken, a Massachusetts man, I think, would certainly furnish German-speaking and singing material enough.

The instrumental parts of the chamber-pieces and the Violoncello-solo were performed by amateurs, very creditably, to be sure. The piano parts of the Mozart Quartet and Beethoven Trio were played by Mr. Andres with accustomed mastery. *†

Musical Correspondence.

New York, May 8.—Our concerts and other public musical performances, necessarily suspended during the recent period of national calamity, have re-commenced, and succeed each other so frequently and numerously that we are afflicted with "*L' embarras du choix*" every night. But although our artists are all anxious to be heard again before the close of the season, the public seems less anxious to listen, for everywhere we find audiences of smaller numbers than we have been accustomed to meet at places of amusement. One of the first entertainments presented to us after the sad, although brief season of public mourning, was the closing concert of the Philharmonic Society. Beethoven's Ninth Symphony was promised, and looked forward to, during the whole winter, by subscribers, as the *bonne bouche* of the season; but instead of giving us this great monument of human genius in its completeness, the Society performed the three first parts alone; thus cutting off Beethoven's sublime idea at the very point where it reaches its culmination. It was difficult for the audience assembled to accept the excuse given on the programme, that the vocal part of the Symphony was omitted out of respect to the memory of our lamented President, as a very general knowledge had got abroad that there had been difficulties in regard to obtaining an efficient chorus and solo singers; but we would be more willing to take the latter excuse as a reason for the omission, than the former. For, looking beyond and above the unlooked for tragedy of his mortal end, what could be more in keeping with the genial, humane, benevolent, and liberal character of the good man, the great work of whose life was the liberation of *all races*, than the words of Schiller's deep and beautiful "Ode to Joy"—a joy not superficial, but of the soul, glorified with such strains as only Beethoven could, in his highest inspiration, imagine?

The orchestra played at this concert, as an opening piece, and very appropriately, the Funeral March from Beethoven's *Eroica* Symphony, and Schumann's beautiful Overture, Scherzo and Finale, op. 52, at the close. Besides this, the Liederkranz sang a chorus for men's voices by Schubert, and Mendelssohn's "Loreley" Finale. How far this finale—if we except the greater facilities it presents to the chorus—was more appropriate to the spirit of the times than that of Beethoven's Symphony, we leave to be decided by more profound intellects than our own, for the praiseworthy Philharmonic Committee wrapped itself in cloudy darkness on the subject.

Our violoncello virtuoso, Frederic Bergner, whose merit as an artist we have already spoken of in these letters, gave his annual concert at Dodworth's Hall. He was assisted by Miss Fanny Raymond, Messrs. W. Mason, Th. Thomas, Mosenthal, and Schwartz. Mendelssohn's fine Quintet, in B flat, op. 87, was the opening piece, and the performance of it was an able one. Mr. Bergner played Servais' "Souvenir de Spa," an empty show piece, which has no other artistic merit than that of affording to the artist an opportunity of displaying his great technical ability, which was done in the most creditable way. Miss Raymond sang "*Aufenthalt*," a beautiful song by Schubert, a charming Ballad "*Die Ueberfahrt*," by C. Loewe, and three songs: "*Ich wandelte unter Bäumen*," "*Die Lotosblume*" and "*Schöne Wiege meiner Leiden*," by Schumann. If, on the one hand, we were delighted with the skilful manner in which Miss Raymond used her fine and rich voice, on the other, we did not less admire her true rendering of the spirit of each song; for every sentiment, every passion, she found the right color and the right tone, and the hearty applause and recall of the audience proved their appreciation of the singer and the songs. Mr. W. Mason played two compositions of his own finely (this we always expect from such an artist), "Monody," and "*Ah! vous dirai-je Maman.*" In both of these Mr. Mason displayed his skill as harmonist and pianist; they are full of fine pianoforte effects and will not fail to become very popular. Haydn's "Kaiser Franz" variations, the *pièce de resistance* on "certain occasions" of our meritorious Quartet, was, of course, executed with all the pianos and fortes, crescendos and decrescendos; the pros and contras, even the *morendo* of the closing harmony was conscientiously observed, to the delight of the audience. The programme of the concert closed with a Duo for violin and violoncello by Schubert (not *the* Schubert, but *another*) and Kummer, a queer composition, in our opinion.—There is an overwhelming promise of "farewell," "complimentary," and "testimonial" entertainments.

The German Opera company has given us, during the short period of two weeks that has elapsed since its opening, a selection of works of the highest calibre, including "Fidelio" the "Magic Flute," the "Huguenots," the "Jewess," and "Faust," besides "Martha," &c. Since last season, this company, from continually playing together, has even improved on the already fine *ensemble* which it presented, in concerted pieces, chorus, and orchestra, while its individual members appear much the same; though we note a decided improvement in Mr. Weinlich's vocal method, due perhaps, to his recent practice with the Italian Opera troupe. To be quite satisfactory, Mr. Grover's company only needs a prima donna of first-class merit, and perhaps two or three alterations and improvements in the artists who fill the other principal positions. We trust that German Opera has now become a permanent institution among us.

Lancelot.

PHILADELPHIA, MAY 8.—Messrs. WOLFSOHN and THOMAS gave their 4th Soirée on Saturday evening, April 29, to, I greatly regret to state, a very slim audience, a few ladies and gentlemen, urgently desirous of being present at this delightful concert, having perilled their newest Spring attire in a drenching storm, an unpleasant external accompaniment that seems to attend these entertainments with a vexatious pertinacity. The following programme was presented, the various items therein being, as usual, so satisfactorily rendered as to leave little to call forth criticism.

Trio (B flat, Op. 97) Piano, Violin, and 'Cello. Beethoven.
Messrs. Wolfsohn, Thomas and Schmitz.
Solo, Violin.....Spohr.
Theo. Thomas.
Fantasia, B minor, Op. 29.....Chopin.
Mr. Wolfsohn.
Quartet, (G major, No. 1,).....Mozart.

Nothing new can be said about the great Beethoven Trio, nor about the ever fresh and genial Mozart Quartet; would that all the performances of them that I have listened to had been as perfect as that upon this occasion! But Mr. Thomas handles his instrument as few of our virtuosos do, and one need never fear for the music that may be intrusted for interpretation to the hands of Mr. Wolfsohn and himself. Mr. Ahrend, whose place was so competently filled, at the eleventh hour, by our talented young musician, Mr. Charles Schmitz, is at present disabled by a severe illness, from which it is to be sincerely hoped he may soon recover to grace that sphere with his presence, where his absence is so noticeably felt.

Monday evening, May 1, the fifth soirée of the same series was given.

Novelletten, (op. 21, Nos. 6. 1 and 4,).....Schumann.
Carl Wolfsohn.
Solo, Violin.....Schubert.
Theo. Thomas.
Kleine Studien. (Nos. 1, 2, and 5,).....Mary F. Howell.
1 Frühlings Liedchen,
2 Prelude,
3 Song without words.
Carl Wolfsohn.

I can but refer in general terms of commendation to this concert. Mr. Wolfsohn was kind enough to repeat for an encore, the Chopin fantasia, which he so artistically and appreciatively rendered at the last soirée. The "Kleine Studien" are the compositions of one of our first lady pianists; they are quite interesting *morceaux*, and would not be unworthy the pen of many a more famous writer.

I was present at the N. Y. Trinity Choir Festival at St. Clement's Church on the evening of April 26. To my fancy, the singing of the juvenile-masculine sopranos and contraltos is more curious than interesting; and I can scarcely imagine that efforts of this kind are necessarily encouraged by the highest feeling for art, either on the part of the children or their preceptors. Perhaps I do the very able leader of Trinity Choir an injustice; but I think nearly every one will agree that a child of a dozen years must have a marvellous organ, indeed, and be gifted with an unwarrantable precocity for one so young, to be able to do complete justice to the great solos of the Oratorios of Handel, Mendelssohn and Haydn. At all events, except in the singing of the "Angel Trio" from the "Elijah,"—where the unaccompanied tones of their fresh voices blended in a really angelic manner, and which was the only thing they did that aroused my enthusiasm,—these young fledglings failed, through the natural feebleness of their undeveloped vocal powers, to give to the music that interest which we ordinarily look to find.

The GERMANIA ORCHESTRA presented the following attractions at their "Rehearsal" on last Saturday afternoon.

Overture, "Return of Tobias."....Haydn.
Aria, "Cujus Animam." Stabat Mater.....Rossini.
Symphony, (No. 4. B flat) entire.....Beethoven.

This is the second Beethoven Symphony Mr. SCHMITZ has produced this season. It was creditably rendered, the strings doing much better than they did when the "Eroica" was performed. At the next Rehearsal, Mr. JARVIS is to perform Weber's "Concertstück" with orchestral accompaniment.

MERCUTIO.

Dwight's Journal of Music.

BOSTON, MAY 13, 1865.

The Coming Musical Festival.

FIFTIETH ANNIVERSARY OF THE HANDEL AND HAYDN SOCIETY.

"Far off its coming shines." But indeed it is very near at hand. Ten days from this day it commences—namely on the morning of Tuesday, the 23d of May, when will be inaugurated a week of musical festivities upon a very large scale and of a very noble character. We are really to have, then, a Musical Festival, after the model (so far as our means admit) of those we read about at Birmingham and Norwich, at Düsseldorf, Cologne and other cities of the Lower Rhine. We do not say it will be in all things equal to the best of those, or that we here are in a condition—particularly just now at the close of a long war—to come up to the European standard either in brilliant array of solo singers, or in size or excellence of orchestra and chorus. We have not all the great artists of the world within call, in the habit of summering with us, as they have in England. Nor have we the elements of a *great* orchestra assimilated together by the constant habit of great European opera houses, or Philharmonic and Gewandhaus concerts, although by drawing from New York and other cities we can and shall effect a combination really noble and effective.

The Handel and Haydn Society honor themselves by not promising too much; by not indulging in the boastful style of announcement so common with shallow enterprises which have "great cry and little wool." They simply promise what they know they can perform. They can safely invite to a great, a rare, an inspiring occasion, one that will be memorable in our musical history, one that a music-lover cannot well afford to miss—this they can safely do, without challenging comparison throughout all Christendom. The more simple and matter-of-fact their announcement, the more do we trust them and the more expect of them. Big announcements, fancy advertising, are the vice of our time; and so far has it been carried that, with sensible people, it always tells suspiciously against the artistic character, the solid, sincere artist worth of those who employ such heralding. For instance, when Mr. A., pianist or what not, simply announces "a concert," we expect better things of him than we do of Mr. B. who announces a "*grand* concert." The word *grand* in such matters has come to belong to the "damaged phraseology" which is the stock in trade of quacks in art; real artists shrink from using it, real refinement prefers plainness.

But a musical festival on the scale now offered may properly and distinctively be called *grand*; here the word has a meaning; it means that we are to hear compositions grand in character, such as Oratorios of Handel and Mendelssohn, Symphonies of Beethoven, rendered by voices and instruments enough to make their intrinsic greatness fully felt. Here will be a choir of *six hundred voices;* in announcing such a number, the directors, we are sure, neither deceive others nor themselves. Their calculations are carefully made. The attendance on the rehearsals for months past makes it safe to count upon even a somewhat larger number. The rehearsals, too have been no child's play, but earnest and assiduous, growing in interest and zeal from week to week. At first they occurred once a week; now they occupy three evenings weekly. They are picked voices, and the drill, under Mr. ZERRAHN, has been critical and thorough. We have been present at several of the last rehearsals, and can truly say that we never have heard the great choruses, even the most difficult in "Israel in Egypt," ring out here with nearly so much promptness, precision, spirit and harmonious *ensemble*. All four parts are effective, having breadth and fulness, not excepting the Contralti, who have frequently been weak before. Many amateur singers from our most cultivated families have been drawn into the resounding circle; for it is glorious to sing among so many and such music.

Then for accompaniment there is an Orchestra of at least *one hundred* instruments engaged. We wish we had their names to spread before our readers—they will appear on the programmes. But the list includes, in addition to our Boston orchestra, many of the leading members of the New York Philharmonic Society, others from Philadelphia, and nearly all of the old "Germanians" now scattered through the Union. It will be a grander Orchestra than that at our only previous Festival of this kind (given by the same Society in 1857): and what an impression was made by the 78 instruments in the 7th Symphony at that time!—Add to this the further accompaniment of the unrivalled Organ of the Music Hall, reinforcing the choruses with its massive harmonies, under Mr. LANG's excellent mastery, and we may well anticipate sublime effects.

The array of solo singers will not, of course, compare with Birmingham and London. No fault of the mannagers; they have done all that could be done; it is much to their credit that they offered very large pecuniary inducements to Sims Reeves to come over; it was a bold step, and will reap its reward another time perhaps. Meanwhile the Society can truly say that "the solo talent will comprise many of the best concert and oratorio singers now in this country." What with leading artists of Grover's German Opera, and what with resident singers of New York and Boston, they make out a formidable list, which stands, so far as it is yet settled, thus:

Soprani. Mme. Frederici (almost sure); Mrs. Van Zandt and Miss Maria Brainerd, of New York; Mrs. H. M. Smith, Miss Houston, and Miss Matilda Phillipps, of Boston; and Master Coker, the "boy prima donna" (as he has been called) of Trinity Church, New York.

Contralti. Mrs. Jenny Kempton of New York, and Mrs. Carey, of Boston.

Tenors. Herr Himmer, of the German Opera, (almost sure); Mr. John Farley and Mr. J. E. Perring, of New York.

Basses. Carl Formes and Hermanns (German Opera); Mr. Rudolphsen, of Boston.

So much for the interpreters; now for the subject matter of the feast.

For the opening ceremony, Tuesday morning, will be given, first, Nicolai's Festival Overture (based on Luther's Chorale: "*Ein feste Burg*") for organ, orchestra and chorus; then Mendelssohn's "Hymn of Praise." What could better suit the temper of these marvellous times in which we live?

There will be four Oratorios. On Tuesday evening, "The Creation;" Thursday evening, Handel's "Israel in Egypt," the grandest of his works, which will be as good as new to this public, notwithstanding one or two hardly brave enough attempts to make it popular a few years ago. Saturday evening, "Elijah," with Formes in his old part of the prophet. Sunday evening, "The Messiah," worthily closing the Festival. Concerts of orchestral and vocal music will be given in the afternoon of Wednesday, Thursday, Friday and Saturday. Each time a grand Symphony played by the Orchestra of *one hundred*; those selected are: the *Eroica* (No. 3) and the 7th by Beethoven, Schubert's in C, and Mendelssohn's in A minor ("Scotch"). The list of Overtures includes the *Coriolan* and *Leonora* (No. 3), by Beethoven; *Euryanthe* by Weber; "Midsummer Night's Dream," "Ruy Blas," by Mendelssohn "William Tell," "Tannhäuser," "Rienzi," Bennett's "Naiades," &c.,—though our memory may be wrong in one or two instances. There will be vocal solos and concerted pieces, instrumental solos, &c., choice and various,—in which respect there will be no difficulty in making programmes at least as good as those of the English festivals.

It is for the interest of musical culture in our land that this bold experiment of the Handel and Haydn Society should be warmly seconded by the music-loving public. Whatever lack of higher excellence there may be this time will come in future Festivals, if this be made remunerative. The objects, too, to which the proceeds are pledged, deserve the sympathy of every lover of his country. But we might have spared ourselves so many words; the advertisement, on our first page, tells essentially the whole story.

Concerts.

Mr. DRESEL gave the fifth of his series of eight Piano-forte Concerts on Saturday afternoon, April 29. Chickering's Hall was full, as usual. This was the programme:

Sonata, A flat, op. 26.....Beethoven.
Andante Con Variazioni. Scherzo. Marcia funebre sulla morte d'un Eroe. Finale.
Selections from op. 28, 23, 24, and 20....Rob. Schumann.
Romance. Notturno. Scherzo. Andante espresivo. Allegretto.
Bolero.....Ferd. Hiller.
Etude, A flat.....Chopin.
Fugue, C-major.....J. S. Bach.
Scherzo, B flat minor.....Chopin.
Andante and Polonaise, op. 22.....Chopin.

The Sonata, with its Funeral March—the grandest ever written, if we except that in the same master's Heroic Symphony—was timely and was deeply felt. The exquisite Andante and Variations (the third of which, in the minor, seems to us to hint already of the coming *Marcia Funebre*) never can become too familiar; their beauty and deep feeling have seldom been so poetically brought out. Then the sunshiny contrast of the Scherzo, and still more the Finale, sparkling with glad life like a fountain—does it not come like heavenly joy and reassurance after brave endeavor, sacrifice, and a great wholesome sorrow!

The Bach Fugue was one of the dancing, fairy ones (from first book of the "Well-Tempered Clavichord"), which everybody can enjoy. We have not room to recal the delights of Schumann, Hiller and Chopin.

Mr. Dresel's sixth concert will take place this afternoon, and the two remaining ones on Wednesday and Saturday of next week.

GREAT ORGAN.—The Noonday Concerts of the past fornight have been: by Mr. WHITING (Bach's G-minor Fugue, Kullak's *Pastorale*, Wely *Offertoire*, Andantes by Best and by Whiting, *Zampa* overture, &c.); Mr. LANG, (Prelude and Fugue in A, by Bach, *Oberon* overture, *Nocturne* from "Midsummer Night's Dream," Danish melody, improvisations, "The Heavens are telling;" Mrs. FROHOCK (Bach Prelude in E flat, *Pastorale* from Beethoven's "Prometheus," Sonata No. 1, of Mendelssohn, Adagio by Fischer, Variation on an antique air by Rink); and Mr. LANG again last Wednesday (Bach Prelude in C minor, Midsummer Night overture, Hallelujah Chorus, &c.).—But almost everything is swallowed up now in the approaching Festival.

THE NATIONAL SORROW.—Thursday, the first of June, appointed by the President as a day whereon "all shall be occupied at the same time in contemplation of the virtues and sorrow for the sudden and violent end" of ABRAHAM LINCOLN, will be duly observed in this city by a grand procession and a Eulogy by the Hon. Charles Sumner in the Music Hall. The musical part of the services will be performed by the Festival Chorus (600 voices) of the Handel and Haydn Society, and will consist of the chorus from *Judas Maccabæus*: "Mourn, ye afflicted children," alteriug of course the words "Your hopes of liberty give o'er;" the beautiful Quartet from *Elijah*: "Cast thy burden upon the Lord;" and Luther's Judgment Hymn, with words expressly written by Dr. O. W. Holmes.

JOACHIM IN PARIS.—The second *concert spirituel* of the Conservatoire, last month, was distinguished by the first appearance in Paris of the great German Hungarian violinist. It was a most enthusiastic occasion. The Society did its best to show itself in all its superiority and justify its European fame before the honored guest. Beethoven's 7th Symphony, and Mozart's Symphony in G minor were performed with more than the usual perfection at the opening and close of the concert. The chorus sang the *Benedictus* from Haydn's B-flat Mass, and a Motet for double choir by Bach—the latter proving a little too "austere" for the Parisians. And now we translate from the *Gazette Musicale:*

"Between the two choruses, in the middle of the concert, appeared the young and celebrated violinist, Joachim, the hero of the *séance*.

"This virtuoso, of whom England and Germany have thus far jealously disputed the possession, was born, not in England, as has been erroneously said [by people who supply keys to "Charles Auchester?" —TRANS.], but in that fruitful Hungary which has produced so many virtuosos of genius. It was at Vienna, under the direction of Boehm, that he made his first musical studies. Ernst, who heard him in his debuts, predicted a glorious future for him, and it was by his advice that the young artist presented himself at the Conservatoire of Vienna. Afterwards Mendelssohn, who was very partial to him, directed him by his wise and experienced counsel. He was already applauded, as performer and composer. His Hungarian Concerto and his Concerto in G, from their first hearing in Vienna, reaped an ovation seldom realized. Soon Germany was filled with the report of his success; and his daily increasing reputation as a violinist sought more profitable triumphs in England, and without disappointment. After some time passed in Vienna, he visited Weimar, and then Hanover, where he settled and became Kapellmeister and first chamber violinist to the King [of whom he was a great favorite]. He studied constantly, making sensible progress, until he was one of the first virtuosos of the age. But to his success" [mark here the sublime Parisian conceit!] "there was yet wanting the glorious and *definitive* consecration of France. It has just been given with *éclat*. Now that this memorable day has established such an enthusiastic relation between the French public and the great artist, Joachim can no longer be exclusively called, as he has been so wrongly, the violinist of England. Henceforth, Joachim belongs to France, as do Liszt, Thalberg, Vieuxtemps, Jaell; he will return to us next winter, and the seven or eight months which he will devote to Paris will certainly give a great impulse to the musical season.

"The piece played by Joachim was no other than Beethoven's magnificent Concerto in D, a capital piece in grandeur of conception, in charm and power of thought, but ungrateful and perilous for the violinist. Joachim attacked it with an amplitude of style, a mastery, and an instinctive feeling of the music, which at once commanded respect and admiration. The effect was electrical. That powerful and sudden revelation, in spite of the emotion which the artist could not conceal from a public of such imposing authority, to whose judgment he had come to submit himself, had instantly attached his audience to him.

"As a violinist, Joachim incontestably possesses exceptional qualities, the powerful sonority of Vieuxtemps, an indescribable manner of attacking difficulties, without the public even suspecting it, a pure, calm play, at the same time profoundly impassioned and expressive. The most arduous works shine with a serene, warm light under his magical bow. He renders with a scrupulous exactitude the works of the master whom he interprets, and thus shows himself a musician alike consummate and respectful. He has no eye to *effect*, and difficulty does not exist for him. To see the simplicity of his play, the classical wisdom of his style, the placid, unshaken carriage of his left hand, admirably beautiful and of marvellous address, you would not believe that he was executing passages which the most celebrated virtuosos do not approach without danger.

"The public of the Conservatoire, not ignorant that the Germans and the English call Joachim the first violinist of Europe, listened with constantly increasing attention and interest. They would have applauded every passage, had they not been captivated by that elevated and pure style which allows room only for silent rapture, for pensive admiration. The end of the concert was a real triumph for Joachim; the artists of the orchestra applauded with the same enthusiasm as the public. The great artist was recalled three times."

Joachim also took part in the closing chamber concert of M. Lebouc, together with the admirable pianist, Mme. Szarvady (Wilhelmina Clauss) and others. He played in Mendelssohn's C-minor Trio and Beethoven's 7th Quartet, besides a Barcarole and a Scherzo by Spohr.

For Dwight's Journal of Music.

"*Fünf Kleine Studien, für das Piano*, von MARY F. HOWELL. Boston, G. D. Russell & Company."

Thus reads the title page of a series of short musical sketches, by a Philadelphia pianist. They come in such modest guise that they would scarcely provoke criticism, were it not that they breathe true genius. They are not of those ephemeral productions which can be furnished at a week's notice from the workshops that produce our fashionable *morceaux*.

Our authoress is evidently learned in Mendelssohn and Chopin, and this, too, without sacrificing originality and native grace. It was, most probably, respect for the "Spring Song" of the former, that induced her to name the charming number one of this set in the diminutive. This was hardly necessary. There should be more than one "*Frühlingslied*," and we would gladly greet new ones every day, were they as fresh and winsome as this one of Miss Howell's.

No. 2 is a "Prelude" (after Bennett) and is, in some respects, the most interesting of the five studies. It seems to have been suggested by Heine's *Am leuchtenden Sommermorgen*," already treated vocally by Robert Franz. Light, joyous and exultant, our piano sketch offers us a beautiful paraphrase of Heine's poem.

Numbers three and four are "*Styriennes*"—pleasing and graceful examples of a too familiar form. The fifth number, entitled "*Sonnenschein*," is far superior to either of these and, in merit, is equal to the "*Frühlingsliedchen*" and the "Prelude."

We have refrained from a more detailed description. A mere verbal analysis, were it possible, would prove but a sorry substitute for the pleasure of playing, or hearing them played. We have done enough in indicating the character of each, preferring to remain silent regarding their remoter suggestiveness, as we have always endeavored to steer clear of the vagaries of those musical critics whose penetration enables them to account for a composition by ideas which never entered the author's mind. In common with many others, we prefer remembering music we have heard, with its own associations and endearing memories, instead of accepting the, sometimes rhapsodical, interpretations of third parties.

We confess to a rare pleasure from these little pieces, and trust that we may yet have more from the same pen. They are jottings of happy ideas, favored with artistic treatment. It is pleasant, amidst the mass of trivialities daily thrown off by our publishers, to alight upon an occasional tone-poem, showing so much true sentiment and such command of means. S.

Our Philadelphia Correspondent sends us the above, to which we cheerfully give place. We have the little pieces, and have perused them with much interest. For the first work of an amateur they certainly show sympathetic familiarity with the best composers, a fine feeling of the poetry of music, happy melodic conceptions (especially the first two, and we should add the fifth, but that it is so Mendelssohnian), considerable, but not unexceptionable artistic "treatment," and good knowledge of piano-forte effect. We could wish that the reviewer had not used quite so large a word as "genius;" not that we see proof to the contrary of its possible existence here, but because it is a word only to be used with the utmost reserve, and of the very few; for it at once lifts one into a glorious and august company, strong-winged ones, whom it is a blessing to admire, but not so easy to keep up with. With these frank reservations we thankfully accept the promising and pretty firstlings, together with the hearty note of introduction.

BANGOR, ME.—We are indebted to an occasional correspondent for the following report:

"The Choral Festival, noticed in the Journal of April 15, took place as announced, commencing on Tuesday, April 25, and continuing four days. Miss J. E. Houston, of Boston, and the Mendelssohn Quintette Club were present. The forenoons were entirely devoted to the practice of Choruses from 'The Creation' and other Oratorios, with accompaniment of Piano-forte, and part of the time with accompaniment by the Quintette Club. During the afternoon rehearsals Miss Houston and others appeared in songs, and the Quintette Club in various instrumental selections. Three concerts were given. I enclose a programme of the Final Concert.

1 Chorus—"As the Hart Pants".....Mendelssohn.
2 Song—"Gratias Agimus Tibi".....Guglielmi.
Miss J. E. Houston: Clarinet Obligato, Mr. Thos. Ryan.
3 Adagio from Quintet in B flat.....Mendelssohn.
Mendelssohn Quintette Club.
4 Song—"My love and Me".....Thomas Ryan.
Mrs Crowell.
5 Violin Solo—Fantasia on themes from "Masaniello."
Mr Carl Meisel.
6 Ballad—Sunny Summer Sky.....Glover.
Miss Houston.
1 Violoncello Solo—Souvenir from Halevy.
Mr. Wulf Fries.
2 Song—"Knight and Shepherdess".....Gottschalk.
Miss Minnie Brown.
3 Duet and Chorus—"I waited for the Lord."
Mendelssohn.
Miss Houston and Mrs. Crowell.
4 Song—"Ye Merry Birds".....Gumbert.
Miss Casroll.
5 Fantasie for Clarinet.....Ryan.
Thomas Ryan.
6 Star Spangled Banner.
Miss Houston and Chorus.

"The 'Creation' was given on Thursday evening, with the orchestral accompaniment [outlined] by the Quintette Club. Miss Houston sustained the principal soprano solos. The chorus numbered about 350 voices, under the direction of Mr. Solon Wilder. Miss Houston was very enthusiastically received, and became at once a favorite. The audience were entirely fascinated by the music of the Quintette Club; and the rehearsals and concerts were well attended, the number of the audience varying from 600 to 1800 persons.

"The Festival was a great success and, we trust, has aided the cause of art in this vicinity. We hope some time to enjoy a similar occasion, and we should feel very grateful if you would recommend to us some association of artists, equal or superior to the Mendelssohn Quintette Club, for we are very anxious to have the best in the country. If you could tell us of some association of performers, of which each member could play three or four instruments at once, you would oblige us greatly, and we might then obtain a grand orchestra of fifteen or twenty equal to the grand orchestras, sometimes used in Boston.

"Yours very truly,
FREDERIC S. DAVENPORT."

NOTE. We indeed know of no Quintette Club better than the "Mendelssohn;" but the term "association" is large and comprises such combinations as the New York Philharmonic Society, the Boston Orchestral Union, &c., which certainly would answer the purpose of "an Orchestra" in accompanying an Oratorio far better than any possible Quintette Club, even though composed of such clever and experienced artists as our friends. Not to detract from *their* merit, but to hint the absurdity of advertising them as a "full Orchestra" (at which they themselves as artists must have been amused, perhaps annoyed), did we playfully quote a little from the high-flown circular announcement of the Bangor Festival. It was, no doubt, a good occasion; the only fault we had to find with it was this falling into the almost universal sickening vice of *over-advertising;* that is something which an *artist* must feel very shy of having plastered upon his fair fame and endeavor; it will do for Gottschalks and the like.

We find the following items in the London *Musical World* of April 15th.

Mr. Thomas Ball (the eminent sculptor), for many years *primo basso* to the Handel and Haydn Musical Society of Boston (U. S.), is in London for a few days, *en route* for Italy.

Mr. Sims Reeves has been offered a large sum of money to sing at the proposed grand musical festival at Boston (U. S.), on the 50th anniversary of the Handel and Haydn Society.

ST. LOUIS, MO.—The Philharmonic Society, E. Sobolewski conductor, gave its sixth concert on the 27th ult. Part I. was mainly composed of selections (choruses and solos) from Mendelssohn's *St. Paul*, preceded by Litolff's "Robespiere" Overture, and followed by a Violin solo, Ernst's "Elegie."—Part II. The "Kermesse" Chorus, from Gounod's *Faust*; Trio from *"Sargino,"* by Paer; first part of Beethoven's 2nd Symphony; Song; "Sleep well," by Abt; Weber's "Jubilee" overture.

CINCINNATI. Want of room prevented the insertion in our last of a letter describing the fourth "Concert de Salon" of Messrs KUNKEL & HAHN, on the 6th of April. The most interesting feature was Schumann's Quintet in E flat for piano, violins, &c., which was much admired. A piano concerto by Litolff, called *"Troisiéme Concerto Symphonie (National Hollandais)*," op. 45, was also a novelty to the audience, and by our correspondent counted a great gain in the classical direction. Mr. S. B. FELL, an amateur, with "one of the most admirable tenor voices," sang things of Abt and Verdi, which were received with great *gusto*; Mr. Kunkel played Liszt's second Polonaise (in E) for a piano solo, and Mr. Hahn a violin solo (*Ernani* fantasia) by Vieuxtemps, both receiving very high praise for the rendering.

"Taking these concerts for all in all, they will linger in the memory of their hearers, through many an hour of recreative thought, and will ever be referred to, as the era of appreciated classical introduction in our Queen City of the West." G.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Mary, Cambria's fairest daughter. *W. A. Powell.* 30
A ballad, written by "Cuhelyn." The melody is rich and flowing.

Matrimony, or Mr. and Mrs. Brown. Comic Duet. *C. W. Glover.* 40
Mr. and Mrs. B. have a little spat, musically, together, which turns out very well, for they like each other all the better, afterwards. Quite amusing, and easy, good music.

He comes to me. (E viene a me.) "La Juive," by *Halevy.* 40
This is the striking scena, in which Rachel, trembling, fearing, yet hoping, is awaiting the coming of her lover. The music is pervaded with deep expression, and quite effective.

The Summer Rain. Ballad. *Miss M. B. Stuart.* 30
A fine poem about the "Sweet, the summer rain," with equally good music. Cannot fail to please.

Mer-ma-yed. Comic Song. 30
Capital. Discourses of the man who "tumbled overboard," and "was marry-ed to a mer-me-yed at the bottom of the sea." Each verse winds up in grand chorus, with the "Star spangled banner!"

Praise the Lord. Quartet and Solo. From Beethoven. *A. Davenport.* 40
Contains a fragment from Beethoven's Fidelio, well arranged for Quartet singing. Quartet and other choirs will find it very pleasing.

If laws severe. (Se pel rigor). Bass song. *"La Juive."* 30
The excellent sentiments and mellow music of this song of Cardinal Brogni, commend it to the notice of Bass (and Alto) singers.

Instrumental.

Le Ruisseau. Valse etude. *H. A. Wollenhaupt.* 50
In a kind of flowing, liquid style throughout, promising a fine effect for those who will practise it carefully. A little difficult.

Golden Bells. Caprice de Concert. *Sydney Smith.* 75
One of the best pieces out. Very sweet and brilliant, and a fine exhibition piece. Difficult, but not extremely so.

Diana. Polka Mazurka. *A. Talexy.* 30
Classic and not especially difficult.

Morning dew. (La Rosée du Matin). Morceau brillante. *Sydney Smith.* 75
A fine piece, of hard-medium difficulty, not quite so brilliant as the "Golden Bells," but somewhat richer in melody than that.

Fragment of the Andante to Beethoven's 1st Symphony. For organ. *Batiste.* 75

Fragment of the Adagio of Beethoven's Heroic Symphony. For organ. *Batiste.* 75
Batiste has adapted these Fragments to the capacities of organs and organists with great skill, and his arrangements will open a new field of enjoyment to those who cannot hear the great Symphonies played by competent orchestras.

Books.

ST PAUL. An Oratorio. Mendelssohn.
Cl. $2.50, B'ds 2.00, Paper 1.75
It is a pleasure to announce the publication of this magnificent work; so solemn, so sacred, that it would do to substitute for a church service; so powerful as to bear the weight of the largest choruses: so thoroughly good throughout, as to grow in favor at each rehearsal.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....“Tannhauser”
CHORUS OF PRIESTS.....“Magic Flute”
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....‘ Compte Ory”
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK AWAY! OWN DAY.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Hartel
MILLER'S SONG.....Zöllner
MUST I TEEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood”
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of “Arion” is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,--Five Volumes,	**$4.00**
Vocal Parts,--Four Volumes,	**3.00**
A Single Vocal Part,--One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson. & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, pring Street near the corner of Broadway, NEW YORK. 367

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects-that we do not hesitate to recommend it to teachers and vocal, ists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid; and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

LOUIS KOHLER'S

PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
“ 128.	New School in Velocity. Book 1.	1.75
“ “	New School in Velocity. Book 2.	1.75
“ 112.	Special Studies. Book 1.	1.50
“ “	Special Studies, Book 2.	1.50

Published by **Oliver Ditson & Co.**, 277 Washington Street

HAVE YOU SEEN

The New Juvenile Music Book, by the Author of “The Golden Wreath,”

MERRY CHIMES.

Specimen pages sent free. Price of the New Book. 50 cts., $5 00 a dozen. **Oliver Ditson & Co.**, Publishers, 277 Washington St., Boston.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. .60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or. the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7. Entrance on Winter St. 628.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult.

consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St. Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

NEW VOCAL MUSIC—"A GLOOM IS CAST O'ER ALL THE LAND;" song and chorus to the memory of Abraham Lincoln, by Henry Schroder. "Famous Oil Firms," a serio-comic ballad, words by E. Pluribus Oiium, music by Petrolians. "We are Marching on to Victory;" song, with chorus, by Carl Hermann. "Richmond is Ours;" song and chorus; and "Oh, send me one Flower from his Grave;" song, with chorus, by Mrs. E. A Parkhurst. Instrumental—"Funeral March" to the memory of Abraham Lincoln, the Martyr President, by Mrs. E A. Parkhurst.

The Home Journal says: "This is a fine composition well worthy the reputation of its writer." Price 30 cents; with vignette of the President, 50 cents. "General Sherman's Grand Triumphal March," by G. C. Norman. Price 30 cents; with vignette of the General, 50 cents. Mailed free. Published by HORACE WATERS, No. 481 Broadway, New York. For sale by OLIVER DITSON & CO., 277 Washington Street, Boston. 629 30

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Kroupies. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see. John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF.

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Now Ready

THE

NEW JUVENILE MUSIC BOOK.

By the Author of the "Golden Wreath," "Harp of Judah," &c.

MERRY CHIMES;

CONTAINING

ELEMENTARY INSTRUCTIONS,

ATTRACTIVE EXERCISES,

AND

Several Hundred Popular Songs,

THIS NEW BOOK, will be found

SUPERIOR TO ALL SIMILAR WORKS,

in many points essential to its Success as a popular Instruction Book in Vocal Music and Collection of Melodies for the Young. The Elementary Department contains

Just those Peculiar Elements,

THAT

Attract & Retain the Attention of Children.

The Songs are not old and time-worn—sung through a dozen books—but,

NEW AND SPARKLING, ADAPTED TO ALL OCCASIONS,

AND

ALIVE WITH THE SPIRIT OF THE TIMES.

A large number of these have been written expressly for this work.

The Melodies are equally good, fresh and attractive, and though comprising a few which though old will on account of their popularity be looked for in a book of the kind, include, also, very many

Compositions never Before Published

AND

Not to be Found in any other Book.

All who have examined the proofs of the "Merry Chimes," agree in awarding to it unequalified praise, and predict for it

A SUCCESS

Beyond that of any Similar Publication.

PRICE, 50 cents a copy—$5.00 a Dozen.

Specimen Pages containing several choice pieces will be sent immediately to any one on application.

Oliver Ditson & Co., Publishers,

277 Washington Street.

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske. 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe. 30. WHEN YOU AND I WERE SOLDIER BOYS. James G. Clark. 30. THE SOLDIER LAY ON THE TENTED FIELD. (Soldier's Dream). H. S. Thompson. 30. THE STRIPES AND THE STARS. Hutchinson Family. 30. UNION AND LIBERTY FOREVER. W. O. Perkins. 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. ON GUARD TO-NIGHT. W. O. Fiske. 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife). T. T. Barker. 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. B. Covert. 30. THE UNION SOLDIER'S BATTLE SONG. R. Culver. 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W Turner, 30 THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30. GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00

Mozart's Sonatas, in one volume. 7.50

Mendelssohn's Songs without Words. 4 00

" " " " 4 hds. 6 50

Thalberg's L'Art du Chant. 2.00

Bach's Forty-eight Fugues. 2 vols. ea. 4 00

" " Complete in 1 vol. 7.50

Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts. Czerny's Letters to a Young Lady. 60 cts. Jousse's Catechism of Music, 25 cts. Oliver's Text Book, 50 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by Oliver Ditson & Co., Publishers, 277 Washington Street.

THE DIADEM.—A NEW SUNDAY SCHOOL MUSIC BOOK, containing 128 Pages of Hymns and Tunes is now ready. This work is of a higher order than any Sunday-school book yet published. It has none of those objectionable negro melodies and inappropriate hymns that are found in some of the Sunday school books now in use. It is edited by S. J. VAIL, one of our most popular composers of music. Price, paper covers, 30 cents, $3 per dozen; board covers, 35 cents, $3 60 per dozen, mailed at the retail price. Sample copies presented to Superintendents of Sunday-Schools. Just issued by HORACE WATERS, No. 481 Broadway, New York, author and publisher of S. S. Bell, Nos. 1 and 2, Choral Harp, etc., etc. 629-30

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma). 25
" War Chorus (Guerra! Guerra!). 25
SONNAMBULA. Phantom Chorus (A fosco cielo). 30
" Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva). 25
LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini). 25
" Chorus of Sbirri, Men's Voices. 25
TRAVIATA. Drinking Chorus (Libiamo). 25
" Gipsy Chorus (Noi siamo Zingarelle). 25
" Matador Chorus (Di Madride) Men's voices. 25
" Bacchanalian Chorus (Largo al quadrupede). 25
ERNANI. All welcome the Bowl (Evviva!) Men's voices. 25
" Exultation (Exultiamo). 25
" O Charlemagne (O sommo Carlo). 30
MARTHA. Why those gloomy clouds (Tu piu vaga). Female voices. 25
" Market Chorus (Accorrete, giovinette!). 25
" Nancy see them eye us (Nancy, guarda), Quartet. 25
" This is your future dwelling (Siam giunte), Quartet. 25
" " Spinning Quartet. 25
" " Huntresses' Chorus, Female voices. 25
TROVATORE. Anvil Chorus (Vedi! le fosche notturne). 25
" Now let the trumpet (Squilli echeggi) Men's voices. 25
" Miserere. 30
LUCIA. Search ye well (Percorrete le spiagge), Men's voices. 25
" Bridal Chorus (Per te immenso giubilo). 25
" Instant Vengeance (Chi mi frena). Sestettino. 25
" Ah, happy day (D'immenso giubilo). 25
" This unhappy, fatal marriage (Fur le nozze). 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by Oliver Ditson & Co., 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 630. BOSTON, SATURDAY, MAY. 27, 1865. VOL. XXV. No. 5

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.,
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
FRANKLIN, CORNER HAWLEY ST. ENTRANCE ON HAWLEY ST.

Advertisements.

PERSONS INTERESTED in Good Music for the Young Folks at School and at Home will not fail to read an advertisement on the last page of this paper.

MRS J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 6t8

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

Just Published.
THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable, as will be seen by the following list of contents:

As it fell upon a day.....Earl of Mornington
Awake, Æolian Lyre.....Danby
Come, fairest Nymph.....Earl of Mornington
Crabbed Age and Youth.....Stephens
Daughter of Error.....Bishop
Fairest Daughter of the Year.....Danby
Far away the Camp Fires burn.....''Il Giuramento''
Foresters, (The).....Bohemian Glee
Great Apollo strikes the Lyre.....S. Webbe
Hark, Apollo strikes the Lyre.....Bishop
Hark, each Spartan Hound.....Bishop
Hark, the Lark.....Dr. Cooke
Here in cool grot.....Earl of Mornington
Highlands, (The).....''La Dame Blanche''
Night's shade no longer.....''Moses in Egypt''
Now tramp o'er Moss and Fell.....Bishop
Old May Morning.....Novello
Once upon my cheek.....Callcott
Raid, (The).....Bishop
See the Chariot at hand.....Horsley
Soldier's Chorus.....''Faust''
Tramp Chorus.....Bishop
Victoria, Victoria.....''Fra Diavalo''
What phrase sad and soft.....Bishop
When wearied wretches sink to sleep.....Bishop
With Hawk and Hound.....Bishop
Youthful pleasure is a treasure.....Bohemian

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

GRAND
MUSICAL FESTIVAL.
THE HANDEL AND HAYDN SOCIETY,
WILL CELEBRATE THEIR
FIFTIETH ANNIVERSARY,
WITH A
MUSICAL FESTIVAL,
IN THE
BOSTON MUSIC HALL,
Commencing on the morning of Tuesday, May 23, and continuing through the week.

For this commemorative occasion, the Choral force of the Society has been increased, so as to form a
Choir of Full Six Hundred Voices,
The Orchestra will number
One Hundred Instruments.

And will include the best musicians of our own city, in addition to many distinguished Artists, from New York, Philadelphia, and elsewhere. The solo talent (which will be duly announced) will comprise many of the best Concert and Oratorio Singers in the country.

The services of CARL ZERRAHN have been secured as CONDUCTOR, and B. J. LANG as ORGANIST, for the entire Festival.

In accordance with a vote of the Board of Trustees, one-half the net proceeds arising from the Festival, will be divided equally between the
Two Great National Charities!
The SANITARY and the CHRISTIAN COMMISSIONS,

The other half being reserved as the nucleus of a fund for the support of the Society itself; and the Society appeals confidently to the public of this city and the country at large within accessible distances, in support of their plan.

The following is the programme of performances during the week:

THE FESTIVAL WILL BE INAUGURATED ON
Tuesday Morning, May 23d,
By the performance of
NICOLAI'S FESTIVAL OVERTURE, for Organ, Orchestra and Chorus.
AND
MENDELSSOHN'S "HYMN OF PRAISE."
Followed by
HAYDN'S CREATION.
Tuesday Evening, 23d.
GRAND INSTRUMENTAL AND VOCAL CONCERT.
On Wednesday Afternoon, 24th.
HANDEL'S "ISRAEL IN EGYPT."
Thursday Evening, 25th.
INSTRUMENTAL AND VOCAL CONCERT,
On Friday Morning, 26th.
INSTRUMENTAL AND VOCAL CONCERT,
Saturday Afternoon, 27th.
MENDELSSOHN'S "ELIJAH."
Saturday Evening, 27th.
HANDEL'S "MESSIAH."
Sunday Evening, 28th.
Which closes the Festival.

ORDERS FOR SEASON TICKETS, the price of which have been fixed at $15 00 each, securing to the purchaser a seat to all the Concerts and Oratorios, during the entire Festival, directed to MR. A. P. PECK, Superintendent of Music Hall, will be duly registered according to date, and positions assigned among the most eligible localities on the floor and first Balcony; or seats may be selected in person, on and after May the 5th. To secure attention, all written orders must be accompanied by the money.

Pocket Diagrams of the Hall, may be had at a small price, on application to the Superintendent, and all specific orders will be adhered to as nearly as possible.

The number of season tickets has been LIMITED TO ONE THOUSAND, and the Directors of the Festival reserve the right to a still further restriction, by suspending the sale of this class of tickets at any time, should intelligence of the success of their negotiations now pending, for the securing of extraordinary talent abroad, render it necessary.

TICKETS, with reserved seats, to the opening Concert and to each and all of the ORATORIOS, the price of which have been fixed at $2 50 and $1 50, according to location, will be for sale on and after May 17th.

Reserved Seats to the morning and afternoon Instrumental Concerts at $1 50 each, will be for sale at the same time and place. LORING B. BARNES, Secretary.

New Music for May.

VOCAL.

Praise ye the Lord. Quartet and Solo from Beethoven.....*Davenport.* 40
Ela, the pride of my heart. Song..*F. Wilmarth* 30
Move my arm chair, dearest mother. Song. " 30
Then turn thy thoughts to music sweet. Duet for Soprano and Tenor.....*C. Tugwaham.* 40
Smile and be contented. Song.....*B. Covert.* 30
Poacher's widow. Song.....*Eliz. Philp.* 30
Jenny of the Mill. Ballad.....*A Leduc.* 30
Mercy. Song. "Beatitudes," No. 3..*S. Glover.* 30
Sweet visions of childhood: Duet..... " 40
Come o'er the sea. Song...*A. F. Winmerstadt.* 30
Joy was where my mother was. Song. *W.O.Fiske.* 30
Tantum Ergo, and Ave Verum.....*R. Hall.* 50
When Sherman marched down to the sea..... 30
The forsaken; or, She sat beside a mountain spring. Song.....*V. Gabriel.* 30
A nation weeps. Dirge for the President. *Turner.* 30
Beauties of "La Juive." Romance for tenor. When first the heavenly grace. (Rachele, ah quando a me)..... 35
My mother's cottage home.....*W. O. Fiske.* 30

INSTRUMENTAL.

Morning bell Galop.....*J. P. Clarke.* 50
Campbells are coming. Transcribed by *B. Richards.* 50
Partridge polka.....*C, Koppitz.* 40
Welcome polka .....*R. Hall.* 30
How so fair, from Martha. Operatic Tit-Bits. *C. Grobe.* 40
Ave Sanctissima. (Evening song to the Virgin.) *B. Richards.* 60
Sunshine mazourka..... ...*B. H. Atsiboe.* 35
Annie Laurie. Transcribed by *B. Richards.* 50
Chant du Bivouac. Fantasie brilliante. *C. Ketterer.* 50
Gipsy Polka. Piano and violin.
Faust Galop. " " ...*S. Winner.* 30
In memoriam in honor of President Lincoln. *Dr. F. Haaee* 30
President Lincoln's funeral march..... 30
Chopin's Polonaise, in C, Op. 40..... 30
Now the early morn. (Parigi O cara) from "Traviata."....*C. Grobe* 40
Requiem march for President Lincoln. *W. O. Fiske* 30
Au Revoir. Polka redowa.....*J. S. Knight.* 30
Helene. Grand waltz brilliante. *H. A. Wollenhaupt.* 75.

Books.

FIFTY PIECES FOR THE ORGAN, consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c., by Edward Batiste, Organist of St. Eustache, Paris... ....Cloth. $4 00
Boards, 3 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent as double these rates.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING
RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.
Being, as a whole, the
Best Collection of War Songs Published
For Soldiers and their Friends at Home.
The Publishers issue
AN IMMENSE EDITION TO MEET A DEMAND
Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing
Is RICHARDSON'S NEW METHOD.
The Best Book for Young Pupils of Piano Music
Is RICHARDSON'S NEW METHOD.
The Book by which to Learn Easily and Thoroughly
Is RICHARDSON'S NEW METHOD.
The Book that makes Piano Studies Attractive
Is RICHARDSON'S NEW METHOD.
The Best Book of Exercises for Piano Practice
Is RICHARDSON'S NEW METHOD.
The Book that is given to Pupils by Teachers
Is RICHARDSON'S NEW METHOD.
The Book that contains No Dry and Tedious Lessons
Is RICHARDSON'S NEW METHOD.
The Book that Interests both Young and Old
Is RICHARDSON'S NEW METHOD.
The Book of which 10,000 are sold annually
Is RICHARDSON'S NEW METHOD.
Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED
SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts.
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence.....No. 84 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Reussalear Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English snd Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 581

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius Ed. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

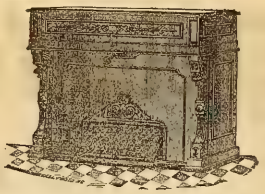
HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

WHOLE NO. 630. BOSTON, SATURDAY, MAY 27, 1865. VOL. XXV. No. 5.

Handel's "Israel in Egypt."

[In connection with the Musical Festival, we reprint from an early volume of this journal our still earlier attempt at a description of this great Oratorio. The other oratorios of the Festival are too familiar and too well appreciated to require any such description.]

It is always good to inhale the bracing mountain air of Handel. His music beats with the strong pulse of a wholesome humanitary, universal feeling. He knows not how to be otherwise than strong;—strong in faith, in conception, and in will, and large in sympathies. Really, if you study him in his music (where alone it is fair to read the character of a musician), he is one of the strongest and largest representative men of our race. He has expressed in the enduring form of Art, what the whole race in common needs to have expressed; he has done his full share to keep alive the noblest hopes, to strengthen the inmost, unsectarian faith, and to promote the noblest destinies, of Man, the image of his Maker. Will not after ages look upon him as a sort of prophet? —for surely it required a prophet so to illuminate and, as it were, revivify the grandest texts of Scripture, as he has done in his music:—Music, which alone solves the problem of a universal language.

No theme ever seems too great for Handel. He moves at home among miracles; he has music fit for Sinai and the passage of the Red Sea; and he perfectly reconciles miracle with humanity,—with the deep common instincts of the race. In the bold certainty and inexhaustibleness of his inspirations, he calls up the image of the old prophet, who smote the rock, and the waters gushed forth.

Perhaps our readers may not be wholly uninterested by some feeble reminiscences (feeble indeed must all attempts in words be to reproduce the impression of music!) of his great Oratorio —"Israel in Egypt." The piece is mainly a series of colossal choruses, describing the plagues of Egypt, the passage of the Red Sea, the triumphant delivery of the Israelites, with great anthems of praise built upon the song of Miriam. These are very individual and descriptive in their character, from the sublime to the sometimes (not offensively, grotesque. It is music to make one grow strong, as he sits and listens. The sentiment of the work is too great, too universal, for any but the amplest chorus treatment.

Seeking in the natural world a type for the great choruses of "Israel in Egypt," we think of the solemn, tranquil grandeur of our own "White Mountains." It is almost exclusively a mountain chain of immense choruses, connected by some rugged passes of recitative, and a very few green vales of song into which we are permitted to peep. These choruses are all wonderful specimens, in their way, of most consummate musical treatment, whether in plain, solid counterpoint, or in all the intricacies and beautiful "hide-and-seek" of fugue. But there is a poetic force of conception in them, that still more commends them. Each is unlike the others. Each perfectly embodies a spiritual and an outward experience, uttering an emotion, and painting an image or a scene. Hear "Israel in Egypt," and you will discover that there may be poetry, there may be feeling and dramatic pathos in the severe and, as many suppose, dry, cold, merely technical form of a strict fugue. * * * *

There is no overture or orchestral introduction. The origin of the whole matter is simply and briefly laid open in two lines of recitative, (No. 1.) by a tenor voice: *Now there arose a new king over Egypt which knew not Joseph; and he set over Israel task-masters, to afflict them with burdens; and they made them serve with rigor.*

Here is the cause: now for the effect, which is portrayed on a vast and gloomy field in a great double chorus, or chorus for two choirs, (No. 2,) which is in C minor. In long, slow notes of six-four measure, the altos of the first choir begin, with their rich and sad low tones: *And the children of Israel sighed, sighed, by reason of the bondage.* They pause two measures, which are filled up by the steady, heavy movement of the instruments, and then all the female voices of both choirs add, in unison: *And their cry came up unto God.* Another pause: then in shorter, equal notes, the sopranos climb the scale, an octave or more, by stages, with tenors accompanying, to the words: *They oppressed them with burdens and made them serve,* holding upon the high G on the word *serve,* while the altos echo the movement in their way, the sopranos adding emphatically twice, as they go on, *with rigor:* and then the basses fill all up below with the preceding figure: *And their cry, &c.* From this point all the choral floods swell onwards, and all the figures are mingled together in those complicated forms of counterpoint, which, of course, it is useless to attempt to describe. Once it gives way, indeed, to the *sighs* with which the altos opened, this time with the full mournful harmony of all the voices; one choir still utters the sighs at intervals, while voice after voice of the other begins again to roll in the burden of the second subject, *They oppressed, &c.* which is soon rejoined in all the basses in the third subject, *And their cry,* and all the subjects are worked up together as before. One more pause, and the chorus closes with a grand simplicity, by the whole mass of voices blending in a few bars of plain and solid harmony, in long-drawn notes, upon the words: *And their cry came up, came up, unto God.* The grandeur of this chorus warns you of still greater grandeurs coming. Miracle begins not yet; but here is the call, the deep, sufficient cause, the looking up for miracle. The mind is brought into a disposition to expect it—it is prepared for it by being made first to feel the Infinite within itself,—by being put in sympathy with the oppressed, and led with them to make the appeal from the natural to the supernatural, in obedience to that sense of justice and of order which relates us with both worlds. This chorus is the solemn portal by which Handel introduces us believingly into the realm of wonders.

No. 3. Recitative, tells of Moses and Aaron *showing signs,* and *turning the waters into blood;* which is followed by the remarkable single chorus in G minor, *They loath-ed to drink,* whose fugal subject, passed from voice to voice, and multiplied through all the forms of chromatic counterpoint, *sickens* expressively through the continually echoed interval of the extreme flat seventh."

But from this imagination of disgust we are soon humorously relieved by one of those pleasant freaks of Handel's happy fancy. Presto! what frolicsome, grotesque hops and jumps between the figures of the violins! There is no mistaking the subject of the air (mezzo-soprano) which follows this droll prelude: *Their land brought forth frogs; yea, even in their king's chambers:* how the voice prolongs and plays upon the first syllable of that word *chambers!* The strain grows more sober at the thought of the cattle given over to the pestilence; but the frogs hop back in the accompaniment, and wind up with a merry *ritornel.* This hop-skip-and-jump song fitly precedes the double chorus, No. 6, which is in the same vein, and happily suggests the universally pervading presence of the small plague which it describes. *He spake the word,* is uttered in strong unison of the male voices; *and there came all manner of flies:* answer the silvery sopranos and altos, with their light and airy harmony; and the whole air swarms and shivers with the fine demi-semi-quavers of the violins. The fiat and the image are several times repeated, now alternately and now in simultaneous distribution among the various voices. The heat of the movement increases, till, at last, the orchestral basses are stirred up from their depths, and roll along, like the roar of a fire across a prairie, to express the all-devouring plague of locusts. Here is a success which one would have pronounced impossible in music. Another composer could not have handled such a conception with any hope of not coming off flatly ridiculous; but the Handelian health and vigor could riot in the full humor of the thought, and dare to paint the images so literally, without violating the dignity of Art. It has been well suggested that Haydn doubtless "had been a close observer of this and other descriptive figures of Handel; and it is very probable that he caught the idea of the sporting of the leviathan, the crawl of the worm, the bounding of the stag, the tread of the heavy beast, and other passages of dangerous precedent, from his great predecessor.

No. 7. Now the creative energy of our composer is thoroughly roused; his resources are no more exhausted by this last effort than are the vials of the heavenly wrath. Look out for worse than locusts now; a pure elemental tempest, a wholly awful and sublime type of destroying force. The orchestra arrests attention to the hush before a storm, with now and then a big rain drop, then pattering notes that increase thicker, till out bursts the famous "Hailstone Chorus." How simple, but terrifically graphic, in its movement! *Fire, mingled with the hail ran along the ground!* There is nothing intricate in its construction, the vocal masses are soon possessed by its crackling momentum, and it almost "runs along" of itself.

No. 8. As opposite from the last as possible is the next chorus: *He sent a thick darkness.* The dull, groping, chromatic harmony with which the instruments prepare the thought, is as far from commonplace as the most modern modulations of Spohr or Mendelssohn, and almost makes you shudder. Voice after voice, uttering separately little fragments of the sentence in recitative style, make the bewilderment appalling; and how palpable that darkness, when the instruments at last drop away, and in distinct unison the bass voices pronounce: *which might be* FELT!

Next follow two choruses so strongly and happily contrasted, as to be complements to one another. No. 9 is a double fugue, or fugue with two subjects: *He smote all the first born of Egypt.* From the first orchestral chord, it *smites* with a terrible emphasis; and the voice-parts writhe and struggle in their tough and angry embrace, like the splinters of an oak twisted by lightning; after a while they drop the fugue form and all *smite* together with the instruments; but the movement passes off in a spiral whirlwind (strongest natural type of force) as it came on. This is in the key of A minor; and the minor mood, if it is usually soft and tearful, yet admits of more modulations of a *hard* expression than the major. Pleasant as our bland Italian summer after pinching November blasts is the blithe, smooth, pastoral style of chorus No. 10: *But as for His people, He led them forth like sheep.* It is a cheerful Andante in G. The first clause is given with a degree of bold exultation; the second, *He led them,* is sung in soft, smooth, flowing cadence, sustaining the last note, through several bars, first by the altos, then by the sopranos, and so on—a serene and lovely picture; the third clause: *He brought them out with silver and gold,* is one of those clear and simple fugues, which the mind easily follows by the sense of hearing, without the aid of the

eye to trace out its intricacies on paper ; and was not strong Handel in his glory when he brought all the voices together upon the words : *There was not one feeble person among their tribes?* What a feeling of strength and unanimity there is in it ! "NOT ONE, NOT ONE," sounds like the ring of grounded arms along a vast line of infantry ; from end to end of the whole line, we are one, we are all here ! No. 11, Chorus: *Egypt was glad when they departed*, is a fugue in A minor,though the strange intervals and modulations make you doubt the key continually. (It is written in one of the old ecclesiastical, or Greek modes, and you have a cold sense of barbaric antiquity in listening to the crude and sometimes cruel harmonies.) The whole has, it must be confessed, a dreary and ambiguous expression. It closes with the words, *fear fell upon them*, by a half cadence on the dominant instead of the key-note, leaving a painfully-unfinished, unresolved feeling. Perhaps, as the writer before cited suggests, Handel meant this chorus to describe "the doubtful or equivocal willingness or gladness of Egypt for Israel's departure."

No. 12. Here, as in frequent later instances, the full force of a double chorus is employed on a brief sentence of narrative, or introductory text, instead of a recitative for a single voice. In long Grave measure, fortissimo, in the natural key, the voices all pronounce : *He rebuked the Red Sea* ; then all is silent, and in a whisper, resolving into the harmony of E flat, they all add : *and it was dri-ed up.* Once more the rebuke is given fortissimo, in the last key, and the whispered effect ends in G minor. Brief, bold, impressive as a thunder-clap echoed on the mountains ! The contrast of keys adds much to the startling effect.

What follows (No. 13) is worthy of the imposing announcement. It is another of those great musical miracles, with a miracle for its subject, the descriptive double chorus : *He led them through the deep, as through a wilderness.* It is one of the most difficult and complicated choruses in its structure, full of fragments of melody or *roulades*, running in all directions, yet all tending so sensibly to one end, that the effect of the whole is easily intelligible to one who cannot analyze it. *He led them through the deep*, forms the first musical theme, which is a stately, firm ascent (of bass voices and instruments in unison) from the key-note as high as the fourth, then dropping on the word *deep* to the fifth below, to commence the ascent anew from that "deeper deep," and rise again to the same height. It is in quadruple measure, a quarter note to each syllable. As the tenor voices take up the same stately movement, the violins lead off the second theme in scattering streamlets of semi-quaver runs and *roulades*, like the "mingling of many waters ;" and bits of these the several voice-parts catch and imitate, to the words : *as through a wilderness.* A very wilderness indeed, and yet a most harmonious one, of melody ! for all the while the steady, stately, ponderous ascent of the first theme : *He led them through*, heard in some part, gives uniformity and providential, sure direction to the multitudinous and seemingly bewildering movement.

No. 14. How opposite the next ! In ponderous octaves the double-basses of the orchestra begin to heave and roll in unwearied triplets (key of C minor) ; the other instruments adding all their strength to the terrible narrative of the voices, which they chant in plain syllabic counterpoint: *But the waters overwhelmed their enemies!* The relentless billows roll and rage with unabated fury to the end,while the voices again and again, in breathless awe and wonder, simply tell the terrible facts without comment, that *there is not one*, no, *not* ONE *of them left.* The surging sea of harmony swallows up all other thoughts even of the most careless listener, as the Red Sea swallowed up the hosts of Pharoah. And Handel was the Moses "who stretched forth his hand that the waters might come."

Nos. 15 and 16. Another of those short double chorus sentences : *And Israel saw that great work that the Lord did upon the Egyptians ; and the people feared the Lord ;* and the very solemn, antique, church-like harmony, in long equal notes, of the chorus : *and believed the Lord and his servant Moses*, close the miraculous display and the first part of the oratorio. In the severe absence of rhythmic variety, this chorus charms by the wonderful wealth of harmony. Its religious and profound composure, monotonous as it might seem to many, is singularly welcome to the soul of the true listener, after the faculties have been so long kept on the stretch by this astounding accumulation of chorus upon chorus (like "Ossa upon Pelion"), each a vivid tone-translation, palpable to one of our senses, of an outward miracle.

Here then let us rest awhile, and take advantage of a short interval between the parts, to think over what has passed before us. Each present moment of those thick-coming wonders was so all-absorbing, that thought had no liberty of looking back or forward. We only felt the past and coming in the present ; felt the unity and natural development throughout ; felt what it is the property of all high Art, like every heavenly inspiration, to make us feel, namely that kind of consciousness above time, to which "a day is as a thousand years, and a thousand years are as one day."

Think, in the first place, of the bold, unprecedented and gigantic plan, which could have entered no other head than Handel's to conceive, still less to execute, for the musical illustration of so immense a subject. The music of the first part has been nearly all descriptive ; and the objects described, miracles, with their accompanying emotions. Later composers, since the great development of orchestral resources, have given us admirable specimens of descriptive *instrumental* music, like the "Pastoral Symphony," the accompaniments to the "Creation," the overture to "William Tell," &c. But Handel paints us his stupendous pictures mainly through the instrumentality of a vast choral multitude of voices, eking out the effect with only such secondary suggestions as he could draw from the meagre (to borrow a term from painting) almost *monochromatic* orchestras of his time. He wields the vocal masses to harmonize and spiritualize,and lift above all sense of mere physical jugglery, those old Mosaic wonders, which it is dangerous for human faculties to attempt to realize too vividly, lest in so doing we degrade them.

Think, too, of the extreme literalness and minuteness with which he fears not to take up and treat mean, ridiculous or repulsive images and sensations. Clad in thick proof of sound health and humor, he takes us safely through all this. He so blends the piquant individuality of his small creatures with the *all-pervadingness* of the plague, so tempers the actual with the ideal, as fairly to conciliate, and more than conciliate our imagination. In a word, he succeeds where another would have been a fool for his pains. He is Handel still, the sublime artist, though he have the homeliest sitters. Frogs and lice and commonplace predicaments cannot reduce him into even momentary equality with commonplace men.

It is also worthy of remark, how the character of the music rises with the gradation of the plagues. Putrid water, frogs, and flies and lice, devouring locusts, "fire mingled with the hail," darkness "which might be felt," death, and the overwhelming flood :—here is a literal ascent from plagues literal and mean, and shaming and annoying, to higher and higher types of doom, more spiritual, and elemental, and sublimely terrible. And Handel understood and reproduced it. When men violate the truth and morality of nature,the first reaction or penalty comes in forms that irritate, disgust and shame us ; moral corruption feels its own natural consequences, and sees its own material image in these same little animated forms of uncleanness. As the sin goes on deepening, darkness comes, and death and elemental chaos ; colossal shadows, and the blasts and lightnings, and abysses of impersonal, relentless, elemental fury smite the soul with spiritual awe, the terrors of the Infinite. We know not what "interior" or "second sense" the great interpreter by correspondence, the seer Swedenborg, found in the order of the plagues of Egypt; but we doubt if he could have stated the spiritual side and moral of the matter more completely than Handel renders it in the emotional language of this great choral music, at the same time that he keeps so close to the material image.

(Conclusion next time.)

Franz Schubert's Symphony in C Major.

BY ROBERT SCHUMANN.

The musician who visits Vienna for the first time may perhaps be able to amuse himself for a while with the festive bustle in the streets, and have, most likely, remained standing in astonishment before the *Stephansthurm*, but he will soon be reminded that, not far off, there is a churchyard more important to him than all the other sights of which the city can boast, and where two of the greatest men who ever exercised his art, repose at a few paces' distance from each other. Many a young musician has, no doubt, like myself, after the first few days spent in noise and bustle, wandered forth to the Währinger churchyard, to lay his offering of flowers upon the two graves, even though it were only a wild rosebush, such as I found planted on the grave of Beethoven. Franz Schubert's resting-place was unadorned. A fervent wish of my life was fulfilled, and I contemplated for a long time the two sacred graves, almost envying him—a certain Count O'Donnell, if I am not mistaken—who lies between the two. To look a great man in the face or to grasp his hand is perhaps one of those things which everybody most desires. It has not fallen to my lot to greet, while living, the two artists whom I reverenced most of all those of modern times ; and, therefore, after having visited their graves, I would have given anything to have had near me some one closely related to either of them, especially one of their brothers, I thought. It struck me, on my way home, that Schubert's brother Ferdinand, whom the composer, as I knew, greatly esteemed, was still living. I quickly sought him out, and, from the bust near Schubert's grave, found he resembled his brother ; he was smaller, but strongly built, with honesty and music stamped on his face. He knew me by my veneration for his brother—a veneration I had often publicly expressed—and told and showed me many things, of which, with his permission, a great deal was inserted, some time ago, under the title *Reliquien* in the *Zeitschrift*. At last he allowed me to see some of the treasures of Franz Schubert's compositions still in his possession. The riches thus heaped up made me shudder with pleasure. Where was I to begin—where end ? Among other things he pointed out the scores of several symphonies, many of which have never been heard at all, having, in fact, been thought too difficult and redundant, and laid on one side. A person must know Vienna and the peculiar circumstances attending its concerts, as well as the difficulties there are in assembling the means for more than ordinarily great performances, in order to understand how, in the place where Schubert lived and worked, only his songs, and few or none of his greater instrumental works are ever heard. Who can say how long the symphony, of which we are now speaking, would have lain in dust and darkness, had I not soon come to an understanding with Ferdinand Schubert that he should send it to the directors of the Gewandhaus Concerts at Leipsic, or to the artist [Mendelssohn] who conducts them, and whose sharp glance not even modestly budding beauty, much less beauty so apparent and brilliant, can escape. Thus it came to pass that the business was effected. The symphony was forwarded to Leipsic ; it was heard and understood ; it was heard again, and joyously, almost universally, admired. The active firm of Breitkopf and Härtel purchased the copyright of the work, and so it now lies before us in parts, and perhaps will soon lie in score, just as, for the profit and pleasure of mankind, we desired.

I say distinctly, whoever does not know this symphony, knows yet but very little of Schubert. This may, after what Schubert has already presented to Art, appear almost incredible praise. It has so often been said, to the annoyance of composers : "Abstain from ideas of symphonies after Beethoven" ; and it is partly true that, with the exception of some few rare orchestral works of importance, which, however, are more particularly interesting as a means of judging of the gradual development of the talent of those who composed them, and have not exercised a decisive influence upon the masses, or the progress of other similar works, most of the rest are only flat reflections of Beethoven's style ; for we make no account of those lame and wearisome manufacturers of symphonies, who possessed the power of imitating tolerably well the powder and perukes of Haydn and

Mozart, without the head suitable to them. Berlioz belongs to France, and is only mentioned now and then as an interesting foreigner and madcap. What I had thought and hoped, that Schubert—who, steady in his forms, and full of fancy and variety, had already exhibited himself in so many other kinds of composition—would also attack the symphony from his point of view, and would hit the place, whence and through which the masses were to be reached, has most triumphantly come to pass. Most certainly he never thought of endeavoring to continue Beethoven's Ninth Symphony, but, as an industrious artist, created uninterruptedly from out his own mind, one symphony after another; and that the world is now made acquainted with his seventh, without having viewed his gradual development, and the symphonies preceding the one in question, is perhaps the only thing which could cause any regret at its publication, and occasion the work to be misunderstood. Perhaps the bolt will soon be withdrawn from the others; the smallest among them will always possess its importance in relation to Franz Schubert; in fact, the Viennese symphony-copyists need not seek so very far the laurel needed by them, since it lies heaped up in Ferdinand Schubert's study, in one of the suburbs of the city. This would be a wreath worth presenting. But it is often thus: when people in Vienna speak, for instance, of ———, they never end in their praise of their Franz Schubert; when they are among themselves, neither the one nor the other is reckoned of much importance by them. But, however this may be, let us now revel in the spiritual abundance which gushes out of this precious work. It is true that this same Vienna, with its *Stephansthurm*, its beautiful women, its public magnificence, and girdled by the Donau with innumerable bands, stretching into the blooming plain, which gradually rises to a higher and higher mountain range—this Vienna, with all its remembrances of the greatest German masters, must be a fruitful soil for the fancy of the musician. Frequently, when contemplating it from the lofty mountains, I have thought how Beethoven's eye must many a time have wandered fitfully towards the distant range of Alps; how Mozart must often have followed dreamily the course of the Donau, which everywhere seems to vanish in bush and forest; and how Father Haydn must also have often looked at the *Stephansthurm*, shaking his head the while at such a giddy height.

Let the reader bring together and envelope in a slight catholic cloud of incense the pictures of the Donau, the *Stephansthurm*, and the distant Alpine range, and he will have a picture of Vienna itself, and, when once the charming landscape stands livingly before him, chords will be touched which otherwise would never have resounded within his breast. On hearing Schubert's symphony, and the clear, blooming, and romantic life it contains, the city rises up before me more plainly than ever, and it becomes once more perfectly evident to me how it is that such works can be produced in exactly such a place. I will not endeavor to give the symphony a folio; the different periods of age vary too much in their tastes, and the youth of eighteen often perceives in a piece of music an event affecting the entire world, where a man sees only an occurrence relating to a single country, while the musician has thought neither of the one nor the other, but simply gave his best music, the music he had in his heart. But that the external world, to-day brilliant and to-morrow gloomy, often penetrates the mind of the poet and musician, is a fact the reader must believe, as well as that more than simply beautiful song, more than mere grief and joy, such as music has already expressed in a hundred different ways, lies concealed in this symphony; nay, to grant it leads us to a region where we cannot remember ever to have been, we have only to hear such a symphony. We find in it, besides masterly technical musical skill of composition, life in every vein, the most delicate gradation of coloring, significance everywhere, and the sharpest expression of individual points, while, finally diffused over the whole is the romantic hue we have previously met in Franz Schubert. And then the heavenly length of the symphony, like a thick novel in four volumes of Jean Paul, for instance, who also can never end, and that for the best reason, in order to let the reader afterwards create for himself. How does this feeling of riches everywhere refresh us, while, with others, we have always to fear the end, and are so frequently grieved at being deceived. It would be impossible to imagine whence Schubert obtained such playful, brilliant, and masterly power of treating an orchestra, did we not know that this symphony was preceded by six others, and that he wrote it in the most mature vigor of manhood.* It must, at all events, be accounted an extraordinary instance of talent, that a man who, during his lifetime, heard so few of his instrumental works performed, should have been capable of training so peculiarly each instrument, as well as the combined mass of the orchestra, so that they often sound like separate human voices and a chorus. This similarity with the human voice I have never met with, in so surprising and deceptive a degree, in the works of any other composer, except Beethoven's; it is exactly the reverse of Meyerbeer's treatment of the singing voice. The perfect independence of the symphony, as far as Beethoven is concerned, affords another proof of its manly origin. Let the reader here remark how correctly and wisely Schubert's genius is displayed. Conscious of his more modest capabilities, he avoids any imitation of the grotesque forms and bold relations with which we meet in Beethoven's later compositions; he gives us a work of the most graceful form, and yet interwoven in a novel manner, never departing too far from the middle point, and always returning to it. Such must be the opinion of every one who has frequently studied the symphony. In the commencement, it is true, its brilliant character, novelty of instrumentation, breadth of form, charming alternation of the life of the feelings, and the completely new world into which we are transported, must embarrass many a person, as the first glance at something unusual always does; but even then there still remains the agreeable feeling which we experience, for instance, after a tale of fairy-land or magic; we are quite convinced that the composer was master of his story, and that the connection will in time become clear to us. This sentiment of security is produced at the outset, by the gorgeously romantic introduction, although everything then appears enveloped in mystery. Completely new, too, is the transition from this to the *Allegro;* the *tempo* seems not to be altered, and we are landed, we know not how. To analyze the separate movements would gratify neither ourselves nor any one else; it would be necessary to transcribe the entire symphony to give an idea of the novel character pervading it. I cannot, however, part without a word for the second movement, which appeals to us with such touching tones. There occurs in it a passage—where a horn summons us as from the distance—which appears to me to have come from some other sphere. Every one listens in silence as if a heavenly spirit were stealing through the orchestra.

The symphony produced among us an effect produced by no work since those of Beethoven. Artists and amateurs united in its praise; and from the master, who had the work studied so carefully that the result was most magnificent, I heard some observations which I would fain have been able to convey to Schubert, as they would, probably, have caused him the greatest pleasure. It will be years, perhaps, before the symphony is firmly established in Germany, but there is no danger that it will be forgotten or neglected; it bears in itself the germ of eternal youth.

My visit to the churchyard, which reminded me of a relation of the deceased composer, rewarded me doubly; my first reward I received on the day in question. I found upon Beethoven's grave—a steel pen, which I have religiously preserved. Only on festive occasions, like the present, do I use it; may what has flowed from it prove interesting to my readers.

* Written on the score are the words: "March 1828." Schubert died in the November following.

For Dwight's Journal of Music.

Music in Cincinnati.

III.

Of the other two societies, the "Maenner-Chor" and the "Harmonic Society," I have missed the concert of the second by my own fault; and of the six nights of the opera season—yes, regular opera—given by the former, I was able to be present at but three, hearing *Stradella* twice and *Masaniello* once. *La Dame Blanche*, the third opera, I was prevented from hearing either night, much to my regret.

To give operas successfully requires large and varied forces. And the Maenner-Chor has them. It has not only splendid choruses, but fine soloists. I have not often heard the *"briganti"* in *Stradella* sing their parts better, and the action was almost unexceptionable. This is saying much, especially as I very distinctly remember the first night of this opera at the Theatre Royal at Munich. The choruses in both operas were magnificent, and the costumes splendid. I may state as a fact, and I think it might be set down as a remarkable fact, that the consciousness of seeing operas performed by amateurs very rarely obtruded itself, and then only for moments. Most of the credit for such an admirable state of things is due to the conductor of the Maenner-Chor, Mr. Barus, who acted as musical director and stage-manager at the same time. Considering the fact that the orchestra employed do not habitually play together, and that they were to accompany choruses of singers not habitually performing with an orchestra, the fact that they sometimes played their accompaniments too loudly may be excused. It is less excusable in pieces where a solo-singer, not unused to the stage, as Mme. Rotter was, is to be accompanied. However, I am not writing to detract in the least from the very brilliant character of the performances. A goodly portion of praise is due, likewise, to the members themselves and their energetic president, Mr. Fuhrmann. Not without much love for their work could they have done so well, and it is surely a bright sign of the love for art, to see so large a company of male and female performers devoting themselves to the hard work of studying and producing operas.

From what has been said it appears that the name "Maenner-Chor" is a misnomer, the Society, which was at first a men's society of the genus Liedertafel, having years ago called in female voices, and so really become a Choral-society. They have now given Cincinnati five seasons of opera, which, considering the dearth of operatic music "Out West," was deserving of all praise. It is understood that they are to bring out either the "Seasons" or the "Messiah" next winter.

The Harmonic Society gave a concert in which they performed—also under the direction of Mr. Barus—the first part of the "Messiah" and Romberg's "Song of the Bell." Concerning this programme I must repeat what on several occasions I said in your columns before, that parts of master-pieces are like the *torsos*, beautiful, but unsatisfactory. Why second-class works like Romberg's, however meritorious they may be, are performed in preference to works of genius, is a question which the conductor and the members may be better able to answer, than I can. Certain it is that with the inexhaustible riches of Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Gade, something better might be studied than Romberg, even of the same difficulty with his "Song of the Bell."

It seems to be a general feature of concert programmes in this country to avoid Bach. People who have had opportunities of hearing much of him in Germany, or who have had the good fortune to be admitted to those delightful concerts for mixed chorus, whilom conducted by Mr. Dresel in the Mercantile Library Hall and elsewhere, or who have attended his concerts in Boston, cannot help regretting it. Nor does Robert Franz seem to be known; and of Schubert's songs, as well as his piano pieces, only a few familiar ones are introduced.

Mr. Andres promises a concert for May 4th; and Mr. Barus sometime last winter opened the Cincinnati Musical Institute. Another fact in the musical life of the city must not be omitted; Anschutz, Grover, and their splendid opera, were here for a short season, though not attended—unfortunately for him—by your friend. *†

Beethoven and the Various Editions of his Works.

Beethoven's Works in the Edition published by Breitkopf & Haertel.

BY OTTO JAHN.*

[Continued from page 27.]

Although, therefore, the editions published under Beethoven's own eye are not quite free from errors, they furnish an important addition to our authorities, nay, more, they may decide a point even in opposition to the autograph copy and the revised copy. This is proved by the one fact that the revision of the proofs was also a revision of the composition, because, under certain

* Translated, by J. V. Bridgeman, from the original *Die Grenzboten*.

circumstances, it was in them alone that the composition could be finally corrected. A remarkable, and, in every respect, interesting instance of this, is furnished by the Violin Concerto (Op. 61). Beethoven had written the latter for the clever violinist, Clement, as is proved by the jocular title of the autograph copy:

"Concerto per clemenza pour Clement, primo Violino e Direttore al teatro a Vienna, dal L. v. Bthven, 1806."

Clement played the Concerto for the first time at his benefit-concert, on the 23rd December, 1806. Now the autograph copy of the score contains a threefold version of the solo part. In its regular place in the score that part is written as Beethoven originally conceived it. He possessed a sufficient technical knowledge of stringed instruments to be enabled to judge what would be practicable and effective in certain cases; but a thorough virtuoso brings to bear upon the relation between difficulties and effect, and upon the employment of special means for a special end, a standard of judgment obtained by varied practical experience, and, where his own playing is involved, doubts and wishes springing from his individual position as an artist. It is evident that, previously to the performance, Beethoven carefully went through and discussed with Clement the Concerto in its finished state; that Clement gave him his opinion as to what struck him as unsuitable generally, or, at any rate as far as his own playing went, and proposed certain alterations; and that it is to this we owe a new version of the solo part written in a separate line *under* the score, and invariably showing that the composer had in his mind the practical violinist, desirous of achieving the greatest effects with the utmost possible certainty, that is to say: by the easiest technical means best adapted to the nature of the instrument and his own mode of play. That Beethoven yielded so much to Clement is a fresh proof that he entertained a high opinion of him, and, as it was thus altered, the Concerto was probably performed. But when it was on the eve of publication, Beethoven felt some scruples about approving all Clement's readings, and, therefore, wrote down in a new line *over* the score a third version, which partly re-adopts the original ideas, and partly makes use of the second arrangement, but also introduces completely new alterations. Doubts might certainly be now entertained as to which version was the proper one, were it not that we possess the edition published under Beethoven's own supervision, and corrected by himself, and as this follows the version last mentioned, there can be no longer any doubts that this is the final form fixed upon as such by Beethoven, and that the others can lay claim to no more than an historical interest.

Even where there is an abundance of critical materials, we still meet with certain passages which give rise to doubts and scruples, to be solved by internal evidence alone, and necessitating a sort of conjectural criticism. Such is the case, for instance, where Beethoven has made alterations in the work as a whole, and introduced them also into the principal parts or the leading passage, but, as may so easily happen with after corrections, has forgotten that such alterations indispensably require other corrections, in order that the connection and agreement of the separate portions of the work may be preserved. The original manuscript, under these circumstances, shows obviously where subsequent alterations have been made, and where the first reading, which no longer agrees with the rest, has been allowed to remain; it can, also, point out where a somewhat too striking discrepancy has been unskilfully got over, in the printed copy, by an officious correction; but in what manner Beethoven would have carried out his alteration through every detail is something which can only be guessed at, and the critical editor must, therefore, after carefully weighing in his mind all the facts, decide according to probability.

This is not the place to point out and to discuss what has been gained, in the new edition, for particular works by systematically turning to critical account existing materials; it is merely requisite to show clearly that a necessary and important task of this kind had to be accomplished. The result cannot be doubtful, when the task is undertaken with so earnest a will, with such valuable authorities, and with such decided talent. Very few pieces will remain entirely without corrections, while in the case of very many, even of the greater and best known ones, the corrections will be both numerous and important. As to what may be important in this respect, opinions will, it is true, vary. A false chord, of which the musician quietly disposes as a fault of the engraver, may excite grave doubts in the mind of the *dilettante*, so that the correction of it is for him a matter of no slight moment; signs regarding the style of execution, ties, dots, &c., may strike the latter as trifles, though his conception and performance not unfrequently depend upon them, and a correction of this kind may throw an extraordinary light upon a subject in the case even of a professional. While, therefore, the new edition can boast of *corrections* of all sorts, it is, above all, an essential step in advance that they are *authentic*, and that we may rely upon the text, thus given, as one critically trustworthy.

The critical mode of proceeding being what it is, it is highly interesting to be enabled to follow it; it is important to know what sources of information have been available for every piece, and what use has been made of them. To satisfy this want, arrangements have been made for the publication of supplementary critical articles, in which detailed information will be given of all questions that may arise on this head. A careful list has been made of the autograph manuscripts, of the copies, and of the original impressions which were available in each separate instance; of their nature, and value; of the use made of them; and of everything concerning them that could be considered remarkable, each necessary particular is recorded; and separate passages, too, in any way critically interesting, are especly pointed out. By this method, there has been collected a rich stock of materials, which, judiciously edited, is able to answer and satisfy all questions of criticism, and fix the proper reading, without producing weariness and bewilderment by a load of superfluous variations.

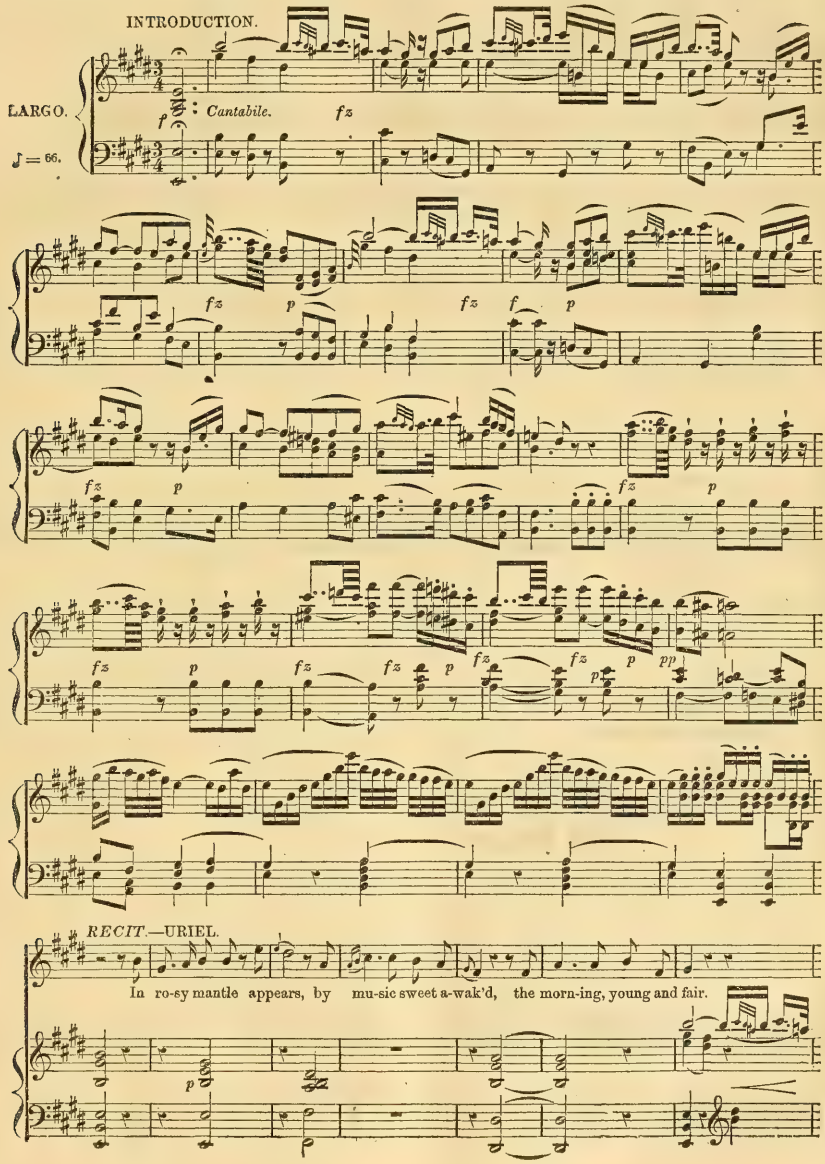
The searching examination to which Beethoven's works, as handed down to us, have been subjected, has cleared up, moreover, many points relating to another difficult question, namely: the chronology of those works. We know that it has become the custom for composers to distinguish their compositions, according to the order in which they are printed, with a continuous series of "Op." "numbers." These, however, furnish only an uncertain and vacillating guide for deciding matters of chronology. Even when the order of the series is scrupulously preserved—which it is not in Beethoven's case—it marks, at most, the order in which the works were published, and does not mark even this accurately when different publishers bring out works of the same composer simultaneously. The time of publication, however, is not even approximately given, since musical publications bear no date; we cannot guess what period intervenes between each work and the succeeding one, nor can we gather whether the publication proceeded quickly or slowly, or whether it varied at various epochs. Yet the solution of these material questions is by no means devoid of interest, for we learn therefrom what position the composer occupied with the public, what influence his works were able to obtain, and actually did obtain, under certain definite conditions of time. We find ourselves consequently left in the lurch as to the time when the various works were written, for this is decided neither by the "Op." number, nor by the year of publication. Accidents of all kinds may delay or hasten the publication of a work; grand and important compositions are frequently kept back for a considerable period, while smaller ones are quickly engraved; sometimes forgotten works are tardily brought forward again, and again, only that portion which the composer has finished is engraved. All these contingencies exerted an influence upon Beethoven, and so, the task of determining the time at which the various works were written and that at which they were published, is often a difficult one. In a critical revision of his works, however, this question, like every other, had to be met, and it was highly desirable that the new edition should contain as much trustworthy information as could possibly be procured about it.

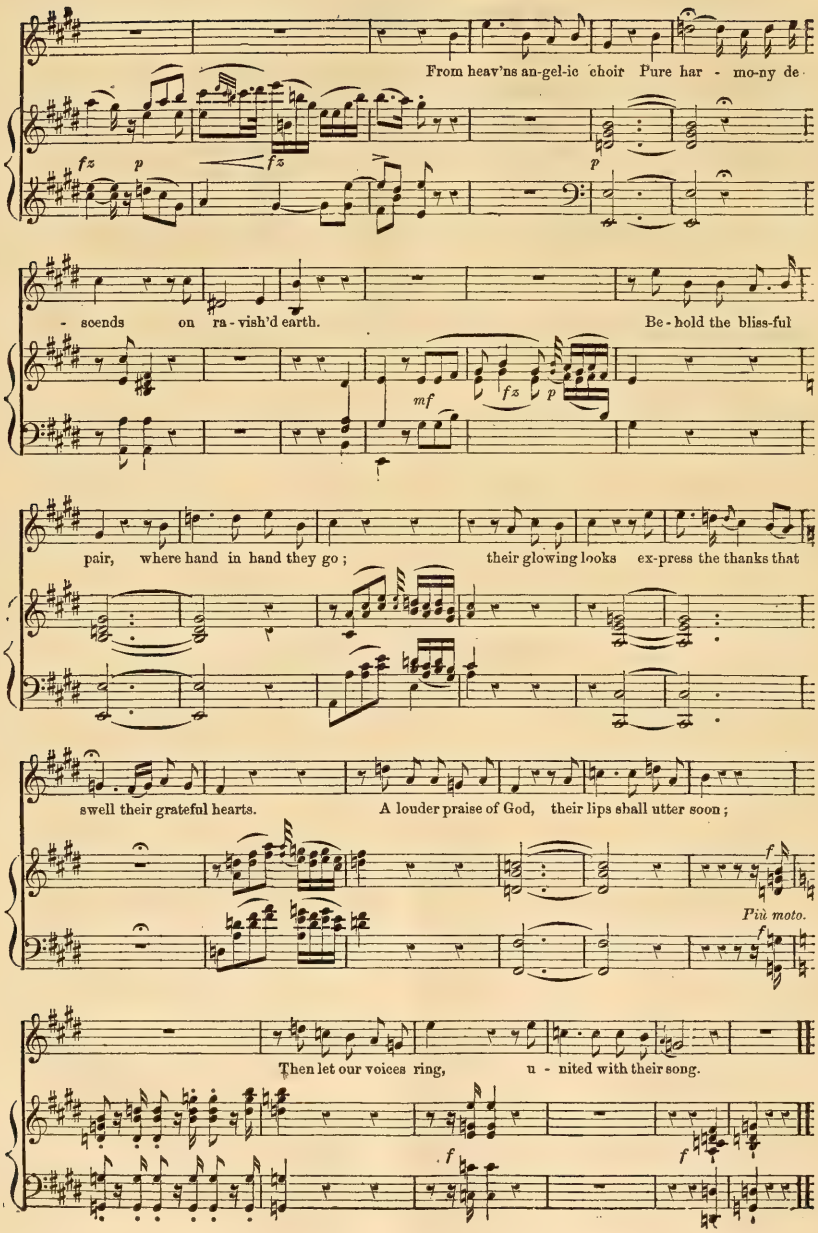
Beethoven had a habit, though, unfortunately, there were many exceptions to it, of marking upon his clean copies the date of his writing them, sometimes doing so with great preciseness. Thus, for instance, at the beginning of the B flat major Pianoforte Trio (Op. 97), he has written "March 3rd, 1811," and, at the conclusion, "finished the 26th March, 1811," adding subsequently "sent to the engraver, the 11th June, 1816." In not a few cases, therefore, an examination of the autograph manuscript, or of a copy thus annotated by Beethoven, has furnished dependable information as to the time when a work was written: but it is not every orignial manuscript which has such notices marked upon it; while frequently no original manuscripts exist at all. Nevertheless, in very many cases, by the combined aid of other authorities and data, the time at which a work was written may, if it cannot be determined with absolute certainty or great probability, at least be brought within narrower limits, and approximatively fixed. The most important aids in this matter are Beethoven's *Note-Books* (*Skizzen-Bücher*). Beethoven was accustomed to jot down upon a number of sheets of paper bound together, not only notions and ideas, as they struck him, but the separate motives, passages, and turns of the compositions on which he happened to be engaged, working out and recasting them, one after the other, with indefatigable industry; and, as he generally had several works in progress at one and the same time, the numerous sketches for the various compositions constantly run through, and side by side with, each other. Beethoven himself obviously valued these sketches. He preserved and had them bound up in their original order. Such a note-book affords not only a vivid picture of his labors, but supplies actual information of what compositions he was working on at a particular date. If it is possible to determine by any other authority the date of some of the compositions sketched out, or if any incidental notices elsewhere point to a certain time—and, as a rule, such landmarks are not wanting—we are enabled to fix the date of the remaining compositions with tolerable certainty. Had reasonable precaution been taken to preserve the Note-Books in as complete a form as possible, we should have now possessed invaluable materials towards a knowledge of the history and the art of the great master; but they have been dispersed and lost leaf by leaf, and it is only with great trouble and by good luck that the investigator can obtain the scattered remains that he requires for his task.

Of decisive weight in fixing the time when a work was written is occasionally the period of its first performance. Many compositions were written for a special reason; many a concert derived all its attractiveness from the performance of new compositions; and many works are of such a kind that of necessity they found their way to the public immediately after they were terminated. The period therefore of the causes which gave rise to them and of their first performance, enables us to form an idea of the time at which they were written, though great care is always needed in such calculations. Thus, to take a case in point, Collin's *Coriolanus* was performed for the first time on the 24th November, 1802, while Beethoven's overture was not written until subsequently for a performance in 1807. Finally—leaving out of consideration the indications afforded by casual remarks in letters, and by literary aids of a similar kind—the particulars of the time of publication, are so far of importance, that, at any rate, they fix the latest date beyond which we must not go, and this may be a matter of moment especially with the earlier works. Trustworthy facts of this description are to be obtained only by laboriously and minutely searching through play-bills and concert-bills; announcements and

PART THIRD.

No. 28. Introduction and Recit.—IN ROSY MANTLE APPEARS.




From heav'ns an-gel-ic choir Pure har - mo-ny de -
- scends on ra - vish'd earth. Be - hold the bliss-ful
pair, where hand in hand they go; their glowing looks ex-press the thanks that
swell their grateful hearts. A louder praise of God, their lips shall utter soon;
Più moto.
Then let our voices ring, u - nited with their song.

No. 29. BY THEE WITH BLISS.

DUET and CHORUS. ADAGIO.

EVE.

ADAM.

ADAGIO.

♩ = 60.

p

EVE.

By thee..... with

ADAM.

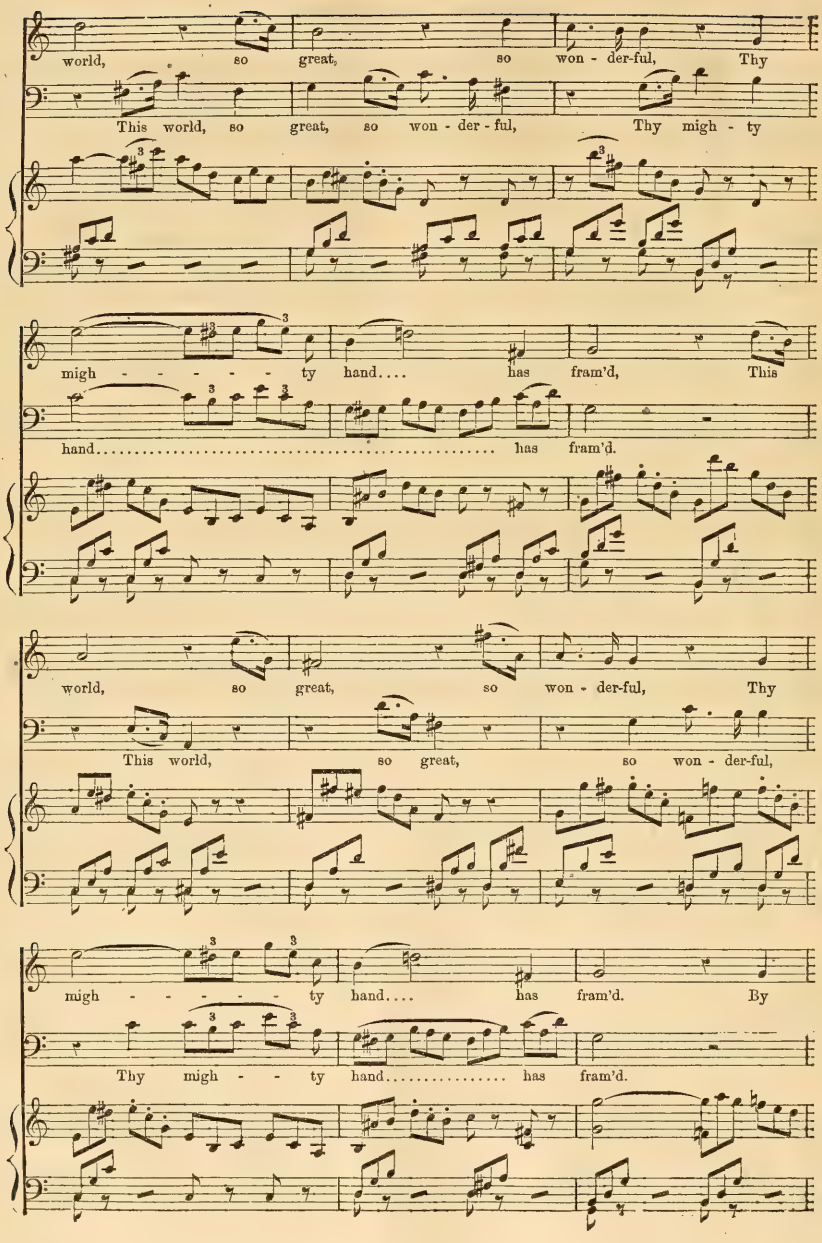
By

bliss, O boun - - - - - teous Lord! the

thee with bliss, O boun - - - teous

heav'n and earth..... are stor'd; This

Lord! the heav'n and earth are stor'd;


world, so great, so won - der-ful, Thy
This world, so great, so won - der - ful, Thy migh - ty
migh - - - - - ty hand.... has fram'd, This
hand..... has fram'd.
world, so great, so won - der-ful, Thy
This world, so great, so won - der-ful,
migh - - - - - ty hand.... has fram'd. By
Thy migh - - ty hand..... has fram'd.

advertisements in magazines and newspapers; and in fact the corners and dust-heaps of literature, great care and minuteness being requisite to arrive at sure results. What can be done by these means for the chronology of Beethoven's works will be shown by Alexander Thayer, who has devoted himself to the certain and unconditional demonstration of the truth with the genuine and enduring enthusiasm of the indefatigable investigator, in which character he has done some wonderful things in the way of research.

(Conclusion next time.)

Otto Dresel's Concerts in Philadelphia.

During the first week of the month Mr. Dresel gave, for the first time, four concerts in Philadelphia, before large audiences in the Foyer of the Academy of Music. We had hoped to hear about them from our worthy regular correspondent; but in the absence of a letter we take the following from the Philadelphia *Evening Bulletin*.

In the excitement of a present pleasure it is almost impossible to reflect with sufficient calmness to give a candid judgment; but the pleasure having passed away and the time of reflection having come, we then sit down soberly to our task to discover whether it had a true foundation to rest upon.

Forcibly impressed with this truth, we have, until now, refrained from passing any judgment on the Pianoforte Concerts of Mr. Otto Dresel, of Boston, lately given here, and presenting, as we are now authorized to do, not only our own opinion, but that of a very large majority of those who heard him, (which must be our excuse for the tardy appearance of this article), we desire to fulfil our task, not with any wish or intention to make comparisons with others, which is always a very useless and wholly impossible work and of a very injurious tendency, but merely to say what we expected to find in Mr. Dresel as a musician, and how far he realized those expectations.

For two years a resident in the same house with Mendelssohn, who took a very kind interest in the young musician, . . . in frequent intercourse with Liszt, Chopin, Schumann, Ferd. Hiller, Klingemann, and others who lived in that time, when Leipzig shone more brilliantly than ever since with the great in music, Mr. Dresel has certainly enjoyed advantages not granted to many, and has consequently become, to a degree, the repository of much that is traditional in the interpretation of those masters whose works in the hands of many are an unmeaning conglomeration of notes.

Since living in Boston, now about thirteen years, he has devoted himself to teaching and occasionally giving a few small concerts, for the purpose of gradually unfolding to a yet untaught audience the many beautiful works in musical literature, rather than to show his own skill and dexterity as a pianist. With what success his efforts (always true to art) have been crowned, witness the present condition of piano music in that city, witness the programmes which are weekly offered by him to an attentive and highly appreciative audience. As we would speak of a professor of English literature, reading in a chaste and intellectual style specimens of the works of many of our great authors to his class, to exemplify his instructions and cultivate a love of the best and purest thoughts ever expressed by man, so would we speak of the musical readings (if we may be allowed the expression) of Mr. Dresel, as we have heard them spoken of in Boston.

Having this knowledge of Mr. Dresel, we did not expect to find a wonderful pianist; by which is understood one whose playing is an exhibition of great strength, unheard of dexterity, astonishing facility in octave passages, thundering arpeggios and everything else which is calculated to attract the eye, stun the ear, and leave the heart untouched; but we did expect to find one, who, combining the mental and moral qualifications necessary to form a true artist with a sound musical organization, had by a thorough appreciation of the dignity and capacity of his instrument, as a medium of expression through which he was to reach the feelings and awaken the artistic perception of his hearers, so carefully studied its every inflection and intonation, that he would thus be well fitted to interpret to others the works of those whose finest conceptions were written for that instrument. Were we then disappointed? By no means. A nervousness, natural to so keen and sensitive an artist, in first appearing before a perfectly strange audience, quickly disappeared, and we were soon made to feel that we were listening to one whose intellectual and artistic perceptions were very great. With a touch capable of producing the most varied effects, from the sternest sforzando to the most delicate, liquid pianissimo; from the crispest staccato to the most flowing legato; full of feeling, but without sentimentalism, intense thought without dulness, we found him continually throwing new light and beauty into that with which we were already familiar, and readily making us acquainted with that to which we were until then strangers. How continually were we reminded of the interest with which we listened to the Shakspeare readings of Mrs. Kemble, who would so often, by a certain intonation of the voice, throw sudden light upon a character, bringing out a phase of it which we never before perceived! Nor did we weary; for each concert found us more interested; and being so fortunate as often to hear him in private, and especially at a private concert, where we were more pleased than ever, we feel we judge rightly when we say that he successfully bore the test of the true artist, for he improved upon us each time we heard him. If we should presume to say in what composers he particularly excelled, we should select Bach and Chopin, two that are strangely at variance, the one great because so good and pure, the other tender, sensitive and impassioned.

A talent which is enjoyed by few, we think Mr. Dresel has in a marked degree—the power of transcribing orchestral works for the piano. We allude now to the Larghetto of Beethoven's Symphony, and the Andante from Mozart's Symphony, both of which were played at his concerts; but we heard, in private, many other similar works.

We then judge Mr. Dresel to be a thorough musician, a keen and subtle artist, a pianist capable of interesting his hearers in the varied works of very many different composers, to a degree which is not found to be the case with those, who, by the world generally, are called great pianists.

Earnestly solicited to come to Philadelphia, by a letter of invitation signed by over one hundred of our most musical people here, modestly appreciating the compliment paid him, he has given so much pleasure in this his first visit to our city, and conferred so great a favor in coming at a time which very much disturbed his concert engagements in Boston, that we desire to express the obligation we feel, and our sincere trust that at some future time he may be induced to repeat his visit.

MUSICA.

Musical Correspondence.

CINCINNATI, O., MAY 5.—"*Im wunderschönen Monat Mai*—as Robert Franz, and after him Mr. Kreissmann, so beautifully sings,—your correspondent had the pleasure of listening last night to a beautiful concert given by Mr. ANDRES, of whom you have heard. Mr. A. occupies here a position in the world of music similar to that of Mr. Dresel; but the public do not seem to occupy the same position in relation to him, that a certain well-known and pleasantly remembered public in your dear Tri-mountain city does to Mr. Dresel. For, while Mr. D.'s concerts are crowded, as they always were, this was decidedly the reverse. And yet the programme, as you see, offered many good pieces, and Mr. A. is a player of fine taste and brilliant execution. Whether the tragedy, which had just crowned the dear departed father of the nation with the never-dying laurel of a hero and a martyr for freedom and for right, still held the mind and heart of the people in awful, solemn suspense, I am not prepared to say. But it would not be strange if it had. For he had a strong hold on the heart of the people, and we cannot forget our friends, if we would. As it was, the hall was only two-thirds full.

The programme was as follows:

1 Trio, op. 1. No 3.....Beethoven.
Henry G. Andres, M. and G. Brand.
2 Bariton Solo: "The Wanderer." Ballad by Franz Schubert.
Mr. L. Piket.
3 Sonata quasi una fantasia, op. 27, No. 2....Beethoven.
Henry G. Andres.
4 Hymn from "Stradella," Transcription for Violoncello. A. Lindner.
Mr. M. Brand.
5 Andante con Variazioni for two Piano-Fortes. R. Schumann.
Mr. Fr. Kroell and Henry G. Andres.
6 Bariton Solo: "The Monk".....Meyerbeer.
Mr. L. Piket.
7 *a*) Marcia Funebre from Sonata op. 26.....Beethoven.
b) Canzone Neapolitana.....Franz Liszt;
c) Arabesques on a German Melody.....Andres.
Henry G. Andres.

The pieces being well-known, it only remains to say that Mr. A. played his part finely and was ably assisted by Mr. F. Kroell in the Schumann Variations; true and good variations, which it is a pleasure to hear. Mr. Piket, who enjoys a fine barytone voice, sang with much taste; the Messrs. Brand show that, with faithful effort, they have a bright future before them. Their tone might be fuller, they might learn something in musical elocution yet from your Messrs. Eichberg and Wulf Fries, especially the efficacy of leading over passages being sometimes retarded, growing strong, and—stron—ger—still—with—ev'—ry—note; or gently losing strength, with loving tendrils climbing up to sweetest tones of the well-known theme. But on the whole they played well.

The last two pieces were especially well played by Mr. Andres, and we were glad to hear the "Arabesques" again of which I wrote you in my last. It is to be wished that Mr. A. will give us more of such pleasing concerts. But, despite the incessant rains, summer is upon us, the trees have done blooming, and I fear the *saison* is over.

MAY 12.—Our high schools just now have a sensation. There is some speculation in the Yankee Nation; a point, which I think, is not to be contested. Some Yankee with a German name caused another Yankee with an English name—ever heard of Henry Morford, Esq., New York?—to write a libretto, which, as there happened to be a rebellion in the land, was to take for a subject "the great rebellion." H. M. Esq., of New York, took a mild copperhead-point of view, and wrote something half slang, half liberty and red, white and blue, in which Massachusetts (save the mark!)—Massachusetts, she, who in her public schools seats the negro-child side by side with the Anglo-Saxon's rosy-cheeked offspring—is made to reproach South Carolina on the subject of her loving a "smutty-faced" nigger, thinking that sister S. C. might have "better taste;" while sister S. C., on the contrary, declares him to be "a nice, black little dear." A libretto in which poetical phrases like the following abound: "So don't you look big"; "I say she shan't"; "You won't"; "There'll be a pretty row, then, if I don't," and so forth *ad infinitum*. Now that is sufficient, I think, of the subject. Of the performances we will say that the popular airs, sung by the pupils of both high-schools, by the freshness of the voices and the words and melodies made doubly dear by the years and experiences we have just passed through, made the most pleasant and soul-stirring impression. We will add that the declamation and stage postures of all the performers were surprisingly good, and we cannot refrain from mentioning three *dramatis personæ* as excellent. Miss B., who represented the goddess of Liberty, was splendid; in form beautiful, in delivery dignified, and in carriage majestic; Miss C., who stood for New York, with her dark waving hair and antique profile, recited and acted her part admirably; and Master J. personated Paddy to perfection. The two young ladies mentioned, seemed to have had years of experience in their different parts and on the stage, and the impression made by Miss B—, was that of a real goddess. Her beautiful form no less than the pathos with which she sustained her part, delivering the sentiments in a rich, sympathetic alto voice, made a visible impression on the audience. The surprising excellence of the military tableaux has nothing of interest for your paper; but it is worthy of record that so much good declamation and—in the choral and chant—such good part-singing could be done by the pupils of our high schools after so few rehearsals.

We are requested to be on the tip-toe of expectation for Madlle. HELENE DE KATOW, to whom we owe so much of the beauties of "Les Miserables" by Victor Hugo, who it seems, did not at all feel in a mood of writing long novels before he had the bliss of hearing Mlle. de K. in 1860 or thereabouts, and therefore dedicated the first copy of the *miserables*-book to her. Likewise are we to be charmed with

the play on the piano of Herr JACOB WEHLI, or better Mr. James W. who elicited raptures from most, if not all, the European potentates. The latter fact will move the republicans, especially after they have "whipped," and are now ready to "whip all creation and some adjoining villages." Well, we will see what we shall see. If I am not mistaken, your New York correspondent said something concerning Mr. W. Mr. Strakosch is said to be *entrepréneur*, and if you do not believe the Victor Hugo and European potentates story, I will send you to-day's issue of the *"Volksfreund,"* published in this good city, where those things are set forth at length. *†

Dwight's Journal of Music.

BOSTON, MAY 27, 1865.

The Musical Festival.

The HANDEL AND HAYDN SOCIETY is enjoying its fiftieth anniversary, and causing hosts of other people to enjoy it, in a royal way this week. It is a whole week's feast of noble music, with such concentration of talent, and such amount of earnest preparation, as never before has been attempted in this country. It certainly will admit of comparison, to say the least, with the Birmingham and other Festivals in England. It is a long stride in advance of what was for its time a still bolder aspiration, and by no means to be forgotten, the first musical festival given by the same Society in 1857. That proved what might be done, this does it more completely.

We are in the midst of it (having to go to press this very Thursday), and hardly feel that the time has come for us to write about it. The truth is we are sucked into the vortex of the Festival itself, what with rehearsals, oratorios, and concerts day and night, and find no time to step outside of it and calmly make report. But we will make such beginning as in our weakness and distraction we find possible.

On Tuesday morning, then, after rehearsals crowding more and more closely on each other's heels, and growing more and more exciting, with eager listeners enough to make them virtually concerts (and we would we had room to describe them), all was in readiness for the inauguration of the Festival in due form according to programme. The first sight of the imposing scene ensured success; the large promise had not been empty, and all the labor had not been in vain. There at a glance were manifest all the elements, in orderly array, of such a realization of great song and symphony as had been so long, in hope and fear alternately, looked forward to. It was well that they attempted (we have not heard with what result) to photograph the scene. The hour, eleven, had come and past. When all were ready, and all waiting for the signal from the Conductor's wand to burst forth into song, suddenly that gentleman (no other than our CARL ZERRAHN of course) stood with fixed look toward the audience, the government of the Society grouped around him, and gradually all the faces and the forms of the whole mass of singers and musicians became likewise fixed, as in that famous banquet scene in the palace of the "Sleeping Beauty." It was soon seen that the photographer in the gallery was holding back the flood of harmony e'en then about to burst on the impatient ear.

And what a scene it was there in the Music Hall! The seating of the chorus and the orchestra was in itself a work of art. A more admirable economy of room, combined with acoustic adaptation and fine spectacular effect, could hardly have been contrived. The platform had been brought forward into the hall; rows of seats rose amphitheatrically on either hand into the side galleries, completely filled with chorus singers; tenors and basses, crowding that section of the galleries, overflowed down several steps of either staging, and the stream, still broadening forward and downward, grew gay with the many colored dresses of soprani and alti. To one looking up at either wing of the chorus from below, the mass of heads seemed poured out from above in just the form (a very frigid simile, we must admit) in which the glaciers spread down through the mountains—we, of the audience, may pass for the moraine. Clearly the promised *six hundred voices* were not merely nominal; there were actually at least *seven hundred*. The level space at the feet of the two great choral slopes was filled with the Orchestra of about *one hundred* instruments. These, too, were very ingeniously and well arranged. In the foreground, facing inwardly from each side, sat rows of violins, 22 first and 21 second; behind them, a row of 10 violas (tenors) faced the audience; a solid square of wind instruments sat behind these (4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 4 horns, 3 trumpets, cornets, 3 trombones, huge ophicleid or tuba, &c.) flanked on each side and in front by a double row of violoncellos and double-basses, 10 of each; and behind them, drums, triangles, &c., abutted on the front of the Great Organ. The Organ in the background looked superbly. Medallion portraits of Handel and Haydn were suspended, amid evergreen and flowery wreaths, with golden-chorded lyres, vases, national flags, &c., in front of the two central towers, just hiding the two giants; and between them, the bronze Beethoven, somewhat overweighed with garlands, stood the august genius of the hour.

In that orchestra it was pleasant to recognize the faces of many of the old, "Germania," who have lived in other cities since they disbanded here ten years ago. We looked in vain, however, for their leader, Bergmann, among the 'Cellos; he should have been there, and he too might have been called on to conduct a Symphony or two to the gratification of many old admirers. Many a well-remembered worthy of the New York Philharmonic could be seen there also. This noble orchestra will for special requirements in certain compositions become somewhat larger. The printed list names two more double-basses, a Serpent (monster not yet visible—it must be we are threatened with some *"Zukunfts"* music), and a row of drums *et cetera*, which swells the total to 112 instruments. Here is the list, with our WILLIAM SCHULTZE for leader:

1st Violin.

Schultze.
Suck I.
Meisel.
Eichberg.
Weinz.
Verron I.
Suck II.
Coenen.
Schulz.
Besig.
Noll.
Reyer.
Grill.
Hahn.
Schwartz.
Hermann.
Bernstein I.
Schreiber.
Phrall.
Schmidt.
Bernstein II.
Beisham.

2nd Violin.

Eichler I.
Eichler II.
Schneider I.
Ford.
Lothian.
Werner.
Trautmann.
Vanstane I.
Sentz.
Jarvis.
Endres.
Walther.
Rietzel I.
Hallem.
Rietzel II.
Plate.

Hirschmann.
Bahls.
Schneider II.
Lautenbach.
Mullaly.

Viola.

Zohler II.
Ryan.
Suck III.
Rimbach.
Bauer.
Cross.
Thiede.
Matzka.
Haupt.
Schillinger.

Violoncello.

Fries.
Verron II.
Moorhouse.
Schmitz.
Jungnickel.
Mollenhauer.
Brannes.
Hoch.
Luhde.
Allner.

Contra Basso.

Stein.
Regenstein II.
Friese.
Kehrhahn.
Kammerling.
Steinmann.
Pfiefenschneider.
Bartels.
Rheder.
Heinecke.
Preusser.
Gebhardt.

Flute.

Zohler I.
Schlimper.
Rametti.

Piccolo.

Goering.

Oboe.

Ribas.
Faulwasser.
Gurtelmeier.
Mente.

Clarionet.

Bohm.
Liebich.
McDonald.
Albrecht.

Bassoon.

Eltz.
Sohst.
Neitz.
Kalkmann.

Horn.

Hamann.
Regestein I.
Kustenmacher.
Plagemann.

Trumpet.

Arbuckle.
Pinter.
Brown.

Cornet a Piston.

Kless.
Jacobus.

Trombone.

Lacroix.
Letsch.
Saul.

Tuba.

Listmann.

Serpent.

Cundy.

Tympani.

Stohr I.

Side Drum.

Stohr II.
Simpson.
Keach.

Bass Drum.

Field.

Cymbals.

Vanstane II.

Triangle.

Nicholas.

Librarian.

Leis.

Of course in so great an enterprise, and in spite of admirable organization, foresight, and unremitting vigilance and effort, there were some drawbacks; only one of which, though that one the most serious, was avoidable, namely the high price of admission, so foreign to our democratic habits, and necessarily excluding the larger number of the best music-lovers, who are too unworldly to be wealthy. The result was that the audience on the first day, though large, did not entirely fill the hall; if we allow two listeners to each of the eight hundred performers on the stage, we think we shall not underrate the audience of Tuesday morning. We cannot but think that prices ranging one half or one third lower would have paid quite as well, although we doubt not that the audiences will go on increasing with the momentum of the Festival, and we understand already that financially its success is sure. The next most important drawback was the rainy habit of the weather for weeks before and during the day of the opening;—this, thank Heaven, is already splendidly reformed. Then there was the difficulty of procuring famous solo singers, with mortifying disappointments in the case of some who were engaged. But there was a spirit in the whole affair which none of these accidents could damp; the grand orchestra and chorus were sure at any rate, and those are the main things after all; the Society had done its best to make all perfect, and each possibility of failure was so well anticipated that it could not be serious.

But to return;—we left our entertainers in the act of being photographed. It was a nervously protracted act of as it were suspended vitality, (leaving us time for the above reflections), which found relief at last in insuppressible laughter. Then up went the Conductor's baton, up rose all the ranks of chorus singers on their feet, and the great floods of harmony broke loose. The first burst was overwhelming, chorus, orchestra and organ uniting their full power in one massive rendering of Luther's Choral: "Ein feste Burg," on which sublime foundation Otto Nicolai has built up his religious Festival Overture. To this opening succeeds the overture proper, a strong fugue movement, quite Handelian in style, and made very effective by the successive entering of those solid masses of violin, viola, 'cello and contra-basso tone; after this theme and fragments thereof are worked up awhile with contrapuntal art, a second livelier theme sets in and is worked up with the first,

both finally supplying quaint accompaniment to the Choral, after some alternation of instruments and voices. It was a significant and grand opening, revealing at the outset the full reach and volume of the sonorous means accumulated for the Festival.

This was followed by an appropriate address by the President of the Society, Dr. J. B. Upham, who related some amusing details of the history of a musical society which preceded the H. & H. in Boston; spoke of the origin of the latter, of its achievements and its influence on musical taste in the whole country; drew hopeful anticipations for us from the musical history of the old world; and briefly but suggestively characterized the great works which form the programme of our Festival. The address was heard with interest and frequently applauded; its length precludes our giving even an abstract of it here; we shall find room for it in full hereafter.

Then began Mendelssohn's "Hymn of Praise" (*Lobgesang*), than which no great musical work could have been more expressive of what is in all true American hearts at this time. Well did the President say: "If it had found its origin here, at this day and hour, it could not have been more solemnly appropriate to these marvellous times of ours." It was composed to celebrate the invention of the art of printing, to give eclat to the inauguration of the statue of Guttenberg, at Leipsic, on the 25th of June, 1840. Praise and gratitude to God for *Light*—light spiritual and intellectual—the waiting and longing for light through all the long night of the dark ages—the break of Day, the free career and joy of a redeemed Humanity, and first and last and throughout everywhere the Praise of God:—such were the themes and promptings of Mendelssohn's heart and genius when he composed the *Lobgesang*, perhaps the most felicitous and most inspiring of his larger works. (Read what Lampadius says of it in the "Life of Mendelssohn" just published).

In the performance it went gloriously. Especially the introductory orchestral Symphony, from the first trombone proclamation of the pregnant choral motive, through all the arduous difficulties of the rapidly unfolding, impetuous, complex Allegro, full of fine fire; through the gentler singing (as of the "heart musing while the fire burns"—yet with a slight flutter) of the sweet sad tune of the Allegretto, and the alternations therewith of the cheery choral full chords of wind instruments,—to the last deep-drawn sigh of satisfaction of that rich, soulful Adagio. Then we felt what it was to have a really complete Orchestra! How searching, pungent, tingling with nervous vigor and vitality, the collective tone of all those violins, moving with sympathetic unity in the hands of such artists, and how inevitably master of the situation in spite of all the brass! How boldly, unmistakeably outlined, every passage! How rich, warm, round and satisfying the tone of the middle strings, tenors and 'cellos, those heart tones of the orchestra, which we have always missed in our small bands! How grand the dozen double-basses! Another delightful sensation, for a long time only remembered, but denied the ear, was the good honest sound of those bassoons. All the wind instruments were excellent. Verily twenty violins sound much more than twenty times as well as one; and those seventy odd strings all together, in wide harmony, realize a tone such as no great Organ can give more than a windy, dry suggestion of. The execution of the Symphony was one of the finest we have heard of any orchestral work in this country.

The choral portion of the Cantata was also a great success. We cannot attempt to describe the splendor, the mighty volume, the resistless power and grandeur of that vast four-fold mass of vocal tone; but in prompt, marked entering of the several parts, in unity, precision, rich and musical ensemble, and to a considerable degree in light and shade (though we did long for more *piano* and *pianissimo* by way of relief), it more than realized our high expectations. Our only question would be as to the policy of such *very* rapid tempo in two or three of the choruses; for instance, the latter, quickened, portion of the first: "Praise the Lord with harp and lute," and more especially, "All ye that cried unto the Lord in distress and deep affliction," whispering comfort and patience. To us it seemed faster than it can be natural to sing, or possible to get in all the syllables without some scrambling. But this, we are aware, is a mooted question. Temperaments differ, and with them the *tempo giusto*, so to speak, of each one's life. The execution, however, was so successful, and the effect so brilliant, so exciting, that we were far less conscious of the lightning speed with which we were borne away on those strong eagle's wings, than we had been at the rehearsal.

The great dramatic middle point and climax of the work, "The night is departing," &c., was thrillingly impressive. The anxious Tenor recitative: "Watchman, will the night soon pass?" with the fitful, wild accompaniment; the clear soprano answer: "The night is departing," high and bright, flooding all with instant light, like the first ray of the morning sun shot suddenly athwart a world of darkness; and then the blazing outburst of the chorus, taking up the words, waxing more excited with the fugued rendering of "Let us cast off the works of darkness, and let us gird on the armor of light," and finally the massing together of all the male voices in one more utterance of the phrase: "The night is departing," answered in the same notes by all the female voices: "The day is approaching!" both masses joining in long notes for a close, set every chord to vibrating in the inmost American and human heart of every one of us, for it told the very story, all the suffering, the hope and fear, the waiting, the joy, the miracle of these four great years in the history of the cause of Freedom. "How prophetic," indeed, "would this performance have proved" (to allude again to Dr. Upham's address), "had it come earlier!" But many among us do not forget that the prophetic significance and inspiration of this solo and chorus *was* felt, in the same Hall, as much earlier as the 1st of January, 1863, when it was sung in honor of Abraham Lincoln's Emancipation Proclamation, not (to be sure) with the full force and will of the Handel and Haydn Society, but with quickening inspiration by an improvised much smaller chorus, including many of its members. Now we have the musical aspiration of that day realized upon a grand scale, just as the nation's dawning hope of that day is now the fully risen sun of victory with Liberty for all men.

We have only room for brief acknowledgement of worthy and in a high degree successful effort on the part of the solo singers. Miss Houston's clear soprano rang out splendidly in "The night is departing," as it did in the truly "prophetic" earlier and smaller festival to which we have alluded. She was in good voice throughout, and sang with earnestness and large, expressive style. Miss Goodnow sustained creditably the second part in the duet: "I waited for the Lord," which was begun (it seemed to us) a trifle too slow, but which, with the flowing in of those broad, calm, heavenly expanses of full chorus, ravished the audience. Mr. Hazelwood, compelled at short notice to take the place of Mr. Perring, of New York, who was ill, has a sympathetic tenor, of fair power, which he used with taste and judgment in the sad music of his solos.—And here we have to pause, for this week, with merely this hurried and huddled account of but the Inauguration of the Festival. It was glory enough for one week, and very creditable to all concerned. We shall review the whole, when it is well over, in a calmer moment, *when we have time to be short*. For what yet remains of the Festival, (the concert this afternoon, "Elijah" this evening, and the "Messiah" to-morrow evening)—large opportunities to be improved—we must refer the reader to the advertisements.

Mr. Dresel's Concerts.

In the midst of so much on a grand scale, we must not forget our smaller and more quiet opportunities, equally and even more remarkable in quality if not in quantity. Indeed he who possesses (in the sense and in the spirit) half a score of Beethoven's Sonatas has got something, in an artistic and poetic sense, intrinsically as great, perhaps, and as significant, (so far as his own soul is concerned, only he does not share it with so many), as a whole musical festival. And we give but half a picture of the musical good luck of our city daring the past fortnight, if we omit to mention what occurred during the first week thereof, before the Festival, to-wit: the last three of Mr. Dresel's eight Piano-Forte Concerts. If we have saved room barely to set down the programmes, we have made a significant mark here.

The sixth concert, (May 13) opened with an Andante from a Symphony by Haydn, exquisitely arranged and played, so neat, cool, fresh and resting to a weary brain. Then he played, for the second time, Beethoven's romantic Sonata in C, op. 53, and most felicitously. Then another Symphony arrangement (an art which Mr. D. possesses in a rare degree), namely, the supremely beautiful Allegretto from Schubert's Symphony in C. The second part contained smaller pieces, all most genial and enjoyable, and not new, namely: Mr. D's own charming *Intermezzo* and *Phantasiestück*; Ferd. Hiller's brilliant *Bolero*; and of Chopin, the *Mazourka* in C sharp minor, op. 30, and the Waltz in D flat, op. 64.

The seventh programme (Wednesday afternoon, May 17) was almost wholly new, and made up of a unique selection of pieces.

Prelude E flat minor, and Fugue G sharp minor. J.S.Bach.
Sonata A minor, op. 42. ..... Schubert.
Allegro. Andante con Variazioni. Scherzo. Finale.
Variations, C minor. ..... Beethoven.
Gigue ..... Mozart.
Fantasie Variationen, op 1. ..... Aug. Saran.
Sonata, E minor, op 90. ..... Beethoven.
Allegro appassionato. Allegretto cantabile.
Fantasiestücke, C sharp minor, D flat major, op. 2. Aug. Saran.

The Sonata by Schubert was one of which our ears have long craved a hearing at the hands of such an interpreter, for there is no finer work of genius in that form since Beethoven—but it was our fate to be a prisoner to other music that day. It was a good thought to place the Variations by Saran (of which we lately printed a description) side by side with those of Beethoven, which we think Mr. Dresel was in duty bound to let us hear again. The Bach Prelude and Fugue are of the very finest, and that Sonata of Beethoven is as full of original fire and passion in its first (minor) movement, as it is a perfect, exquisitely lovely example of the Rondo form in the second, which is in E major; it flows as spontaneously as Mozart, and the theme returns into itself by the most stealthy and felicitous surprises.—Here is the eighth and—for there must be an end to all good things—the final programme:

Sonata, in G. op. 31. ..... Beethoven.
Allegro. Adagio. Rondo.
Three Phantasiestücke, op. 1. ..... Jul. Schaeffer.
Allegretto, from Op. 56. ..... Rob. Schumann.

Scherzo, from op. 52. ..... Rob. Schumann.
Valse ..... Steph. Heller.
Andante and Etude. ..... Taubert.
Mazourkas. ..... Chopin.
Scherzo. from op. 17. ..... Mendelssohn.

Also a characteristic and a rare selection. The pieces followed one another as they might have come up involuntarily in the player's mind when playing by himself in a fine mood. The Sonata in G was most happily rendered; particularly the Adagio, which without the fine vitality and exquisite shading of Mr. D.'s rendering is apt to be found long and rather "slow," though it is really full of beauty. The Rondo, however, had the most riches to reveal and only waited for such an interpreter.

The Fantasy pieces by Schäffer (author of the article on Variations and on Saran, which we recently translated), are singularly original, poetic, fascinating compositions; and the Schumann Allegretto, in *canon* form, fell in after them like a foregone conclusion by intrinsic fitness.

We must reserve for a quieter time the summing up of the unusual richness and representative variety of those eight programmes of the choicest series of piano-forte concerts ever yet given in this country.

Meyerbeer's "L' Africaine."

The first production of the long expected work occurred at the Grand Opera in Paris on the 28th of April—a few days earlier than before announced, in order that the Emperor might hear it before going to Africa himself. In spite of its enormous length, its bad libretto and the bad working of the "big ship," it was hailed, of course, with a general chorus of newspaper praise. From various specimens we select the following:

On Saturday morning, shortly after one o'clock, the representation of *L' Africaine*, which began, with a punctuality quite military, at a quarter-past seven, was terminated. I hasten to give you the impressions which this grand occasion has produced upon me, believing that it will not be without some interest for the readers of the *Independence*, were it even only as an offering of early fruit. Proceeding to take my place in the orchestra through the Rue Lepelletier, which was magnificently lighted as far as the Boulevards, seeing the façade of the opera outlined under its garlands of gas, and marked from space to space by symbolical stars, beholding the crowds of carriages filled with young women in splendid toilettes, and ornamented with flowers and diamonds—I could not refrain from thinking I was going to some splendid fete. It was a fete, and a great operatic fete. The Emperor and Empress, who took possession of their box a little before the end of the first act, were dressed in deep mourning, and some ladies in the boxes of the first tier were also similarly attired. In general the gentlemen adopted a black dress and a white cravat. The vast space of the opera was filled to the ceiling with a crowd of young ladies, whose spring toilettes, full of splendor and freshness, brought out in the most pleasing manner the sombre groundwork of the scene. A great number of the official world were present, no doubt as a portion of the cortege of the Emperor, who decidedly leaves to-morrow for Algeria, as well as to witness a second time the work of Meyerbeer, of which they had already a foretaste in the general rehearsal, which took place on Sunday evening.

The impressions produced on the first occasion were entirely confirmed by the final trial, which has just taken place. The success was so great and decided that we have to register a new *chef d' œuvre* for its composer. Can the same be said for the author of the poem? I doubt it; he has obtained but a hypothetical success.

We omit the description of the first four acts, of which we gave an account in our last number. The writer proceeds:

The fifth act is composed of two tableaux. The first takes place in the gardens of the Queen, who has invited her rival for the purpose, no doubt, of insulting and wounding her before putting her to death; but by one of those sudden outbreaks of feeling which occur in the Tropics as well as in Europe the African takes pity on her victim, and calls Nelusko to her. She orders him secretly to put De Gama and Inez on board a vessel which is about to sail for Portugal; then knowing that she could not survive the loss of the handsome European to whom she was so devotedly attached, she proceeds to the headland where the machineel tree, whose shadow is death, rises in its funeral majesty. At the foot of the tree, which covers with its thick foliage the greatest portion of the large scene of the opera, the sacrifice which forms the poetic subject of the second tableau takes place. The scene is a marvel of color and effect. Here it is that Selika, having before her eyes the vast ocean on which appeared in the distance the vessel which was to bear De Gama and Inez, inspires with a sombre pleasure the fatal perfume of the fruit with red leaves, which leads gradually from delirium to death. Nelusko, alone the witness of her agony, remains bent beside his queen, whom he has so much loved, and who, if she is not to be his, will not at least belong to anybody else. This is the substance of the libretto. There are certainly others more interesting, more dramatic, and even more ably conceived; but Meyerbeer, who understood the subject and who could exercise a selection from a certain number of poems, gave the preference to the present one, and the effect of the first representation shows that he was not quite wrong. There is in *L'Africaine* what we rarely find in this kind of theatrical productions, the difficulties of which are greater than are generally supposed, musical situations happily conceived and combined, and in default of a very marked opposition in the sentiments of the persons, all of them lovers in their fashion, a certain variety of types which has supplied to the composer the subject of many a sublime passage and more than one inspiration, which will become immortal like the name of Meyerbeer himself.

Without doubt the general effect of the score is not less severe than grand. In the three first acts especially, it is the lyrical *melopœia* after the fashion of Gluck, which prevails, and we feel that this majestic Janus—bifrons of music, one of whose faces was constantly towards Germany, his country, whilst the other was turned towards Italy, and perhaps a little towards France, wished, as far as possible to fix his eyes on the side of the Rhine, but from the beginning of the fourth act the melody flows in full flood, and even in the preceding acts, where it is absent from the singing, we discover it in the marvellous arrangement of the orchestra. I shall confine myself at present to pointing out the portions which have produced the strongest and most profound effect. In the first act the chorus for basses of the grand inquisition, and the bishops, "You whom the world reveres," which was encored. In the second act, the slumber song, by Mlle. Saxe (Selika), "On my knees, child of the sun!" In the third act, all the choruses, so varied in rhythm, of the introduction, which is a masterpiece of instrumental and choral melody, as also a magnificent phrase recited by Faure (Nelusko) with incomparable power: "To the north, turn to the north; or if not, death." In the fourth act we may mention almost all the pieces, but that which raised a transport of enthusiasm was a duet, full of tenderness and sweetness, between Naudin and Mlle. Saxe. Never did Meyerbeer display more of the inspiration of love. One might almost say that the notes fall like the tears of a virgin into the cup of a lotus. In the fifth act the entire theatre burst forth into wild applause when the orchestra executed the symphonic prelude in the time of a funeral march, which precedes the arrival of Selika under the manchineel tree. In this there are 16 bars, executed in unison by altos, violas, and violins, on the fourth string, the fascinating melody of which is inexpressible. Although the hour was far advanced, there was a desire to hear this prelude several times, the audience could not do without it, and when, according to usual custom, the pit loudly demanded the name of the author, and the curtain was raised for a kind of apotheosis, in which all the *artistes* were grouped around the bust of the illustrious author, the eyes of many were filled with tears, whilst the orchestra repeated once more the splendid phrase. It was like the song of the dying swan. As to the performance, Naudin, Faure and Saxe, whom the composer had himself pointed out before his death as the interpreters of his work, were deserving of the highest praise. Perhaps Mlle. Saxe deserves the highest place of all. Her voice was splendid. Naudin is not exactly modelled like a hero, and in the recitacitative the Italian accent was too prominent; but he sang the duet in the fourth act in the most charming manner. Faure, in his Malgachian dress, was magnificent, and his voice was more sonorous and powerful than ever. The *divertissement* in the fourth act is at once full of sweetness and richness; and the only pity is that it is so short. The scenery, especially that of the manchineel tree, was painted by the hand of a master; but the three-decker, of which so much has been said, had not much success, and shared the same fate as the libretto.

Here is what the London *Orchestra* gets from its correspondent about *"L'Africaine"*:

It would be unjust to say that it is a failure, and untrue to announce a great success. I think the expression *"succès d'estime"* the most suited to the occasion. The opinions on the music are various, and strongly opposed; some declaring it superior to that of *"Les Huguenots,"* whilst others say that there is not a single good passage in all the work. But all agree as to the deadly qualities of the piece; which are as fatal in their effects as the emanations of the upas tree of the *dénouement*. Who cares about *Vasco di Gama*, who as I learn from Mr. Richard Mangnall's popular work was a Portuguese "navigator?" What interest can we take in *Nelusko*, that *Iago* in chocolate, who not only perjures himself to save his rival's life, but afterwards, actually conveys him to a place of safety? The fourth act, which passes in Madagascar, leads us to imagine that the *Malgaches* belong to the Indian religion, and gives the high priest (M. Obin) an opportunity of singing an invocation to Brama, Siva, and Vishnou, of a character so *asommant*, that had those dieties listened to it, I don't know to what terrible vengeance they might have resorted.

With regard to the music: *Inès'* solo; the finale of the first act, with the famous phrase, in E flat, for the bassi *"Dieu que le monde révère;"* Faure's air, *"Fille des Rois,"* in Act I.; the double chorus *O grand St. Dominique*, and the unaccompanied phrase for baritone *"Hola matelots! le temps change, tournez au nord,"* in Act III.; the splendid duet in the fourth Act, and the orchestral phrase in the fifth and last, all of which I have already mentioned (seven pieces in all) are those which attracted the greatest attention, and produced the greatest effect. But is this enough to make you sit quietly in your *fauteuil* from half-past seven until one in the morning? I fear not; and feel convinced that had the great *maestro* been still alive, we would have had a very different *"Africaine,"* to that edited by Fétis.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Johnnie Gray. Ballad. *F. Mori.* 30
A fine ballad in the best "real ballad" style.

Under the cliff by the sea. Song. *J. L. Hatton.* 30
A lover's romance. His lady is seated below the cliff, absently watching the waves and the ships that go sailing by, while he is wishfully regarding her in the distance. Pretty.

The morning walk. Terzett and chorus for female voices. *Concone.* 40
This is an excellent trio, melodious and rich, and not extra difficult. It belongs to the set called "Les Harmoniennes."

Little Tad. Ballad, *J. W. Turner.* 30
Thaddeus Lincoln, whose pet name is "Tad," must hereafter occupy a place in history, as being a favorite associate of his father in the last months of his life. This is an affectionate little song, and will be welcomed, especially by those acquainted with the family.

All is well at home. Ballad. *Lesta Vese.* 30
An answer to "Is all well at home," and is quite home-like, and a comforting song to send to the absentees.

For him, for me, my father. (Per esso, Oh padre mio). *"La Juive."* 30
One of the pathetic songs sung by Esther, the supposed Jewess. Full of deep feeling.

The flag is at half mast. Quartet. *W. Willing.* 40
Has German words as well as English, and contains a fine old choral and other good music.

The death knell is tolling. Quartet. *J. F. Fargo.* 30
Words well put together by Judge Cony, and appropriate music. The subject, of course, is our national loss.

The Sour apple tree. Ballad. *J. W. Turner.* 30
Those who buy this piece, get a comical picture of Jeff Davis, with the sour apple tree, and a good song thrown in, and all for three dimes. Cheap enough.

Instrumental.

The dawning of peace. March. *J. W. Turner.* 30
Mr. Turner has been very successful in this composition, which, without being difficult, has a good deal of character, and is decidedly pretty.

Polonaise No. 1, C sharp minor. *Chopin.* 50
Worthy of careful study.

Lincoln's national funeral march. *E. Everest.* 35
Quite a number of these marches have been issued, but they differ in style, and those who have tried another, will do well to look over this also.

Nearer my God, to thee. Transcription. *Richards.* 40
A sacred piece sounds better in a transcription than in variations, and this solemn and beautiful hymn is well worthy of translation into music.

Stradella. Piano and Violin. Operatic Potpourri. *Eichberg.* 50
Still another of these welcome pieces; buy it while it's new.

Polonaise, Op. 26, No. 2, E flat minor. *Chopin.* 75
It is superfluous to praise Chopin. You that *can*, play his music, and do not doubt its enjoyable-ness.

Home, varied for 4 hands. *Grobe.* 50
Good, of course, and suited to the progress of learners.

Books.

Chopin's Mazurkas and Waltzes. With portrait. $5.00
These compositions advance in favor, year by year as they become better known.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW VOCAL MUSIC—"A GLOOM IS CAST O'ER ALL THE LAND ;" song and chorus to the memory of Abraham Lincoln, by Henry Schroder. "Famous Oil Firms," a serio-comic ballad, words by E. Pluribus Oilum, music by Petroliana. "We are Marching on to Victory ;" song, with chorus, by Carl Hermann. "Richmond is Ours;" song and chorus ; and "Oh, send me one Flower from his Grave;" song, with chorus, by Mrs. E. A Parkhurst. Instrumental—"Funeral March" to the memory of Abraham Lincoln, the Martyr President, by Mrs. E. A. Parkhurst.

The Home Journal says : "This is a fine composition well worthy the reputation of its writer." Price 30 cents; with vignette of the President. 50 cents. "General Sherman's Grand Triumphal March," by G. U. Norman. Price 30 cents; with vignette of the General, 50 cents. Mailed free, Published by HORACE WATERS, No. 481 Broadway, New York. For sale by OLIVER DITSON & CO., 277 Washington Street, Boston. 629-30

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY LUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O ! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them !]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!"

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing, an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on strictly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00 For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS !

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

LOUIS KOHLER'S
PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
" 128.	New School in Velocity. Book 1.	1.75
" "	New School in Velocity. Book 2.	1.75
" 112.	Special Studies. Book 1.	1.50
" "	Special Studies, Book 2.	1.50

Published by **Oliver Ditson & Co.,** 277 Washington Street

HAVE YOU SEEN

The New Juvenile Music Book, by the Author of "The Golden Wreath,"

MERRY CHIMES.

Specimen pages sent free. Price of the New Book, 50 cts., $5 00 a dozen. **Oliver Ditson & Co.,** Publishers, 277 Washington St., Boston.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts. **Czerny's Letters to a Young Lady** 60 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid. by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE DIADEM.—A NEW SUNDAY SCHOOL MUSIC BOOK, containing 128 Pages of Hymns and Tunes is now ready. This work is of a higher order than any Sunday-school book yet published. It has none of those objectionable negro melodies and inappropriate hymns that are found in some of the Sunday school books now in use. It is edited by S. J. VAIL, one of our most popular composers of music. Price, paper covers, 30 cents, $3 per dozen ; board covers, 35 cents, $3 60 per dozen, mailed at the retail price. Sample copies presented to Superintendents of Sunday-Schools. Just issued by HORACE WATERS, No. 481 Broadway, New York, author and publisher of S. S. Bell, Nos. 1 and 2, Choral Harp, etc., etc. 629-30

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA.	Chorus of Druids (Dell' Aura), Men's Voices,	25
"	Norma Cometh (Vieni Norma),	25
"	War Chorus (Guerra ! Guerra !),	25
SONNAMBULA.	Phantom Chorus (A fosco cielo),	30
"	Not in thought (D'un pensiero).	30
"	With the sunsheltering Canopy (Qui la Selva),	25
LUCREZIA.	Listen, Music inviteth (Senza, la danzi).	25
"	Madam I am Orsini (Maffio, Orsini),	25
"	Chorus of Sbirri, Men's Voices,	25
TRAVIATA.	Drinking Chorus (Libiamo),	25
"	Gipsy Chorus (Noi siamo Zingarelle),	25
"	Matador Chorus (Di Madride) Men's voices,	25
"	Bacchanalian Chorus (Largo al quadrupede),	25
ERNANI.	All welcome the Bowl (Evviva !) Men's voices,	25
"	Exultation (Exultiamo),	25
"	O Charlemagne (O sommo Carlo),	30
MARTHA.	Why those gloomy clouds (Tu piu vaga). Female voices,	25
"	Market Chorus (Accorrete, giovinette!),	25
"	Nancy see them eye us (Nancy, guarda), Quartet,	25
"	This is your future dwelling (Siam giunte), Quartet,	25
"	Spinning Quartet,	25
"	Huntresses' Chorus, Female voices,	25
TROVATORE.	Anvil Chorus (Vedi ! le fosche notturne),	25
"	Now let the trumpet (Squilli echeggi) Men's voices,	25
"	Miserere,	30
LUCIA.	Search ye well (Percorrete le spiagge), Men's voices,	25
"	Bridal Chorus (Per te immenso giubilo),	25
"	Instant Vengeance (Chi mi frena), Sestettino,	25
"	Ah, happy day (D' immenso giubilo),	25
"	This unhappy, fatal marriage (Fur le nozze),	25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washingtou Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

OP. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day..... 75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August. 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet).
Pilgrim Chorus.
Pony Kate.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2.
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boys.
Song of the Flowers.
Song of the Robins.
Summer Days.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Flower Girl.
The gathering home.
The Generale.
The Frost.
The jolly old Pedagogue.
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS.

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cherish faith in one another.
Come and sing with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father near us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss.
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful.
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National praise.
Now our festive joys are ending.
Now the shades of night are gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshly.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application:

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult.

consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. **By Oliver Ditson & Co.,** 277 Washington Street.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL,** Secretary Milwaukee Musical Society. 628

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske, 30 cts. **UP WITH THE FLAG OF THE STARS AND THE STRIPES.** T. H. Howe, 30. **WHEN YOU AND I WERE SOLDIER BOYS.** James G. Clark. 30. **THE SOLDIER LAY ON THE TENTED FIELD.** (Soldier's Dream). H. S. Thompson, 30. **THE STRIPES AND THE STARS.** Hutchinson Family. 30. **UNION AND LIBERTY FOREVER.** W. O. Perkins. 30. **MOTHER, WHEN THE WAR IS OVER.** J. W. Turner, 30. **ON GUARD TO-NIGHT.** W. O. Fiske. 30. **BEAR THIS GENTLY TO MY MOTHER.** J. W. Turner, 30. **BABY SLEEP, SHADOWS CREEP.** (Cradle Song of the Soldier's Wife). T. T. Barker. 30. **MY HEART IS WITH THE NORTH.** J. W. Turner, 30. **THE SOLDIER TO HIS MOTHER.** B. Covert. 30. **THE UNION SOLDIER'S BATTLE SONG.** R. Culver. 30. **THE SOLDIER'S REQUEST,** or, Let me Die in Peace. J. W. Turner, 30. **THE WAR WILL SOON BE OVER,** and **WHEN THEY COME MARCHING HOME.** Two new Songs by the Author of "Tenting on the Old Camp Ground." each 30. **GOD GRANT OUR SOLDIER'S SAFE RETURN.** G. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas, in one volume. 7.50
Mendelssohn's Songs without Words. 4.00
" " 4 hds. 6.50
Thalberg's L' Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4.00
" " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. **OLIVER DITSON & CO.,** Publishers, 277 Washington Street.

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30
"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."
"Little Tad." *Turner.* 30
As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."
Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30
In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Haase.* 30
Requiem March. *W. O. Fiske.* 40
Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30
The above sent post-paid, to any address on receipt of the price. **Oliver Ditson &Co.,** 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 631. BOSTON, SATURDAY, JUNE 10, 1865. VOL. XXV. No. 6.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—A Salesman of Pianos, well acquainted with, and capable of displaying the instrument. A knowledge of Tuning also desirable. To a thoroughly competent person a liberal salary will be paid. Address A., care Oliver Ditson & Co. 631

Boston Music Hall Association.

The Stockholders of said Corporation are hereby notified that the Annual Meeting will be held at the Music Hall, on Wednesday, the 14th day of June, current, at Nine o'clock in the forenoon. SAM'L BATCHELDER, Jr., CLERK.
Boston, June 7. 1865. 631—1t

PERSONS INTERESTED in Good Music for the Young Folks at School and at Home will not fail to read an advertisement on the last page of this paper.

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 626

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

Two New Editions
OF
PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

Just Published.
THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable, as will be seen by the following list of contents:

As it fell upon a day.....Earl of Mornington
Awake, Æolian Lyre.....Danby
Come, fairest Nymph.....Earl of Mornington
Crabbed Age and Youth.....Stephens
Daughter of Error.....Bishop
Fairest Daughter of the Year.....Danby
Far away the Camp Fires burn.....''Il Giuramento''
Foresters, (The).....Bohemian Glee
Great Apollo strikes the Lyre.....S. Webbe
Hark, Apollo strikes the Lyre.....Bishop
Hark, each Spartan Hound.....Bishop
Hark, the Lark.....Dr. Cooke
Here in cool grot.....Earl of Mornington
Highlands, (The).....''La Dame Blanche''
Night's shade no longer.....''Moses in Egypt''
Now tramp o'er Moss and Fell.....Bishop
Old May Morning.....Novello
Once upon my cheek.....Callcott
Raid, (The).....Bishop
See the Chariot at hand.....Horseley
Soldier's Chorus.....''Faust''
Tramp Chorus.....Bishop
Victoria, Victoria.....''Fra Diavalo''
What phrase sad and soft.....Bishop
When wearied wretches sink to sleep.....Bishop
With Hawk and Hound.....Bishop
Youthful pleasure is a treasure.....Bohemian

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND CHOICE SHEET MUSIC.

The Golden Ring. Scotch Ballad. 30
"O, Jamie, where's the golden ring,
And where's the necklace rare,
And where's the pretty velvet string
To tie my raven hair."

I hear the Wee Bird Singing. 30
Both of the above songs are by *Geo. Linley*. Arr. by *Thos. Ryan*, sung at the concerts of the Mendelssohn Quintette Club, and great favorites.

Where the Willow Weepeth. *L. H. Gurney.* 30

Move my arm-chair, dearest mother. *Wilmarth.* 30
"Move my arm-chair, dearest mother,
In the sunshine bright and strong,
For the world is fading, mother,
I shall not be with you long.

My Sister dear, remember me. Edward Everett's Song. Set to music by *Lesta Vese.* 30

Radieuse. Grand Valse de Concert à 4 Mains par *Seven Octaves.* 1.50

Orfa. Grand Polka pour le Piano, par *Seven Ortaves.* 60

O Whisper what thou feelest. Fantasie de Salon. par *E. Hoffman.* 75

The Partridge Polka Characterisque, by *Koppitz.* 40

The above sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

THE SOUR APPLE TREE.

OR, JEFF DAVIS' LAST DITCH. A Ballad with Piano Accompaniment. by J. W. Turner. The most popular song out—sung everywhere. The title page represents the sour apple tree in good bearing condition, with the fugitive hero clad in female attire dashing along under the suggestive noose, his gold in one hand, and in the other the dagger, which is the emblem of the assassin. Price 30 cts.

Sold by all Music Dealers Sent post-paid by Oliver Ditson & Co., Publishers. 277 Washington St., Boston.

New Music for June.

VOCAL.

God bless the old Sixth corps. Song and Chorus. *T. R. Ryder.* 30
Mary, Cambria's fairest daughter. Ballad. *W. A. Powell.* 30
When the grey moon is peeping. Ballad. *R. Guylott.* 30
I'll build me a bower. Ballad.....*G. Linley.* 30
Matrimony. Comic Duett.. ..*C. W. Glover.* 40
Beauties of "La Juive," by *Halevy.*
If laws severe. (Sepel nigor)..... .. 30
He comes to me. (E vienne a me)..... 40
For him, for me. (Per esso, O padre mio.).. 30
Morn, noon, night. Song.....*C. J. Hopkins.* 50
Mer-may-ed. Comic Song..... 30
Summer rain. Ballad.....*Miss M. B. Stuart.* 30
Under the cliff by the sea. Song..*J. L. Hatton.* 30
Johnnie Gray. Ballad..... ..*F. Mori.* 30
The morning walk. Terzett. Female voices. *Concone.* 40
Little Tad. Ballad.....*J. W. Turner.* 30
All is well at Home. Ballad.....*J. W. Turner.* 30
Soon this weary war will be over. Song and Chorus.....*H. Fontrill.* 25
Sherman the brave. Song and Chorus. *J. E. Haynes.* 30
Joy was where my mother was.....*W. O.Fiske.* 30
The death knell is tolling. Quartet...*J.F. Fargo.* 30
That's what the niggers then will do. Answer to "Young Eph's Lament."....*C. H. Barton.* 30

INSTRUMENTAL.

In memoriam of Abraham Lincoln..*Dr.F.Haase.* 30
A starry night. Serenade..... ....*S. Smith.* 60
Fragment of Andante of Beethoven's 1st Symphony, for Organ..... .....*Batiste.* 75
Le Ruisseau. Valse etude...*H. A. Wollenhaupt.* 50
Wedding march. Piano and violin ...*Eichberg.* 60
Golden bells. Caprice de concert....*S. Smith.* 75
Morning dew. (La rosee du matin. Morceau brilliante).....*S. Smith.* 75
Fantasie brilliante. Don Pasquale. Op. 53. *H. Rosellen.* 1.00
Savoyard melody, from "Mireille" by Gounod. *B. Richards.* 40
Diana. Polka mazourka ....*A. Talexy.* 30
La grande. Polka redowa.....*M. P. Graves.* 30
Cuyler polka.....*G. W. Becket.* 30
La croix emerande. Valse.....*J. Blumenthal.* 60

Books.

FIFTY PIECES FOR THE ORGAN, consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c., by Edward Batiste, Organist of St. Eustache, Paris... ....Cloth. $4 00
Boards, 3 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.
COMPRISING
RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.
Being, as a whole, the
Best Collection of War Songs Published
For Soldiers and their Friends at Home.
The Publishers issue
AN IMMENSE EDITION TO MEET A DEMAND
Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing
Is RICHARDSON'S NEW METHOD.
The Best Book for Young Pupils of Piano Music
Is RICHARDSON'S NEW METHOD.
The Book by which to Learn Easily and Thoroughly
Is RICHARDSON'S NEW METHOD.
The Book that makes Piano Studies Attractive
Is RICHARDSON'S NEW METHOD.
The Best Book of Exercises for Piano Practice
Is RICHARDSON'S NEW METHOD.
The Book that is given to Pupils by Teachers
Is RICHARDSON'S NEW METHOD.
The Book that contains No Dry and Tedious Lessons
Is RICHARDSON'S NEW METHOD.
The Book that Interests both Young and Old
Is RICHARDSON'S NEW METHOD.
The Book of which 10,000 are sold annually
Is RICHARDSON'S NEW METHOD.
Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED
SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts.
Comic Songs. 50 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence.....No. 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English snd Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
28 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

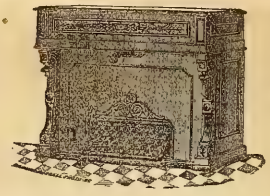
HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 631. BOSTON, SATURDAY, JUNE 10, 1865. VOL. XXV. No. 6.

Handel's "Israel in Egypt."

(Concluded from p. 34).

In a tolerable performance, such as we are supposing ourselves and our readers to have just been hearing, even the least technically musical of us were plainly much impressed by the wholesome strength and grandeur of this first part of "Israel in Egypt." Some, perhaps, thought such a perpetually crescendo series of great choruses monotonous and stunning; the strain upon the mind and nerves was too seldom relieved by the gentler melody of song, quartet, or instrumental symphony. No one, however, can charge these choruses with lack of variety; they are an ever shifting, wonderfully contrasted, wonderfully harmonious range of mountain scenery. It was the fault of the performers, perhaps, if we did not so feel them. Their boldness would have been at once relieved and heightened by more decided contrasts of loud and soft, on the part of choir and orchestra. It is very natural for such music,—being in the fugue form, which is flame-like, wave-like—to work itself up into a very storm of harmony; but even storms have partial lulls, and there is no musical effect so soothing, satisfying, and sublime as the pianissimo of a vast multitude of voices.

But now for the Second Part. For, see, the singers have resumed their places, the players have re-tuned their instruments, and the conductor's baton is already raised. We may be sure that there are even greater things in store, for Handel grows as he goes on; his energy is never too much spent; in doing so much for us, he has been opening deeper springs of inspiration in himself; we shall witness with what new force and fulness they gush forth. The subject-matter of the Second Part is the sublime Song of Miriam, contained in the fifteenth chapter of Exodus. To bring out and illustrate the full sentiment of this, by all the resources of his art and genius, seems to have been Handel's aim.

And now hear what a prelude! a sort of universal prelude; as if filled with the magnitude of the theme, and conscious that this heavenly passion of divine praise, which now craves expression, contained all the primal, unperverted passions of the human soul. The orchestra begins, and in so many bars tries, hurriedly but boldly, all the harmonies of one key after another, to the number of seven—a whole octave of distinct scales. Of course the starting-point is the centre of the whole musical system, the natural accord of C; with a quick, spasmodic grasp, Handel's strong hand (as it were) sweeps through the several positions of this chord; in the next bar, he tries those of the chord of A; in the next, of D, and so on, traversing the circle of varieties and returning into the noonday fulness and repose of unity in C. It is like feeling every chord successively of the great harp of humanity, to satisfy himself that each is sound and true, and ready in its turn to yield response worthy of the great occasion. Then with the instruments the voices with their full strength and volume burst forth: "Moses and the children of Israel sang this song unto the Lord," traversing essentially the same circle of harmonies from the same point of departure. Upon this noble prelude follows the stupendous fugued double chorus: "I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath he thrown into the sea." But as this chorus is repeated at the close of the oratorio, we suspend till then our remarks upon it.

In No. 19, we have for once the relief of a sweet soprano duet; for now the miraculous display is over, and sentiment may follow its own law, sometimes absorbed with all hearts into the great choral act of praise, and sometimes "musing at its own sweet will" in individual melody. "The Lord is my strength and my song: He is become my salvation:" is the text, on which one voice commences musingly a minor strain, climbing through several short, liquid, rhythmical divisions, but soon, by a regular cadence on the key-note, relapses into silence. Meanwhile the other voice has commenced a little later, and is finishing the same melodic fragment. Again they start, one after the other, as before, with the same little rhythmic motive, and this time carry it several stages higher; and before the second voice can finish its imitation, the first with three bright notes upon that highest height, plunges down into a bolder strain, full of exulting roulades; and before the end, the voices riot in triplets, and in still finer and more curious divisions, with birdlike ingenuity warbling through all forms of melodic fioriture. The form is quaint, antique, full of the Handelian mannerism, and not much to the taste of this day; yet it has an intrinsic beauty that will live.

Nos. 20–22 are 1. another short introductory double-chorus sentence: "He is my God;" 2. the chorus in old ecclesiastical style: "And I will exalt Him," in which two fugue subjects are regularly worked up; and 3. the famous bass duet, known in concert-rooms: "The Lord is a man of war." This last is in the bold, declamatory, as well as elaborately ornate style, which Handel can employ with great effect, given the singer great enough to enter into the spirit of it, in spite of its not being modern. True Handelian singers and players, who get at the life of its peculiarity, are rare in this day; and his turns and phrases seem a dull and antiquated mannerism, when not taken up with nerve and *con amore*. These songs, therefore, in the hands of such solo-singers as can be made available in ordinary performances, seldom amount to more than accurate, but feeble and inanimate readings, to save the completeness of the oratorio. Handel has indulged in some exuberance of accompaniment in this duet, contrasting the pastoral oboes and bassoons with the string instruments.

"The depths have covered them," (No. 23) is a chorus, beginning in the cheerful key of F, but modulating into colder harmony at the thought: "they sank," till at the close the basses heavily drop through the intervals of the chord of A minor down to the E below the lines upon the words; "to the bottom, like a stone." This very brief chorus is followed by one more elaborate: "Thy right hand, O Lord, is become glorious in power"(No. 24), whose last clause: "hath dashed in pieces the enemy," introduces a striking theme, answered and imitated with great skill in the several parts. Double choruses still continue to rise, like mountain beyond mountain, in unabated majesty and novelty of form. The choral sentence: "And in the greatness of thine excellency, thou hast overthrown them that rose up against thee," seems to convey the idea of a power transcending all our limited ideas of natural order, by the daring use of discords and their triumphant resolution. Of No. 26: "Thou sentest forth thy wrath, which consumed them as stubble," we need but name the subject, which Handel has of course wrought out at length in the fugue form, the correspondence whereof with the spiral movement of consuming flame is perfect. Indeed, to convey an idea of the fugue to those not musically initiated, we have often been obliged to liken it to flame.

No. 27: "And with the blast of thy nostrils," is a single chorus, wonderful in structure and expression. Miracle itself could not more hold one breathless, than that monotone passage of the basses in octaves, telling how "the floods stood upright as an heap, and the depths were congealed in the heart of the sea." The separate clauses of the verse form four distinct and characteristic musical subjects, which continually cross and interweave.

Passing over two elaborate songs: (No 28) "The enemy said, I will pursue," and (No. 24) "Thou didst blow with the wind," in which the words "pursue" and "blow" furnish a key respectively to the musical treatment; passing, also, the double chorus, "The earth swallowed them," and the duet, "Thou in thy mercy hast led forth thy people," (30–32), we come to one of the most sublimely descriptive choruses (No. 33), "The people shall hear and be afraid." The agitated movement of the accompaniment, modulating wildly from E minor, gives the shuddering image of fear, which is kept up in the breathless, fragmentary utterance of the voices. "The inhabitants of Canaan," is pronounced firmly by all the voices; but, "shall melt away," is given in little vanishing fragments of melody by one voice-part at a time. These are long kept up, and imitated from voice to voice. "By the greatness of thy arm," is given in long notes of solid harmony; "they shall be as still as a stone," sing the basses in heavy unison, suddenly dropping down an octave; and as they lie there motionless and cold, the "passing over of the Lord's people," group after group, begins, in little travelling phrases of melody, or short scale passages, now in the major and now in the minor, ascending all the time in some two or more of the voice-parts.

This is followed by a delicious, serene melody for a mezzo-soprano or contralto voice, in the warm, spring-like, happy key of E: "Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the sanctuary, O Lord, which thy hands have established." It breathes the grateful repose of a sweet and pious home feeling.

We have now reached the sublime close of the whole. Handel's strength has been steadily growing towards this climax. It consists of several numbers. First the sentence of plain and majestic double chorus: THE LORD SHALL REIGN FOR EVER AND EVER. The words are first given in unison by altos and tenors, accompanied by the stately, ponderous tread of a figural bass; then they are answered, in a full blaze of vocal harmony and instrumentation, twice. This is, as it should be, in the key of C. Then a brief recitative (No. 36): "For the horse of Pharaoh went in with his chariots, ... but the children of Israel went on dry land, &c.:" and then, again, the choral burthen of: THE LORD SHALL REIGN, which represents the highest moment of a universal act of worship, all thoughts, all feelings absorbed in the thought of the Eternal. Then another sentence of recitative (38), telling how "Miriam, the prophetess, took a timbrel in her hand, and all the women went out after her with timbrels and with dances; and Miriam answered them."

Finally, as if to raise expectation to the highest pitch, a single high soprano voice, with clear, silvery, clarion tones, delivers the first line of the great double chorus, "Sing ye to the Lord, for he hath triumphed gloriously!" reaching the highest note, which it prolongs, bright and firm and clear, on the first syllable of "gloriously." And again bursts out in full chorus: THE LORD SHALL REIGN FOR EVER AND EVER. The clarion voice of Miriam continues: "The horse and his rider hath He thrown into the sea," with a triumphant trill upon the note above the key note, which terminates the strain; and still again the choral outburst of: THE LORD SHALL REIGN! after which the altos give out the fugue-subject, "For

he hath triumph-ed gloriously;" its long, rolling cadence upon "gloriously" is thenceforth heard echoing about from one quarter to another of the vocal heavens, throughout the whole chorus; and, mingled with it, you hear short, spasmodic fragments:—"the horse," "and his rider," "hath he thrown," &c.; also, "a sober, *chanting* kind of countersubject" (as Dr. Burney calls it) on the words, "I will sing unto the Lord,"swells and subsides continually amid the roar and tempest of triumphal harmony. Once this gently swelling, joyfully solemn chant becomes the leading theme, and draws responses from all parts of the choir,—a pure heaven of serenest rapture, just before all the subjects are again brought together for a full and final close in the perfect accord of C. This is essentially a repetition of the opening chorus of the Second Part, and is by many esteemed Handel's greatest chorus. "The effects of this composition," says Dr. Burney, "are at once pleasing, grand, and sublime. Voices and instruments here have their full effect; and such is the excellence of this production, that, if Handel had composed no other piece, this alone would have rendered his name immortal among true lovers and judges of harmony."

As a whole, "Israel in Egypt" is one of giant Handel's mightiest works. We shall not say, in every sense, *the* mightiest. For colossal proportions, laid out as it is upon an immense scale; for bold conceptions, even exceeding the boldest of Michael Angelo in another art; for most triumphant execution; for power to keep the mind of the hearer strained up to its fullest comprehension of the sublime throughout so long a journey; for musical learning and invention, and strong application of creative will, this oratorio is perhaps unrivalled by any other work of music, or of any other art that will admit comparison.

But we cannot agree for a moment with those who call it greater than "The Messiah." The books of Moses are sublime; but who will say that Isaiah and the Gospels are not greater? "The Messiah" is as much a greater oratorio, as its theme is greater. It is the difference between Judaic and Christian; between the old dispensation of Power, and the new dispensation of Love; between the Old Bible love of Justice, and the New Testament justice of Love. The sublimity of "Israel in Egypt" is more material; that of "The Messiah" is more spiritual. One brings mighty miracles, as it were, palpably before us; the other utters the prophetic aspirations of the soul of all Humanity, and their fulfilment in Humanity's Messiah. This last, then, was the true predestined theme for Handel, for the culminating effort of his genius, up to which all his other oratorios, as well as his forty operas, and all before that, had been so deeply and broadly educating him. Necessarily, therefore, besides "Hallelujah" choruses, that theme required deep songs of love and grief and faith. "The "Messiah" has more variety, and, as a work of Art, as well as sentiment, more unity. It is a wonderful, organic whole, vitally connected everywhere. "Israel in Egypt" is grand in detail; a succession of astounding pictures or events, wonderful, because the strength of the composer flags not to the end, but seems ready to begin again and build as many more such choruses as you will find him texts. In "Israel in Egypt," Handel is a mighty miracle-worker, a colossal strong man; in the "Messiah," he is the loving, deep interpreter of the best instincts and aspirations of the human soul,—a prophet of Humanity made one with Man, with Nature, and with God.

Correction. In the earlier part of the above article (first page of the last number) is a misprint: "Our bland Italian (it should be *Indian*) summer."

Dr. Upham's Address.

AT THE INAUGURATION OF THE MUSICAL FESTIVAL, MAY 23, 1865.

At the conclusion of the Overture, the President of the Society, Dr. J. Baxter Upham, addressed the audience as follows:—

I need not say to you, ladies and gentlemen, with how great reluctance I have consented—at the request of the government of the Society over which I have the honor to preside—to interrupt, even for a few moments, these sublime utterances from "Music's golden tongue," by any dull and feeble words of my own. It has been thought proper, however, that this occasion should not be allowed to pass by without some brief allusion to the principal incidents and events which have marked the progress of the Society during these fifty years of its existence; the circumstances under which it was formed; and the objects it has aimed to accomplish. How unfitted I am for the duty thus imposed upon me no one is more conscious than myself. With the promise to be brief, I must begin by soliciting your kind indulgence; and I will take to myself, at least, this consolation, that the effect upon your ears, of a patient listening to such dry details as I may have to offer, will be like that of the prolonged dissonance which precedes the resolution of a chord, to make more appreciable the glorious harmonies that are to follow.

If we go back for a moment to the earliest agencies, of which we have any knowledge, having a bearing directly upon the formation of the Handel and Haydn Society, we must refer to the existence of a similar association, founded more than seven years previously, with objects and purposes kindred to our own—an association whose very name is, I doubt not, unknown to the majority even of this intelligent assembly; and whose long lost records have, only within the last year, been exhumed from oblivion and presented, with thoughtful consideration, by one of the descendants of the original Founder of the Institution, to the Library of this Society. These records I now hold in my hand, in the shape of this respectable volume, dressed in a new and attractive garb—the title-page to which, but recently affixed by the donor, runs as follows:—

Constitution and Minutes of the Massachusetts Musical Society. Founded by Charles Nolen, Esq., and from which sprang the Boston Handel and Haydn Society. Presented by Henry F. Nolen. Philadelphia, Dec. 25, 1864.

A most interesting and valuable acquisition, truly, to be counted henceforth among the treasured relics of our archives. It may not be amiss to make a single extract or two from these minutes, in vindication of the claims thus set up for the association, as being the parent of the present large and prosperous society, whose fiftieth anniversary we hail with appropriate ceremonies to-day. From these original records, then, it appears that in the spring of 1807 fifteen persons met together "for the purpose of forming themselves into a society for improving the mode of performing sacred music"—each, at the same time, subscribing a sum towards "the purchase of six volumes of sacred music, as the foundation for a musical library." A constitution and bye-laws were adopted, and the society was organized by the choice of a president, vice-president, secretary, treasurer and librarian, and a "selecting committee of three." This selecting committee, as the record goes on to say, then proposed the following tunes to be performed at the next meeting, viz: St. Ann's, Old Hundred, Blendon, Easter and the 97th Psalm, together with an anthem taken from the old "Worcester Collection of Psalmody." A fortnight later the Society came together again, with augmented numbers, and performed, to their mutual gratification we are willing to believe, the programme marked out at the previous meeting. But at a subsequent gathering, the Government of the Society had evidently become aware that a too long and varied programme had been attempted on the previous occasion; for I find the number of tunes recommended to be performed on the next evening reduced to two, viz: the Anthem, "O Praise the Lord with one consent," by Handel, and Pleyel's Hymn.

From this time forth the Society continued to hold its meetings monthly, with considerable regularity during the greater part of the year, adding to their numbers from time to time by ballot such persons as, in the estimation of a committee appointed for the purpose, were competent to take a creditable part in its performances. So far as appears from the minutes at hand, the largest number upon the rolls of active membership at any one time was twenty-one, and the average attendance at the meetings for practice about sixteen, showing that then, as now, *absenteeism* was an evil justly to be complained of. I infer, too, that a certain indulgence and favoritism was occasionally meted out to the more gifted among the members of this Association, for I find on their records a memorandum to this effect:—

"*Voted*, that Mr. Peter Dolliver be invited to attend our meetings *whenever he thinks proper*—Mr. Coffin be a committee to acquaint him of it."

The extent of book accommodation for the chorus, as also the dimensions of the orchestra, may perhaps be measured from the following vote, recorded upon the same page as the above:—"*Voted*, that six copies of the chorus in Handel's Messiah—"Worthy is the Lamb"—be provided at the expense of the Society, and also one copy for the first violin." This was at the close of the year 1808, the period of the Society's greatest prosperity. A few months later, the fortunes of the Association being evidently upon the wane, I find, under date of March 2, 1809, this entry:—"Agreed to meet at Hovey's Tavern, in Cambridge, on Wednesday evening the 15th of March;" the precise intent and purport of which meeting, however, doth not appear.

The meetings were now held, at longer and still increasing intervals of time, with an average attendance of about thirteen members, till at length, upon the records under date of Thursday the 21st of March, 1810—eleven members being present—may be found this ominous entry:—"*Voted*, that, on the next evening, the Library be sold to the highest bidder for the purpose of paying the debts of the Society." And at a meeting held by adjournment, at Vila's Hall, in Boston, on the 5th day of July, 1810, "it was voted unanimously that the Society be disbanded." Signed, Charles Nolen, Secretary.

We now pass over a period of about five years from the date last mentioned. In the mean time, the second war with England had been waged—banishing for the while all other themes of interest, and absorbing, in its stern realities, all considerations of the gentler arts and graces which had just begun to adorn our hitherto harsh and ungenial civilization. As an instance of the hankering of the people, in those days, after the noisy accompaniments of instruments, suited to their warlike tastes—the roll of drums, the blare of trumpets and shrieking of the "wry-necked fife,"—on every possible occasion that presented, I will read, with your permission, a line or two from an old advertisement of a Concert, printed in the form of the programmes of the time, which is as follows:—"A Grand Selection from Handel's Sacred Oratorios will be performed at the Stone Chapel, on Thursday evening, Oct. 29, 1812, under the direction of Dr. G. K. Jackson, assisted by the theatrical band, and many respectable Vocal and Instrumental Amateurs of this Town." Among the prominent attractions of which occasion, I find announced the Celebrated Bell Chorus, "Welcome, Mighty King," accompanied by the stately Dr. Jackson on the Carillons, and the "Hallelujah" from the "Messiah" with the accompaniment of trumpets and kettle drums! "Doors to be opened at 1-2 past 4, to commence at 1-2 past 5." Opportunities for the enjoyment of music during the two years and more of the continuance of this struggle were indeed very scarce and of the most meagre description. But no sooner was the news of Peace proclaimed, than the joy of the people burst forth spontaneously in the utterance of Hallelujahs and Anthems of Praise; and a Grand Concert was forthwith got up, by an assemblage, gathered, it is hard to say how or from whence, of nearly 250 vocal and instrumental performers. This took place on the anniversary of the birthday of Washington, 22d February, 1815.

"It can hardly be doubted," said Mr. Winthrop in his eloquent and instructive address, delivered in this hall at the opening of the three days' festival of the Handel and Haydn Society, in 1857, "that the impressive musical services of that peace jubilee gave the immediate impulse to the establishment of this association." On the 24th of March following, a call was issued, in due form, for all who were interested in such matters, to meet at Mr. Graupner's hall in Franklin street, "for the purpose of considering the expediency and practicability of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn and other eminent composers." Among the gentlemen who convened in obedience to this call, five were original members of the former society. At a meeting held for the purpose on the 20th of April in the same place, a Constitution, consisting of a preamble and thirteen articles, was adopted and signed by thirty-one gentlemen. On examination of the rolls, I find, among those who were present at this first meeting, the names of two of our respected fellow citizens who are now living. One is that of Mr. John Dodd, well known to many here present, who was an original member also of the first named sacred music association, and afterwards, and for many years, connected with the Government of this Society, and who, I regret to say, is prevented by infirm health from participating with us in the interesting ceremonies of this eventful week; the other is a name you all know, for it is of one yet active in the performance of his duties on the Board of Trustees, and occasionally in the ranks of the chorus,—who for 50 years, with but two or three exceptions, has been annually elected to some post of honor or of trust in the administration of the Society's affairs,—its first Secretary—for the last 25 years its faithful and devoted Treasurer—and who, in the enjoyment of a hale and vigorous old age, is with us in his accustomed seat

to-day—Mr. Matthew S. Parker. And if we follow with our finger down the starred columns of that first year of the Society's existence, one or two more living representatives might, perhaps, be found.

My associates, we venerate and honor these good and faithful servants, who thus ministered at the formative stages of the Society, and bore the heat and burden of its early struggles, and to whom so much of its present success and prosperity and influence is justly due. No word of mine, I am sure, is needed to remind you of the filial respect and love with which they should always be held in our hearts.

But to resume, for a moment, our narrative: On the first day of May, in the year above named, occurred the first private practising of the newly formed society, from the old Lock Hospital Collection, "in a style," says the Secretary's Records, "very flattering to the hopes of its members." As early as the month of September, the subject of a public exhibition began to be mooted, and the idea gaining in favor as it was considered, the evening of Dec. 25, 1815, being Christmas, was fixed upon as an auspicious event for so important an undertaking. The work of rehearsals was taken immediately and vigorously in hand, and the concert was duly given, in the old Stone Chapel, before an audience of nearly a thousand persons; and such was the excitement of the hearers and enthusiasm of the performers, says an eminent critic of that day, "that there is nothing to compare with it." "The Handel and Haydn Society," he further adds, in eulogistic and somewhat exaggerated phrase, "is now the wonder of the nation!"

But I will not weary you with further details of the Society's operations. Suffice it to say, that, from that time to the present, their public performances have been given with more or less regularity year by year, and every year; that their services have been sought after, and cheerfully rendered on very many occasions of national and municipal interest and importance—before audiences of delighted and sympathizing thousands—with sometimes the aid of the most famous of the world's celebrities, a Braham, a Caradori Allan, a Sontag, a Phillips, a Formes, and others of rising reputation or more recent fame, from abroad or at home; in honor of the visitation of Presidents and Statesmen, or in solemn commemoration of their death; at public jubilees, the celebration of city anniversaries, the opening of the Crystal Palace exhibition in a sister metropolis, the laying of the corner stone of the monument on Bunker Hill, the introduction into our city and our homes of the waters from Cochituate Lake; on the occasion, too, of many of the most beautiful and significant events in the artistic annals of our history; the inauguration of statues, the setting up of kingly instruments of music; at the dedication of this noble hall, and the unveiling of its presiding genius, the bronze Beethoven; and in many other events of civil or political or religious moment—at all of which the Society has borne itself with dignity and with abundant credit.

We have not time, in the further consideration of our subject, to more than hint at the many ways in which, directly and indirectly, the Society has given an impetus and a direction to the cultivation of music as a science and an art, in Boston and in New England; by its numerous compilations and publications of practical musical works; in its collection of a Library of standard oratorios, and other musical compositions of the highest order, numbering, of all kinds, between four and five thousand by catalogue; in the influence of its two thousand and more of active and associate members, who have availed themselves of the privileges and opportunities it has afforded for the study and practice of the best music; as manifested in the existence, in such numbers and goodly proportions, of the earlier and later musical organizations, vocal and orchestral, which have sprung up amongst us, and have done, or are still doing good service, each in its legitimate sphere; in the prevalence of a better taste and higher culture among the church choirs, and in the organ lofts of our good city and the neighboring towns; in the unseen part it has taken in giving that shape and direction to public opinion that made it possible, here first in the cities of the new world, to introduce the study of music as a regular branch of instruction in our schools; in the persistency with which, through years of pecuniary embarrassment and debt, and in times of anxious solicitude and sometimes of doubt and almost desperation, it has held fast to its original aims and principles. These and such as these are the fruits of the long years of labor and of effort on the part of this ancient and respected association; and are, in part, the results—the grand and sublime results—it may justly claim to have accomplished.

Shall we stop here in our estimate of the ends achieved or the possibilities yet to be accomplished? Not so, as I conscientiously believe. The seed time indeed has passed, and the season of the ripening harvest is at hand. More than ever in the future do we look—ought we to look—now, in the unfolding of so vast and sublime a page in our country's history, for the rapid development of whatever can ameliorate and adorn, as well as strengthen the condition of a reunited and powerful people. It is in times of political perturbation, or long continued and desperate wars—history will tell us—that great geniuses, in whatever sphere of warlike or peaceful and artistic pursuits they may incline to act, are being nurtured and made ready for their work.

"The thirty years war in Germany," says Hullah, "was fruitful in the production of a host of thoroughly well-trained masters of the musical art and science of their day and here. "Among such were Kircher, Johann Christopher and Ambrose Bach, and Zachau, the immediate predecessors and teachers of Sebastian Bach and of Handel. The same may be said, to a limited extent, of the effect of the civil wars of the seventeenth century in England. It is likewise a fact—a curious coincidence only it may be—that the last half of each century, from 1550 onwards, has proved invariably most prolific in its gifts of musical greatness and genius to the world—in Italy, in Germany, in Belgium, France, and England; Palestrina, Paesiello, Clementi, Cherubini; Emmanuel Bach, Haydn, Mozart, Pleyel; Orlando Lasso, Lulli, Monsigny, Gretry, Lesueur; Tallis, Humphrey, Webbe Calcott, Battishill, Purcell. The early and vital life of Beethoven belongs by right to the last half of the last century. Handel, too, budging three half centuries in his long and laborious career, can hardly be said to fall out of the category; while Mendelssohn, Schubert and Schumann of our own times, are the brilliant exceptions that only strengthen the rule.

May we not argue from this, that the sacred requirement from us, in the last half of this nineteenth century, is to "go and do likewise?" I will venture the assertion. Certainly the conditions in us have now at length been fulfilled. And are not two centuries and a half of hard prosaic life, compacted in its early experiences by every form of civil, religious, political, social and domestic trial and perturbation, and put to the test by all conceivable hardships of the French and Indian wars, the early and later struggle with England, and, in these recent days, a rebellion, in comparison with which the combined horrors of the civil wars in Germany and Great Britain are but as skirmishes upon the outposts—enough to place us, at length, in the category of the nations, whose mere toil and tasks are ended; and henceforth to permit us to cherish and develope the peaceful, humanizing influences of art in all its varied and delightful forms? Is it too much to believe that here in New England—in the ancient colony of the Massachusetts Bay—in the home of the Protestant Pilgrims, there shall yet arise some future Handel or Haydn, or Sebastian Bach, some youthful Mozart or Mendelssohn, deriving his first knowledge of the art in our public schools, perhaps, or fired with inspiration, it may be, at the revelations of genius, first opened up to his soul while listening to the sublime music it has been the custom of this old Society to endeavor to interpret?

Do you ask, doubtingly, where in this matter-of-fact and prosaic locality are the materials for new and fresh themes, after the giant minds we have contemplated have been gleaning along the track of the ages for fitting thoughts and themes, and gathering and binding them up and giving to them form and expression, in such wealth of abundance and completeness, for centuries? I answer, these elements and materials are those of truth—and are everywhere, and in exhaustless measure. "All that happens in the world of nature or of man," said the most eloquent of New England orators, "every war, every peace, every hour of prosperity, every death, every life, every success and every failure—all change, all permanence,—all things speak truth to the thoughtful spirit—speak to the soul in the full chords of revelation, in the teachings of earth, or air, or sky, or in the still melodies of thought." So to the listening ear and the willing mind, the voice of music is audible always. The world is full of it; the very air is laden with it; it is heard through all the manifestations of nature. It roars in storms; it thunders in the cataract; it murmurs in the "slumberous caverns of the earth;" it hath its abode in wild solitudes and in great forests; the silence of tropical deserts is eloquent with it; the ocean holds it in her hidden depths, and in measured cadences is casting it ceaselessly upon the shore. It is with us, too, in the occupations of our daily life, and is the companion of our common ways. Consciously or unconsciously to us, it is a participant in the strife and tumult of the town, the noise of streets, the rattling of wheels and the tramping of innumerable feet, the jargon and wrangling and discordant clamors of the exchange and mart. All this the soul that is alive with appreciation of truth, knows and feels, and interprets, and in due time will reproduce, clothed with the transfiguration of genius—in the highest forms of musical creation, the symphony, or, that greatest realization of Christian art, the modern oratorio.

These, then, are the thoughts and hopes we are permitted to cherish as we celebrate this, at the same time, most memorable epoch in our musical history, and advent of a new and joyous career of peace and prosperity to our country. But we have no further time for the indulgence of such pleasing speculations; let us turn for a moment to the consideration of the programme marked out for this occasion. It has begun with the invocation to which you have already listened—that sublime religious choral of the 16th century, "*Ein feste Burg ist unser Gott*," than which nothing can be more appropriate to the hour, and which, if it cannot with absolute certainty be attributed to Martin Luther, as its author, reflects forth in its stately harmony and the strong and earnest words that break along the unequal rhythm of its lines, the grandeur of his heroic spirit, and is the very impersonation of the stormy times in which he lived. To be followed, by that magnificent cantata of Mendelssohn,—with "preamble sweet of dreamy Symphony,"—composed, as you know, to give eclat to the inauguration of the Statue of Guttenburg, on the 25th June, 1840, but which, if it had found its origin here and, at this day and hour, could not have been more solemnly appropriate to these marvellous times of ours, proclaiming as it does the triumphant gladness, the yearning sorrow with yet strong confidence in the all-abounding goodness of God, the deep affliction, the unutterable joy, that now agitates the great heart of the nation.

I cannot but think how almost prophetic the occasion would have proved, had the nearly completed preparations of this Society, to give publicly this Cantata of Praise in commemoration of the recent splendid triumphs of the armies of the Republic, at the time when the uncontrollable transports of a whole people urged it upon them to do it, and which would have anticipated only by a few days the news of the appalling event that has since clothed the civilized world in mourning, not been interrupted. How prophetic, I say, would now seem that wonderfully dramatic interrogative passage, which wails through the music of the recitative,—"Watchman, will the night soon pass? Ask ye; inquire ye; ask, if ye will; return again; ask." And that significant and calm reply—"The Watchman only said, Though the Morning will come, the Night will come also!"

And thus, through all its complicate and wondrous harmony, is shown that antagonism of elements, which is striving, and which must always, and of needs be struggling and striving with itself, in the accomplishment of every grand and mighty achievement—but out of which all hath the Lord delivered us. Yes, well may the people now say, in joyous and jubilant song, "The night is departing, the day is at hand." "Let all men, all things, all that hath life and breath, sing to the Lord—Hallelujah! sing to the Lord."

Next, in striking contrast, like oil poured out upon the troubled waters, comes that exquisitely beautiful oratorio by Haydn, wherein he has given full latitude to the exuberance of his imagination, letting loose his playful fancies in those rare and curious imitative effects, mostly to be distrusted—deprecated, perhaps—but which here have power to charm and carry away the most captious of critics—from the first crystalline ray, dimly perceived in that chaotic confusion, out of which, in due time, "a new created world springs up at God's command," rising and rising still into a more joyous and splendid light, till, at length, the achieved work bursts forth in cornuscations of song—the Heavens themselves proclaiming the glory of God. This followed by that "Colossus of Oratorios"—Israel in Egypt, of Handel—simple in its massive grandeur—but full of genius—full of exultation; in the manifestly onward motion of whose grand triumphal choruses you seem to hear the tread of armies, as of that innumerable host whose victorious columns are even now, to-day, at this hour, receiving in the avenues of the nation's capital the plaudits of grateful thousands, echoed in the hearts of millions at home.

Then that other fascinating, unequalled work of Mendelssohn, "Elijah," in which, perhaps, more than in any of his works—more than in the composition of any other great musical author—the morbidly delicate organization of the composer's mind shows itself, now rising to the topmost height of sublimity and power, now sinking into the depths of almost weakness—but which, in all the realm of musical art, is not surpassed—is not equalled in its passages of transcendant beauty, in brilliancy, in force, in painfully dramatic intensity and interest;—closing with that wonderful production of genius—almost of inspiration—the "Messiah" of Handel, who himself is

recorded to have said that during the twenty-one days employed upon its composition, he seemed to see the heavens opened and the angels of God ascending and descending therefrom—with which, among all his works, through the praiseworthy custom of this Society, in bringing it annually before us at the Christmas season, we ourselves are perhaps made most familiar—which, now for more than a hundred years, has held the admiration of the civilized world; whose strains of mingled grandeur and pathos, of power and of melting tenderness, soaring upward and expanding in all-absorbing interest, in devotion, and religious fervor, as it proceeds, seems, at last, to rest over us, and to cover us as with a benediction from Heaven.

Shall we pass in review likewise the orchestral portion of the festival? I forbear. Words would be of little moment in the august presence of these so many and so earnest and most worthy interpreters—in the presence of that Great Master of Symphony—fitly crowned and garlanded, surrounded with sympathizing kindred and friends from the Fatherland,—who "being dead yet speaketh,"—fashioned by the cunning hand of art—not "with counterfeit presentment," but in very living, breathing bronze.

"Clay no longer: he has risen from the buried mould of earth,
To a golden form transfigured, by a new and glorious birth.
There's the brow by thought o'erladen, with its tempest of wild hair;
There the mouth so sternly silent, and the square cheeks seamed with care.
There the eyes so visionary, straining out, yet seeing nought,
But the inward world of genius and the ideal forms of thought.
There the hand that gave its magic to the cold, dead, ivory keys,
And from out them tore the struggling chords of mighty symphonies.
There the figure, calm, concentred, on its breast the great head bent;
Stand forever thus, Great Master, thou thy fittest monument."

Yes, in such a presence, I forbear. In the mighty productions it shall be your privilege to listen to from day to day—so worthily interpreted—music herself will hold with you sweet converse in her own language, free from the imperfections of feeble human speech—the universal language—the only one that has survived the Babylonish confusion of tongues—that is appreciable in all its utterances; common in its possibilities; uniform in expression; adapted to all ages; all moods; all occasions; all tastes, and conditions and phases of life. I have only, in conclusion, and in behalf of my associates in the government of the Society, to perform the pleasing duty of extending to you all a cordial welcome to the banquet that is here spread out before you.

In the eloquent words of another—which, with but slight modification, are better adapted to the present even, than to the occasion on which they were utterred, now more than twenty years ago: "The transition from the scenes which have been passing before us for the last few months, to such an occasion as this, is so sudden and so delightful, that I can scarcely refrain, when I cast my eyes over this composed and cultivated assembly, from exclaiming, 'Hail, holy light!' The excitations, the clamor, the tumult, the agony, which has attended that great trial and great task of liberty, through which we have just gone; the hope, the fears, the anxious care; the good news waited for and not coming; the bad news flashing always in advance—all are passed away as dreams. We find ourselves collected in the security and confidence of peace, upon the green and neutral ground of Art, common and grateful to us all." The night indeed has passed away, and the morning of a glorious day is at hand.

The Last of Liszt.

The greatest artistic celebrity of modern times has at last taken his farewell of a world which, after all, has not treated him so badly, and receives his *adieux* with the deepest regret. Franz Liszt, although living still, is dead to us, and we shall listen no more in breathless entrancement to the harmonies which thrilled us to the very soul as they rose beneath his touch. For a long time past has the resolution now definitively adopted been germinating in his brain, and once or twice has been so nearly on the point of execution that his admirers, already mourning him as lost, have been transported once more to the very summit of delight on beholding him again in the world still charming, poetical, and tender as ever, though scarcely so gay. Liszt paid us his last visit about two years ago. At the time it was remarked that he studiously refused every invitation to play the airs with which he has been wont to charm our souls, and for which we had nought to give him in return save a few of our miserable gold pieces—the *superflu* to him—while his talent had become a necessity to us. We remember meeting him on the occasion of that same last visit by accident at Erard's rooms. Listlessly and almost without thought he ran his hand over the piano against which he had been leaning for some time in a fit of moody abstraction. Humbly did we come forward to compliment the great master on his conquest of the whole universe, and above all, on his victory over every difficulty presented by the instrument he had made his own. The expression with which he looked up as his ear caught the familiar sound of compliment we shall not easily forget. "All vanity! all vanity!" he exclaimed, "composed of dead men's bones, out of which the living extract food for vainglory on the one hand, and frivolous delight on the other." With these words he replaced the hand which had been wandering so playfully over the keys into the bosom of his waistcoat, and after again standing for a few moments in a position familiar to him, with one leg crossed over the other, and leaning back heavily against the wall, he sighed mournfully, and withdrew without another word. The evening before his entrance into the *sémenaire*, and undergoing the ceremony of the tonsor which separates him more effectually from the pomps and vanities of this world even more solemnly than the actual pronouncing of the vows, he attended a party at the Palazzo Barberini. Those present knew nothing of his intent, and were awaiting him with impatience, as he had promised the Princess to play the night previous to setting out for a long journey from which he might never return.

The consequence of this anouncement made public amongst the friends of the Princess was the assembling of a crowd so great that the great drawing-room of the Palazzo was thrown open to admit the overflow of company. As usual in Italy, the doors of the chambers leading from the stair to this apartmnet were left open, and the eye was charmed and astonished at the magnificent view presented by the great staircase, modelled on that of the Vatican, with its magnificent frescoes and superb antique lions. The moment that the well-known head, with its abundance of long dark hair, streaked here and there with lines of silver, became visible above the marble balustrade of the stair, a general rush of the company took place towards the door through which he passed, heedless of the flattering homage thus silently expressed. A grand piano stood in the middle of the room; he seated himself before it without bidding, and presently the din and hubbub ceased, as if by magic. That master-touch had struck the chords, and this earth and all it contained passed away like a vision while the enchantment lasted. His head was thrown back, and the long hair, once his delight, streamed over his shoulders, while his fingers, still long and thin as ever, seemed to fly from one end of the instrument to the other, leaving harmonious memory wherever they alighted. He began by the most tremendous sounds of joy and triumph ever expressed upon the keys of a piano—the drum and trumpet were distinctly recognized—pride and vainglory seemed to float upon the air as he played on, all the while his eyes in a fine frenzy rolling round and round the ceiling, as if drawing his inspiration thence. Suddenly, when in the very midst of all this thundering gladness, a crash was heard, the instrument, left untouched for a moment, vibrated with a mournful sound, and then the master began again, this time in soft, low, wailing notes, expressive of sorrow and disappointment—something of complaining and impatience, too—producing an effect not so easy to describe. Gradually the whole seemed to pass away into nothingness, a measured retreat as of shadows flitting into darkness, and then nothing more save now and then a spasmodic sob, as of some strong soul in agony, and finally the loud sardonic laugh of some invisible Mephistopheles making sport of all this emotion so admirably expressed that none could help shuddering as the uncarthly sound broke from the ivory keys as though it had in reality been uttered by some human being in a frenzy of madness.

The spell remained for some few moments over that aristocratic company, even when Liszt had risen from the piano. "*Caro mio*, whatever is the subject of that painfully exciting improvisation?" exclaimed the Prince Barberini, laying his hand upon the artist's arm. "Did you not *feel* it an illustration of yonder *chef d' œuvre?*" said Liszt, pointing to the ceiling, on which he had been gazing all the while he had been playing. "The Triumph of Glory!" added he in an undertone, raising his eyes once again to that wondrous work by Pietro Cortone which adorns the great drawing-room of the Barberini Palace. "Does not Glory's Triumph for ever end in woe and disappointment, in misery and disgust?" And as he said the words he turned sharply round with a bitter laugh that echoed through the silence of that awe-struck crowd, so exactly like that which had just echoed from the piano beneath his touch that again did the same shudder run through every overwrought nerve of the assembly, which broke up soon afterwards almost in silence, and without seeking to dispel the awe which had been created. The only individual present remaining unmoved was the old Prince Samferti, who declared "the performance to be nothing more than a geometrical piece gymnastically played." But the truthful and comical joke produced no laughter, and the vengeance of the ladies was reserved for the first convenient occasion of display. Such was the scene of exit from the pomps and vanities of this world made by Liszt, who, idolized and flattered to the fullest extent, had tasted of them all. That night he retired not to rest: he spent the time till dawn in the arrangement of his affairs, bequeathing to his daughter, Madame Bülow, one-half of his fortune, and to the child left by his second daughter, the late Madame Emile Ollivier, an ample dowry; to his mother the insignia of honor he had received during his long career of glory, accompanied by the most touching letter of farewell ever penned by poet.

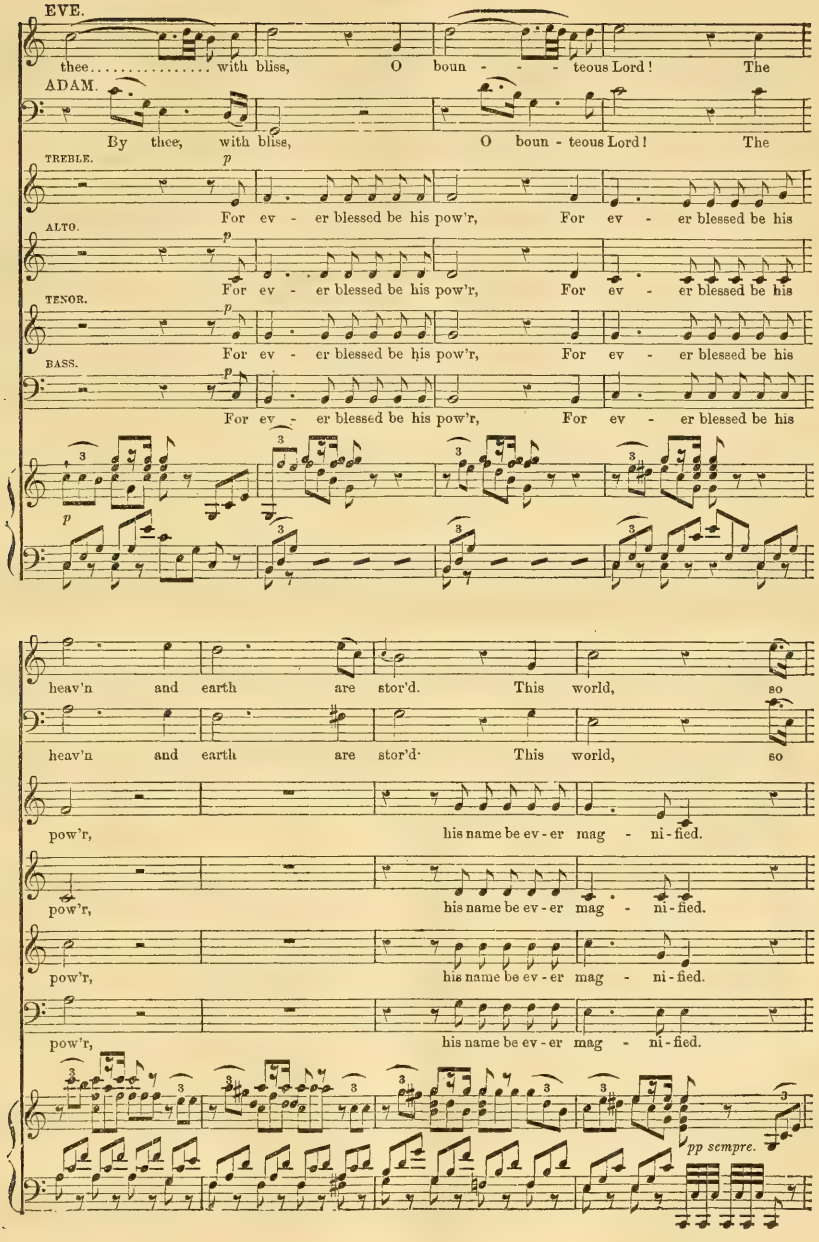
The next morning those flowing locks characteristic of the great master fell beneath the scissors wielded by Cardinal Hohenlohe into the silver dish held for the purpose by the white-robed acolyte, and Franz Liszt rose from his knees both within and without a changed and altered man—his very name will know him no more, and be merged in that of his religious denomination. The world is busy, of course, with the motives of this step. Some say it has been occasioned by the sudden determination taken by a certain Archduchess to abandon all idea of the marriage which has been so long in contemplation, and take the advice of her friends by resigning all hope of a union which thwarted the views and prejudices of the whole Imperial Family of Austria. Others declare it to be the consequence of melancholy brought on by the early death of Madame Emile Ollivier in the midst of her youth and beauty, and the talent she had inherited from himself; but those who knew him best declare that no direct cause was needed for the step. Always an enthusiast, first in St. Simonian mysticism, then in revolutionary ardor, and at last in religious sentiment, Liszt was sure one day or other to withdraw to the cloister, there to seek consolation for all the bitterness and deception he had found even in a world which had overwhelmed him with wealth, honor, and distinction.—*Letter from Rome.*

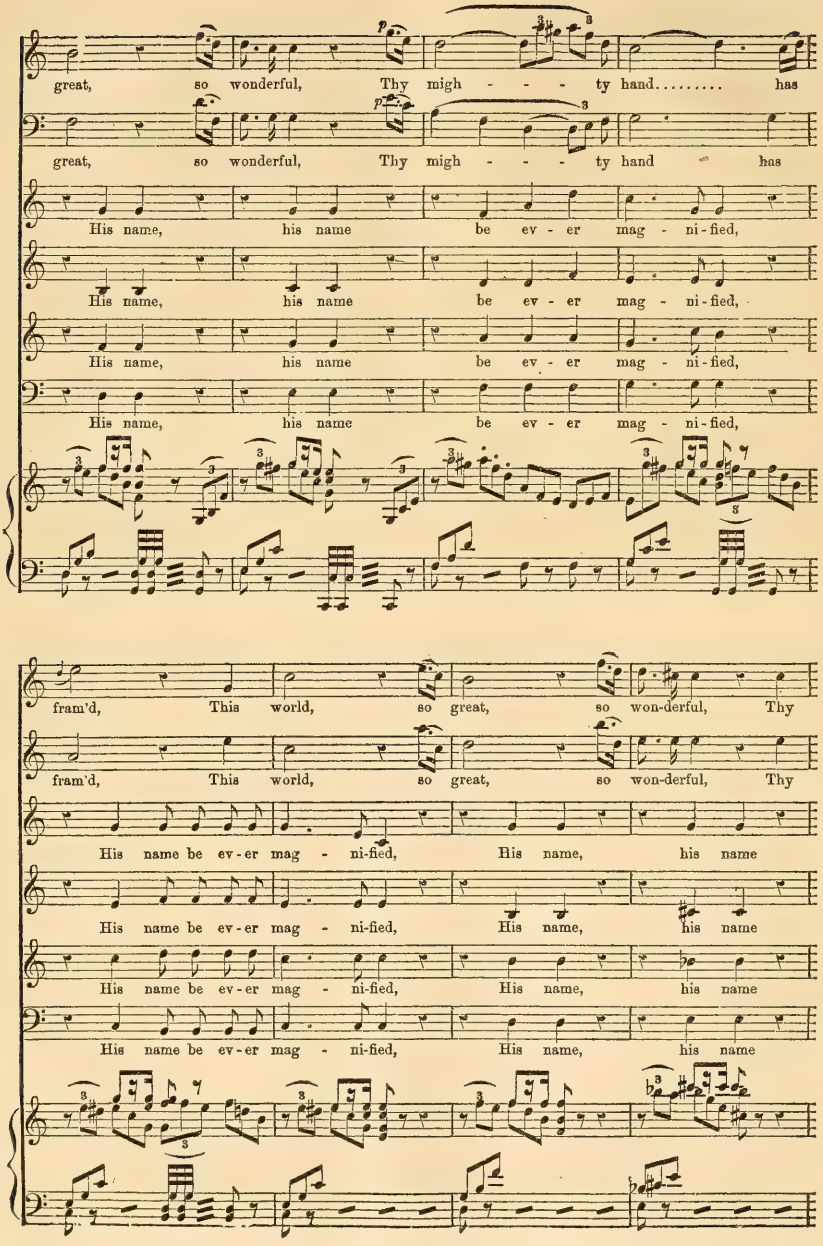
Music in London.

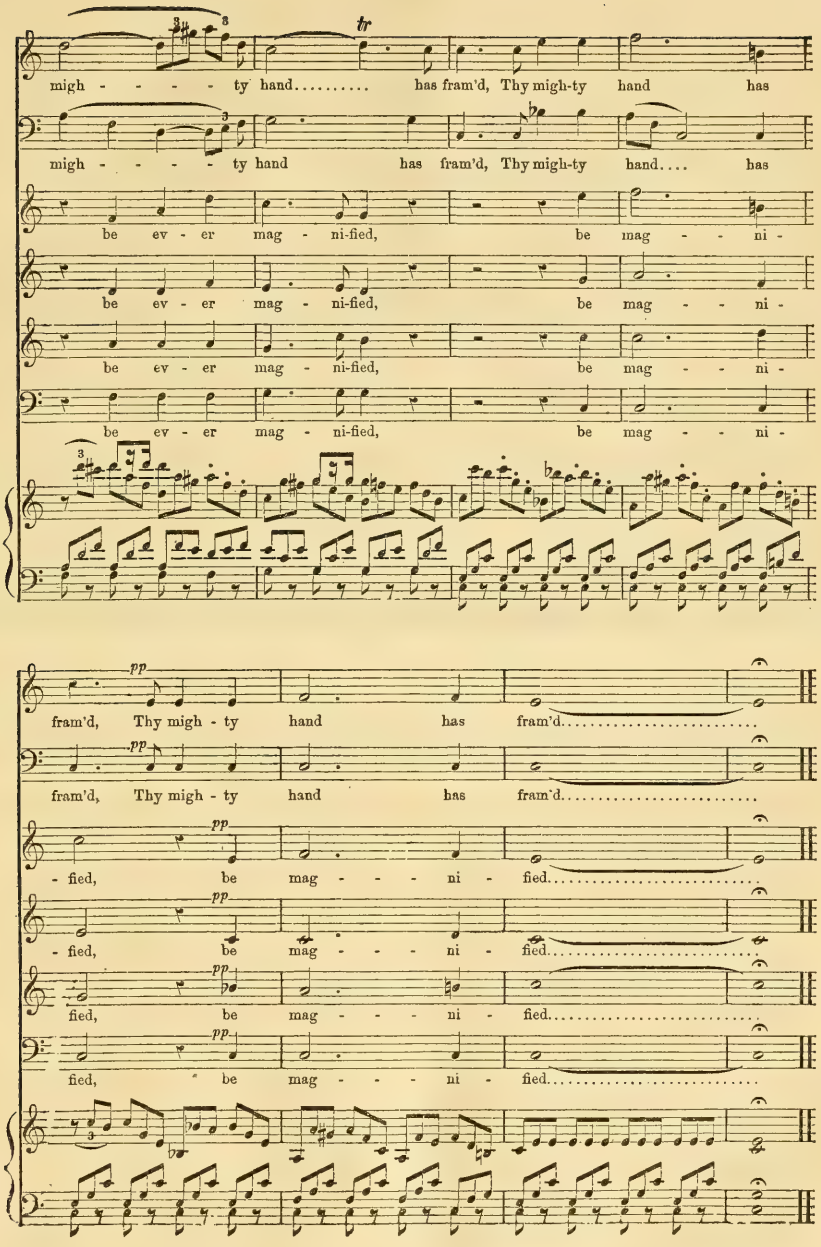
THE ITALIAN OPERAS.

The *Saturday Review*, May 29, gives the following *resumé* of the season, from the first of April to that date:

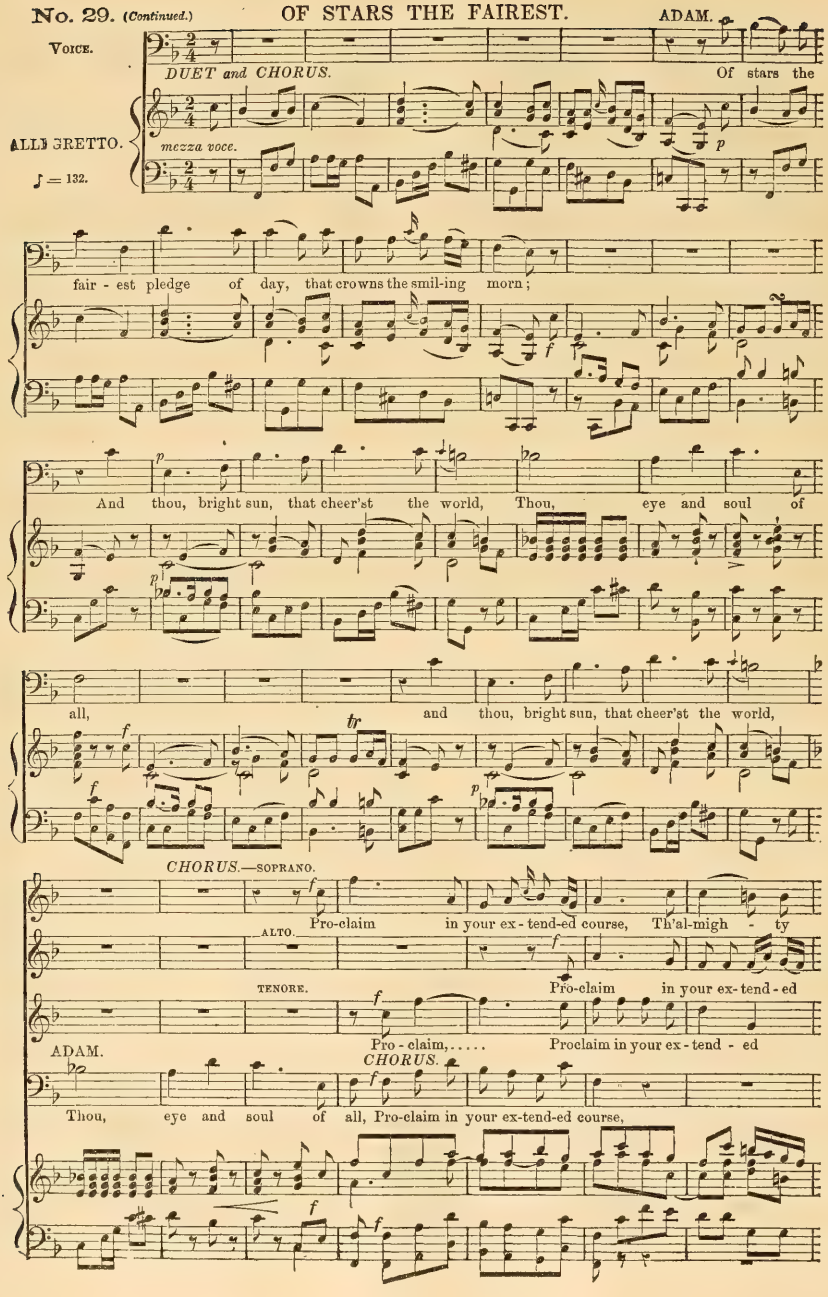
The early part of the season is usually the dullest at our Italian Operas, and the present year has formed no exception. At Covent Garden various new singers have been introduced, not one of whom can be said to have made a very marked impression. Madlle. Fillipine von Edelsberg, from Munich, who appeared as Fides, in the *Prophète*, shows a fair talent, but not the requirements, either vocal or histrionic, to support with dignity a part made famous by Madame Pauline Viardot. Her voice—weakest in the lowest part of it register, where it should be strongest, and colorless throughout—possesses little charm, and, as the trying *bravura* in the last act sufficed to prove, just as little flexibility. Being young, Madlle. von Edelsberg may nevertheless improve. Hardly so much can be hoped for the lady who, as Bertha, was associated with her in the fine but gloomy opera of Meyerbeer, and who made her *début* on the opening night, as Mathilde, in *Guillaume Tell*. Madlle. Sonieri exhibits the worst vices of the French school—a school which, whatever its charm when eminently represented, as by singers like Cinti Damoreau, Dorus Gras, &c., exposes the shortcomings of mediocre attainment in a more glaring light than any other. One of its besetting sins is a habit of trembling upon every sustained note; and this appears to be an idiosyncratic peculiarity with Madlle. Sonieri. As second lady—or, to borrow from the received operatic vocabulary, *comprimaria*—Madlle. Sonieri, if she could manage to get rid of this defect, might eventually be found more or less serviceable. Her impersonation of the sprightly character of the Page, in Verdi's *Un Ballo in Maschera*, though inferior to what we have seen, is by no means devoid of merit. In the same opera, a third unknown lady made her *début* as the unhappy Amelia or Amalia (*les deux se disent*)—which fact being recorded, no more need be said of Madlle. Bianchi, who, as *prima donna assoluta di cartello*, may do very well at the Lisbon Opera-house, but is certainly not able to uphold the credit of Covent Garden, even as *seconda donna*. A fourth stranger, Madlle. Honoré (from Moscow), came out as Siebel—that insignificant lover


EVE.
thee..... with bliss, O boun - - - teous Lord! The
ADAM.
By thee, with bliss, O boun - teous Lord! The
TREBLE.
p
For ev - er blessed be his pow'r, For ev - er blessed be his
ALTO.
p
For ev - er blessed be his pow'r, For ev - er blessed be his
TENOR.
p
For ev - er blessed be his pow'r, For ev - er blessed be his
BASS.
p
For ev - er blessed be his pow'r, For ev - er blessed be his
p
heav'n and earth are stor'd. This world, so
heav'n and earth are stor'd. This world, so
pow'r, his name be ev - er mag - ni - fied.
pow'r, his name be ev - er mag - ni - fied.
pow'r, his name be ev - er mag - ni - fied.
pow'r, his name be ev - er mag - ni - fied.
pp sempre.


great, so wonderful, Thy migh - - - ty hand..... has
great, so wonderful, Thy migh - - - ty hand has
His name, his name be ev - er mag - ni - fied,
His name, his name be ev - er mag - ni - fied,
His name, his name be ev - er mag - ni - fied,
His name, his name be ev - er mag - ni - fied,
fram'd, This world, so great, so won-derful, Thy
fram'd, This world, so great, so won-derful, Thy
His name be ev - er mag - ni-fied, His name, his name
His name be ev - er mag - ni-fied, His name, his name
His name be ev - er mag - ni-fied, His name, his name
His name be ev - er mag - ni-fied, His name, his name


tr
migh - - - - - ty hand..... has fram'd, Thy migh-ty hand has
migh - - - - - ty hand has fram'd, Thy migh-ty hand.... has
be ev - er mag - ni-fied, be mag - - ni -
be ev - er mag - ni-fied, be mag - - ni -
be ev - er mag - ni-fied, be mag - - ni -
be ev - er mag - ni-fied, be mag - - ni -
pp
fram'd, Thy migh - ty hand has fram'd.....
pp
fram'd, Thy migh - ty hand has fram'd.....
pp
- fied, be mag - - - ni - fied.....
pp
- fied, be mag - - - ni - fied.....
pp
fied, be mag - - - ni - fied.....
pp
fied, be mag - - - ni - fied.....

No. 29. (*Continued.*) OF STARS THE FAIREST. ADAM.



invented for the operatic *Faust* by MM. Barbier and Carré, purveyors in general to the literary wants of M. Gounod. Madlle. Honoré can boast an agreeable *mezzo-soprano*, which assiduous study may help to cultivate, and thus render yet more agreeable; but her vocal skill is not at present remarkable, while as an actress she has much to learn which experience alone can teach. For parts like Maddalena, in *Rigoletto*, she is perhaps best suited. In Madlle. Berini (from Milan), a fifth new-comer, Mr. Gye, if not unprecedentedly lucky, has at any rate been more fortunate. This lady made her appearance as Margherita, in *Faust*. Though not gifted with a voice of unusual quality and compass, Madlle. Berini has evident sensibility, and her accomplishments as a singer are considerable. All she does she does with earnestness, and at times she legitimately moves her hearers. The second part she essayed was more favorable to her than the first. Her Gilda (*Rigoletto*), though the incomparable performance of Angiolina Bosio must have been fresh in the remembrance of a large part of the audience, made a really good, if not a very deep, impression. Madlle. Berini, too, has youth to back her, and, under encouraging conditions, may eventually reach a position to which just now she cannot in reason lay claim. There are still some names to be added to the list of aspirants. Signor Medini (from Milan), in consequence of the illness of Herr Schmid, has taken the part of Walter, in *Guillaume Tell*. Endowed with a tolerable bass voice, his performance generally was not so effective as that of Herr Schmid's earlier substitute, Signor Attri, an Italianized Frenchman who, in the unavoidable absence of M Faure, has been accepted as a more than respectable Mephistopheles. Signor Brignoli, if we may judge from his performance as Lionel, in Flotow's *Martha*, is likely to prove a valuable acquisition. This gentleman, who was in England as far back as 1848, the year in which the formidable opposition that eventually ruined Mr. Lumley was instituted, should have been brought out earlier. Besides growing middle aged, he has grown fat, and fat stage-lovers are apt to weaken stage-illusion. His voice, however, a tenor of rare quality, will always bear him through with credit, and this in a great measure because he knows how to use it. What may be Signor Brignoli's histrionic capacity such a lacka-daisical character as Lionel affords but small opportunity of judging. About Madame Vandenheuvel Duprez —who, in consequence of Madame Miolan Carvalho being detained in Paris, has sustained the part of Catarina, in *L' Etoile du Nord*—we should be sorry to say anythiug at all disparaging. A worthy daughter of an illustrious father, her singing belongs to the most refined school. But, unhappily, she lacks the physical force to produce, in so large a theatre as Covent Garden, an effect in any way proportionate to her very admirable talent.

It will be seen from the foregoing that Mr. Gye can scarcely, on the whole, be felicitated on his new discoveries. But this has not prevented him from giving some very striking representations. Such superb "spectacles" as *Faust e Margherita, Guillaume Tell, Le Prophète*, and *L' Etoile du Nord*—to say nothing of music just as superb, and, in the instance of the first-named opera, rising above all that lavish scenic exhibition can possibly compass—must inevitably attract, and even in some degree persuade the audience to forget that they are not listening to singers of the highest rank. Messrs. Costa, Beverley, and Harris, whose names should be inseparable, have by their united efforts frequently averted a discontent among subscribers that might otherwise have been injurious to the interests of the theatre. But Mr. Gye has been fortunate this year in other respects, and most of all in what may appropriately be called the quasi-rejuvenescence of Signor Mario. This still incomparable tenor and still incomparable lyric comedian has astonished even his most enthusiastic admirers. In the trying character of Jean of Leyden; in Faust; as the Duke of Naples (*Un Ballo in Maschera*), whose fault is visited with retributive justice, and that naughtier Duke of Mantua (*Rigoletto*), who escapes being murdered, to the tune of "La donna è mobile," while the unhappy victim of his profligacy lies bleeding in the sack; Signor Mario has been singing and acting as no other can sing and act at the present time. True, the less frequently he undertakes such terribly exacting parts as Jean of Leyden the longer he will be able to delight us in operas belonging to the real Italian school, which is his native and congenial element.

Herr Wachtel, the German tenor of the C and C sharp "in *alt*," has been singing his loudest as Manrico (*Il Trovatore*) and Arnold (*Guillaume Tell*), and winning the applause of the galleries after each successful achievement of certain notorious feats. Signor Graziani's delicious barytone has been heard in the music of Guillaume Tell, and other parts, to such advantage that none seemed inclined to criticize his deficiencies as an actor, even in Rigoletto, which character he was bold enough to assume on one occasion while Signor Ronconi was a member of the company, and known to be in London. Madlle. Fricci has exhibited her accustomed painstaking mediocrity as Leonora, in *Il Trovatore*: and Madlle. Fioretti, the fugitive of two years since, lured back by the *impresario*, has warbled, like a nightingale, the somewhat insipid strains of Lady Enrichetta (*Martha*). It is a pity that Madlle. Foretti should have grown so stout; for though as an actress she counts for little, she is really an accomplished vocalist of the legitimate school—one of the few, in short, who remain to us. But, better than all, Madlle. Adelina Patti, the brightest star ot the last four seasons—a positive genius in her way, equally to be admired as a singer and as an actress—has returned. *Il Barbiere di Siviglia*, Rossini's comic masterpiece, was performed only the other night in a style that brought back to the memory the Italian Opera in its days of glory. The Rosina was Maddle. Patti, the Almaviva was Signor Mario, the Figaro Signor Ronconi. Nothing but an unctuous Bartolo was required to make the cast perfect; for though Basilio has found better representatives than Signor Tagliafico, none on the whole so good as he has appeared within the experience of the present generation. The Bartolo of Signor Ciampi, dry, without a spark of humor, is a serious drawback. Instead of a "swan trooping with crows," Signor Ciampi is a crow trooping with swans. Dr. Bartolo seems to have died with Lablache.

Mr. Gye's season is now in its meridian. Madlle. Patti will successively play all her favorite parts, and conduct the subscribers through a gallery of vivid, brilliant, life-like portraits. Madlle. Pauline Lucca —the other runaway, whose sudden flight was made by the Prussian people almost as serious a question of political difference as the condemnation of Franz Müller—will reappear forthwith, as Margherita (*Faust*). Other new singers are to follow in due course, and among the rest, Madame Isabella Galletti, proclaimed, not long since, by Mr. Lumley, whose opinion has been endorsed by Italy, Giulia Grisi's legitimate successor. But, most portentous of all, the grand geographical spectacular opera, finished twenty years ago, and only produced in Paris at the end of last month—*L' Africaine* of Meyerbeer, so long and anxiously looked for—is to terminate the season, let us hope, with real and brilliant success. Mr. Gye's "cast" of *L' Africaine* is entirely different from that of Paris; but really, after weighing the respective distributions of the *dramatis personæ* at the Opera Imperiale and the Royal Italian Opera, we are inclined to think that the English manager has got in some degree the best of it. Madlle. Pauline Lucca is both younger and more attractive than Madlle. Marie Sax; Madame Miolan Carvalho would have just cause of offence if she were placed in the same rank with Madlle. Battù; Signor Graziani has incontestably a finer voice than M. Faure, while their histrionic abilities are, after all, not so very disproportionate; and, to conclude, it is pretty generally known that the tenor after Meyerbeer's own heart, at least in so far as *L' Africaine* is concerned, was Herr Wachtel, to compare whose vocal enunciation with that of M. Naudin would be to compare a high trombone with a *corno inglese*. Our musical readers will appreciate the distinction, and, judging from the antecedents of Meyerbeer as exemplified in his previous works, will readily understand why Herr Wachtel is more likely to answer his purpose than M. Naudin.

Of Her Majesty's Theatre, which opened a full month later than the Royal Italian Opera, we shall have something to say very shortly. Meanwhile we may premise that the season commenced with a performance of *La Sonnambula*, in which Miss Laura Harris, a mere child from New York, appeared as Amina; that Madlle. Tietjens has been performing in operas with which she has entertained the public for the last three years, in all seasons—ultimately stirring up a new enthusiasm by her magnificent impersonation of Beethoven's Leonora (*Fidelio*); that Mr. Santley, the deservedly eminent English barytone, just returned from Barcelona, is singing better than ever; that a tenor hitherto unknown to England, Signor Carrion, has met with a *succès d' estime*; and that in a new soprano, Madlle. Ilma de Murska, a Hungarian, whose representation of the mad scene in *Lucia di Lammermoor* is now the operatic town-talk, Mr. Mapleson has in all probability hit upon a phenomenon. The opinion is unanimous that nothing so original as Madlle. de Murska has appeared on the operatic stage for many years.

PERSONS interested in Good Music for the Young Folks at School and at Home will not fail to read an advertisement on the last page of this paper.

Dwight's Journal of Music.

BOSTON, JUNE 10, 1865.

The Musical Festival.

FIFTIETH ANNIVERSARY OF THE HANDEL AND HAYDN SOCIETY.

II. ORATORIO. "THE CREATION."

Duly inaugurated, as we have seen, on the morning of Tuesday, May 23, with Choral Overture, Address, and "Hymn of Praise," the Festival was continued on the evening of the same day by a performance of Haydn's very familiar, but always cheerful and refreshing Oratorio—one of the two Oratorios which happened to be known to our fathers when they founded this Society, which may account for their coupling together for a name thereof the names of two composers who have no particular affinity; by no means such, for instance, as the names of Bach and Handel might have suggested;—however, if we consider the fact that fifty years ago, both here and in the mother country, Haydn was as much the type of Orchestral music as Handel was of Choral, the name was not so inappropriate to a Society uniting these two factors in its tuneful demonstrations. That the "Creation" and the "Messiah" should enter into the programme of the first half-century festival of such a Society seems very natural, and indeed imperative, if only as an act of filial duty to its founders. Then, too, we must remember, that hosts of musical pilgrims from the country who come up to Jerusalem to take part in the great feast (and "to be taxed") are just familiar enough, in a fragmentary way, with the music of these two well-worn famous works to feel that they are kept out of a portion of their birthright so long as they have not heard them brought out on a grand scale, whole, in all their glory. Regarded in the light of real increase of knowledge, as a mark of progress, a new step in musical culture, a new pledge of artistic earnestness, the production for the first time of any Oratorio, Passion, or Cantata of Sebastian Bach would have been more significant. This, so far as the Festival was for musicians and for life-long dilettanti, would have sharpened appetite; but since the Festival must be also popular, it will not do for that class to demand an entire departure from the good old Sunday dinner. And there is no denying the intrinsic excellence of the "Creation" and of the "Messiah," the two corner stones on which the old Society was built. (In this sense, the old gentleman from the country was not so much out of the way when he answered his neighbor's inquiry, at the Festival, about the two portraits hung before the Organ: "O, those are Mr. Handel and Mr. Haydn; they were the founders of the Society)."

But on this occasion the "Creation" had a fresh interest for everybody; it was, as the *Transcript* well said, in a manner *re-created* for us. To hear it brought out with such means, with that vast choir of 700 voices, with the support of the Great Organ, and with the accompaniments enriched and vivified by that noble orchestra of 100 instruments, was to come to it with fresh senses. The audience was larger than in the morning, and the staging actually overflowed with singers. Here was music in which they all felt perfectly at home; here were choruses which would al-

most sing themselves, and each forefelt the zest of a full, free trial of their own combined sonority; there was an exhilaration about it, as of a crowd of lusty bathers plunging into the surf. It was evident from the outset that we were to have an animated rendering; the whole thing would go off with spirit and enthusiasm,—as indeed it did. The choral effects were superb. Chiefly to be noted are the great burst on the words: "And there was LIGHT!" which, splendid as it has been before (especially at the last Festival), was this time doubly electrifying. Then the cool, tranquil, buoyant harmony of "A new created world," spread out over so broad a surface by so many unstrained voices, a vivid translation to the sense of hearing of what you might see and feel that very day of May in the young green grass of the Common or the dewy meadows. The climax of effect was reached, of course, in "The Heavens are telling." It was immense, exceeding in power, in mass, in fervor and *entrainement* any grand choral movement ever before heard here; the quickened speed of the latter portion was kept up with wonderful steadiness and carried every listener away with it. Who turns his back upon Niagara, or Mont Blanc, and walks away not looking back again? So sublime a moment must needs be prolonged, and the whole audience insisted on a repetition of the chorus,—a necessity as real as it was exceptional.

But the chief, the characteristic charm of the "Creation" is found in the instrumentation. The luxuriance of delicate melodic figures which entwine and overgrow the whole; the billowy rhythm of bold massive string accompaniments in the strong passages; the blending and contrasts of color everywhere, reward such an orchestra as this was. You could enjoy it as so much fresh and ever variegated musical landscape. Nothing profound or greatly imaginative in the ideas, as when Beethoven sways the orchestra; but it gratifies us with a return of our old child-like wonder and enjoyment at the sight of nature. In this orchestral rendering none of the instrumental intentions were lost sight of; it lent new warmth and loveliness to the sweeter songs and trios, and new breadth and quaintness to the queer bits of literal imitation.

The solo singing was creditable, although not the strong point of the performance. It was shared among a stronger array of artists at the Festival of 1857, when we had for soprani, Mrs. Eliot (Anna Stone,) Mrs. Long, and Mrs. Mozart; for tenors, Mr. Arthurson (such a master of *recitative*), Mr. George Simpson, and Mr. C. R. Adams; for bassos, Mr. Leach and Dr. Guilmette. This time the soprano pieces were divided between Mrs. VAN ZANDT and Miss BRAINERD, of New York. The former has the younger, fresher, more powerful and more sympathetic voice, with musical feeling, animation, and a fair degree of culture; she sang "With verdure clad" with pure tone, gracefully and sweetly, only betraying now and then the influence of Italian opera in worse than needless ornament of phrases which Haydn has turned so perfectly. She is decidedly an interesting singer and full of promise. Miss Brainerd has much more of culture and of oratorio experience; with her all is well-studied, carefully conceived and finished; but the voice is not very fresh or sympathetic, and is a little strained and harsh in the higher notes. With this allowance, and saving some slight liberties on her part also with the text, her rendering of the great Jenny Lind air: "On mighty pens," and still more of the melodies of mother Eve, was in good keeping and acceptable. Mr. FARLEY came newly to the task of Oratorio. His tenor is clear and rich in the upper tones, weak and unsatisfactory in the lower. He did all carefully, and some things effectively; but he is not a master in the art of recitative. In the absence, on plea of illness, of Carl Formes, Mr. RUDOLPHSEN took all the bass parts, and showed all the care, intelligence, largeness of style, and manly, firm delivery, which we have been accustomed to expect from him. He is an artist who is on the right way, still improving.

III. FIRST AFTERNOON CONCERT.

On Wednesday, at 3 P.M., began the first of four instrumental and vocal concerts. It was indeed a rare, a grand experience to hear Beethoven's Symphony in A brought out with all the sonority, the breadth of effect, the rich contrasts of color, and would we might say the fine light and shade, of that superb orchestra. One such hearing of such a work of genius stamps it on the mind indelibly—not in detail perhaps, but in its general spirit and character. Hear it, if only precisely rendered and with spirit, with all that satisfying mass of violins and middle strings and basses, and it is impossible not to feel how great a work it is, and how great a man addresses himself to the deepest and the greatest there is in you through such music. We know not how to say more of it, and certainly we cannot say less, than we did after hearing it at the last Festival: "With the 'Choral' and the 'C minor,' it holds the highest place among the immortal nine—among all orchestral inspirations. One place in it—that episode, (or Trio, technically), in the Scherzo (where the A sounds on so continuously), has ever seemed to us the highest moment ever reached by instrumental music: more so now than ever. Up to that moment it is joy uncontainable and exquisite; but then *the heavens open*, and the soul thrills with bliss unspeakable and infinite. And the return to the more earthly mood of the Scherzo, how marvellous! that *drooping* of the music through a single chord, and with a sigh we are at home—no, not at home, but here again! The mystical beginning of the Allegretto was uncommonly beautiful and impressive, with that fine body of middle strings and 'cellos. The Introduction to the whole was statelier than ever; and the Finale (clearer in those rapid figures through that sure mass of violins) swept us along with it, not with the march of victory, as in the Fifth, but away and upward, as on eagle's wings, now poised at rest a moment, and then still upward to the sun of Joy."—More so *then* than ever; but still more so *now!* For this time the orchestra was still grander in its composition, and the common impulse of the performers was stronger, the sympathy of the audience more inspiring. And yet, as we have hinted, we cannot say the rendering was in point of fineness, of nice gradation of light and shade, all that could have been realized from such a rare assemblage of means. It seemed a pity that, with so grand an orchestra, there could not have been opportunities for fine and critical rehearsal, so as to have made the rendering of at least one symphony as nearly perfect as possible. But the conditions of the Festival did not admit of it; the only rehearsal for each concert took place in the forenoon of the same day, between the fatiguing spells of oratorio and concert, and then the Conductor had to trust more to the musicianship of his men and to their old familiarity with all this music, than to any special rehearsal farther than just comparing notes, trying over the *cues*, a few entrances and exits, and connecting links of various passages, to make sure that all would hold together. O that that orchestra could be kept together months, instead of a single week! Yet we should hardly be willing to forego the chance of hearing four great Symphonies in four days which may never come again, even for the sake of more refining upon one or two.

The "Midsummer Night's Dream" Overture was more delicately rendered. The fairy flutter of so many violins, reduced to something really like a *pianissimo*, the warm and palpable 'cello and viola tones, and those of the unmistakeable fagotto, the spirit and fine shading of the whole made it uncommonly enjoyable. There was spirit enough, too, but of another kind, animal spirit, smart, brilliant, noisy effect, in the two pieces which opened and closed the concert: Wagner's *Rienzi* Overture, which begins well but runs into a brass-band sort of commonplace, and Meyerbeer's *Fackeltanz* music, which, without denying its peculiar merits, is indeed best suited for a torch-light procession, and is properly music for out-of-doors, and not for a Festival like this. But these two selections gave the blowers of brass instruments a chance to show their metal.

The vocal pieces were contributed by three favorite artists from the German Opera: Mme. FREDERICI HIMMER, the Herren HIMMER and HERMANNS, and Mrs. KEMPTON, who made their best mark in the admirable Quartet from *Fidelio*, which they had to repeat. The effect, however, was much weakened by the want of orchestral accompaniment; Mr. LANG sketched this skilfully upon the Organ, but it needed, being in Canon form, the marked individuality of separate instruments.

The same want of orchestral parts destroyed the effect of Frederici's always exquisite singing of the Prayer in *Der Freyschütz;* she seemed not to hear the piano-forte placed down in front of the stage, and so sang not in tune with her accompaniment. To give the Prayer alone, without the recitative and the whole scena, and without orchestra, seemed a small thing to come all the way from New York for. Hermanns is the same glorious bass as ever, and sang a German Lied: "*An dem Sturmwind,*" of a dark and sombre character, with considerable effect; while Himmer's manly tenor and artistic feeling were not wanting in a *Reise-lied* by Mendelssohn. It was one of the unavoidable penalties of crowding so much into one week, one of the misfortunes of engaging solo talent at a late hour after many disappointments, that all thought of orchestral accompaniment to the singing in these concerts had to be dispensed with.

IV. SECOND AFTERNOON CONCERT.

Wednesday evening was devoted to rehearsal of "Israel in Egypt," and Thursday morning to rehearsal of the Concert of that afternoon. The orchestral selections were remarkably attractive, beginning with what we looked forward to as one of the special rarities of the whole Festival ("Israel" being the other), Schubert's glorious Symphony in C. It has never been quite fairly presented here before, and never properly appreciated save by the few; and for this reason we printed in our last paper Schumann's account of his discovery of the MS. score, showing how highly he and Mendelssohn esteemed it. Hitherto we have heard it here in Boston only outlined as it were with insufficient means; first, in 1852, by a little summer afternoon orchestra under Mr. Suck; then in the winters of '53 and '54 by the Germanians; again at Mr. Zerrahn's Philharmonic Concerts in March '57. On the last occasion, although keenly relished by the musicians and some hundreds of listeners, it was sneered at by most of the newspaper critics as "tedious," "prolix," "music of the future," "broken crockery music," lacking "symphonic form,"

&c. What we said then of it is essentially what we would say of it now :

Intrinsicaliy it is a work of genius, a truly inspired creation from beginning to end ; as truly so as any Symphony by Beethoven or Mozart. Indeed, outside of Beethoven (and with a full recognition of the merits of his predecessors and of Mendelssohn in his line) we know no work of instrumental music that appears to us so great, that so exalts and fills the listener. It tingles with imaginative life and ecstacy in every bar ; it teems with beautiful and glorious ideas, which are wrought up and carried through with logical consistency and vigor ; it is equally remarkable for melodies of startling individuality and beauty as for the wildest wealth of modulation and the richest instrumental coloring ; it is full of solemnity and full of joy, and with its buoyant rhythm treads on air like one caught up by the divine afflatus. And then, as Schumann says of it, "its *heavenly length*, like a thick novel in four volumes by Jean Paul !"

Its date shows, (only one year after the death of Beethoven), that the work is by no means to be classed with the "music of the future." And as to "broken crockery," absence of the "symphonic form," and all that, the criticism deals in catch-words, and not genuine perceptions or ideas. Will the writer perhaps inform us in what the symphonic form consists? If Beethoven's or Mendelssohn's symphonies are models of it, we must assure him that Schubert's follows, throughout, the same general plan of structure. For a first movement, we have a slow Introduction, the religious theme of which is first, as it were, intoned by the horn, and then worked up by the orchestra, with a Beethoven-like sublimity ; and then starts off the Allegro, which has a leading and an answering theme, the first bold, heroic, full of nerve, the second of an exquisite gaiety, and these are stated, contrasted, blended, discussed, illustrated in the usual symphonic manner, with perfect directness and consistency, yet with endless variety and beauty of outline and coloring, until near the end the religious horn theme, or a phrase of it, sounds in from one part or another of the orchestra, and rounds off the whole to still completer unity. The Andante is marvellously beautiful, with a pervading melody, in form like other Andantes, and only growing to such length, because its thoughts are so inspired, so pregnant, that they haunt and tempt the mind along, and seem too beautiful, and too significant to end. The Scherzo, strong and jovial and riotous, is the usual quick three-four movement in two parts ; followed by the usual Trio, which in this case is very long, (Schubert loved to keep up the Scherzo mood), but is built on a buoyant, triumphant glorious theme, worthy to be so prolonged. The Finale has the usual Rondo form, and is elated with ideas such as come only to the mind in its happiest moments.

Now, for the first time, we had an orchestra equal to the production of Schubert's Symphony in all its glory. Conductor and musicians sprang to their task with a will—*they* knew how good it was. They waxed more and more enthusiastic as the work progressed ; they enjoyed all their labor that week, but this they enjoyed most of all. And truly it was given with great verve, the musicians forgetting themselves and only thinking of the music, and each successive movement wrought up the vast audience to a higher pitch of inspiration. All that could further have been desired was room for critical rehearsal, to make it in all points as fine as it was spirited. But the musicians were artists, they all knew the music, and indeed most of them had played it but a short time before in New York. The parts which made the greatest impression were the wonderful Andante, in spite of its great length, a sustained and perfect inspiration ; and the swift Finale, whose ecstatic little themes peeping in anew under every strange garb of new keys, new instruments, amid the thundering charges of the insatiable double-basses, never could reveal half their charm or fine intoxication without these liberal and choice means of performance.

Part II. opened with the great *Leonora* Overture (No. 3), which was magnificently played. For once there were violins enough to build up the great crescendo near the end, which like a nascent whirlwind draws up more and more into its widening circles. Mr. Arbuckle's trumpet flourish, too, was capital. The concert closed with Wagner's *Tannhäuser* Overture. Of all the great modern orchestral effect pieces this is the most interesting, and in a representative series deserved a place (yet let us not forget the entire omission in this Festival of one name of far greater importance—MOZART !). It has long since ceased to be a novelty ; but *so* played it become a new sensation ; the wonderful vigor of the prolonged violin figure, and the mystical and sombre quality of the low clarionet and bassoon tones in the pilgrim chant, were sensibly brought home to us. With many, doubtless, the *Tannhäuser* bore away the palm among the orchestral productions.

The vocal miscellany was not worthy of companionship with such great music. Mr. FARLEY'S singing of "Adelaida" was the best thing, and indeed the most tasteful and artistic specimen of his singing which he has given us at any time ; he had the good sense not to take the last movement in an absurdly fast *tempo*, after a too common fashion ; and Mr. LANG played the accompaniment very finely on a charmingly sonorous, sympathetic Chickering grand piano. Mrs. VAN ZANDT'S fresh voice and free Italian execution are pleasing, but who could patiently listen to such cheap commonplace as the 'Venzano Waltz' and the air from *Traviata* after Beethoven and Schubert. An Italian duet from *I Masnadieri*, well sung by her and Mr. Farley, was less hackneied.

V. "ISRAEL IN EGYPT."

Thursday night's Oratorio should have been *the* event of the Festival. "Israel in Egypt" is counted the greatest of Handel's Oratorios in Germany, and is the most admired of all at English festivals, while it is still only partially known and only half accepted here. Here some fatality always prevents its being brought out whole and as it should be. Former trials of it by the H. & H., and by the old "Musical Education Society" have been but feeble and discouraging and not persisted in up to the sure point of success. We did look to this Festival as bound to solve the problem of "Israel in Egypt," and therefore we sought to prepare our readers in some slight degree by the description we have been reprinting. The best has been done, perhaps, that the circumstances permitted ; still the colossal Oratorio stands half done and half accepted. In the non-arrival of Carl Formes, the bass solos and duet had to be omitted ; this led to further shortening, and a welcome repetition of the "Hymn of Praise" to fill up the evening and the measure of attraction.

What choruses were sung—mostly double choruses, with a view to which the choral masses had been throughout halved into two four-part choirs, one each side of the stage—made an impression by their mass and majesty, as well as vivid imagery. They were delivered with the utmost spirit and precision, every voice telling in the great solid harmonies. The momentum of such as the "Hailstone"-chorus, and "The horse and his rider," carried all before it, and the former had to be repeated. But many ears and brains were weary with the relentless series of sublimities ; though beauty, expressive sentiment and picturesqueness must have been perceived in many passages. The fault was not wholly with the audience ; it may be traced in a great measure to two things. First, in the great pains and drill required to secure that military energy and promptness of such an army of voices, in choruses so trying, light and shade had been comparatively overlooked, or postponed ; it was all one uniform *fortissimo* ; passages like "darkness which might be felt," &c., which would have gained unspeakably by being hushed to a *pianissimo*, were loud like the rest ; and so the "Darkness" chorus, and others, lacking contrast, had no means for creating a sensation—*their* sort of sensation—comparable to those which took the house by storm. Secondly, the omissions (some nine choruses) not only broke the connection, disturbing the unity of the whole and setting several pieces in a feeble or a wrong light ; but they included some of the most remarkable choruses in the whole work, some which more than any have helped to give it its prestige. We will only mention "The people shall hear and be afraid," the longest and perhaps the very greatest number in the Oratorio ; and that very expressive and important one in the beginning : "They loathed to drink." It is morally certain that the *whole* work, even without the nicely studied contrasts and gradations of light and shade so desirable, would have produced a far greater impression than the specimens. That the singers must have been equal to the task is proved by the fact that they were successful in the most difficult and complicated of all the choruses: "He led them through the deep, as through a wilderness."

Most of the solos were given,and well given (bating superfluous *trills*), by Mrs. SMITH, Mrs. CARY, and Mr. FARLEY. The contralto air : "Thou shalt bring them in" suited the warm, tender, natural *cantabile* of Mrs. Cary ; and Mrs. Smith achieved something very near a positive success in the sublime Miriam passage heralding in the final chorus.

The crowd was great, the room warm, the delay long, and the "Hymn of Praise," though admirably performed, found hardly such fresh listeners as before. Moreover it was a sad curtailment that of the first movement of the Orchestral Symphony.

VI. THIRD CONCERT.

The Symphony on Friday was Beethoven's *Eroica* (No. 3) ; the one which, next to the 9th, has been the least often heard among us, and never in its full power and majesty as it was this time. It seemed to us the most successful executive achievement of this Orchestra. The funeral march was profoundly impressive ; the quick, electrical *staccato* of the Scherzo ran along with crisp life and precision ; and the Variations in the Finale never revealed their unity and their imaginative variety and charm to us half so palpably before. Weber's overture to *Euryanthe* opened the concert well, and is a work by no means heard too often. For the lovers of brilliant orchestral effect and sensuous coloring the best of opportunities were offered in the "Tell" overture and "Les Preludes" by Liszt—the Abbé Liszt ! Preludes to what a sequel ! Both works were splendidly played.

The vocal selections again were out of place, the "bright particular star" being Master COKER, the choir boy of Trinity, New York. He began with hacknied "*Robert, toi que j'uime*," ill suited to the singer and the place ; but he was singing it quite well, to the hard, unmusical piano accompaniment of his director, Dr. CUTLER, when the latter found his music pages wrong, struck chords blindly for awhile, and came to a dead stop. It was too much for a "Mus. Doc.," but not for the musicians of the orchestra, some forty of whom, adroitly rallied and prompted by Zerrahn, played it from memory, and young Cherubino sang it all the better. His delicious voice was vouchsafed but once more, and that only in the little Cradle Song by Gottschalk. Mrs. CARY sang a cavatina from *Il Giuramento* ; and Miss MATHILDE PHILLIPPS, with a voice much like her sister Adelaide's, essayed with fair success another concert hack, "*O mio Fernando.*"

VII. FOURTH AND LAST CONCERT.

The Afternoon programme was in some respects the most satisfactory of the whole,and indeed unexceptionable. Beethoven's fiery, compressed *Coriolanus* overture,Mendelssohn's A-minor(Scotch) Symphony, Bennett's Overture,"The Naiads,"Mendelssohn's dramatic overture to *Ruy Blas*,all received excellent treatment. The musicians had grown more in love with their work and more in sympathy with each other day by day, so that these last renderings left little if anything to be desired.—The vocal part was better this time. The *Fidelio* Quartet was again claimed from the same four artists, who were in fine voice, FREDERICI especially. She also sang "*Ah mon fils !*" from " The Prophet," revealing a remarkable compass of voice, beautiful and telling in all parts, and singularly musical and strong in the low contralto tones. In artistic feeling and true womanly charm her singing always goes to the heart of her audience. Mrs. KEMPTON sang Schubert's "Wanderer" with much power. HERMANNS used his rich basso acceptably in a little German song. Herr HIMMER, the tenor, gave great pleasure with an *Ave Maria* by Mendelssohn.

VIII. "ELIJAH."

The rush for tickets for Saturday evening had been immense. Extra seats had been placed in the Hall, and every place and corner had its occupant. There had been a presentimeut,which was fully verified, that "Elijah" would be the great occasion of the Festival. It was the great success of all, in point of grandeur, spirit, light and shade, and general unity of performance. The singers were well trained in it, and they all loved to siug it.

All the choruses went admirably. Master COKER'S clear voice told finely in the boy's part before the Rain chorus. Miss HOUSTON sang the soprano solos in her best style. Mrs. CARY distinguished herself by her truly beautiful, chaste, warm rendering of the contralto airs ; there has been nothing better in the Festival. Mr. HERMANNS, to heal in part the disappointment about Formes, had been induced to study and sing two of the airs of Elijah ; but the gain was only nominal ; he was too much tied to his notes and English words to sing with freedom. But Mr. RUDOLPHSEN, who took upon himself the main burden of the grand old Prophet, covered himself with honor. His declamation was admirable ; his musical conceptions good, and he entered fully into the spirit of the part, making it dignified and grand. A few faults of English accent, and the somewhat unpleasing quality of a few lower notes, were about the only drawbacks. Mr. FARLEY marred the conclusion of two perfect tenor airs by his eagerness to advertise his high B flat.—But as a whole, this performance of "Elijah" was a great triumph and sent thousands away happier, better, stronger and believing more than ever in great music that it is divine.

[Here Typo cuts us short ! Next time.

Punch's Version of L'Africaine.

This is the Libretto of the grand new old Opera. Evolved from the depths of our own moral consciousness, with slight aid from the contradictory accounts by critics none of whom were present at the performance.

ACT I.

Council Chamber of some King of Portugal.

Bishops, Grand Inquisitors, inquisitive Courtiers, Members of the Royal Lisbon Geographical Society, and others.

First Bishop. Vasco de Gama was a great discoverer, but we await his return in vain, because he is drowned.

Enter Vasco de Gama.

Vasco. Subject to correction by your Reverence's superior knowledge, I venture to remark—nothing of the kind.

Grand Chorus.

He is not drowned,
In fact, he's found.

Vasco. I love Donna Inez, and there exist very large countries which have never been discovered.

Don Pedro. You must not love Donna Inez, because she is engaged to me.

Bishops and Inquisitors. And you must not say that there are any other countries than those mentioned in the Scriptures.

Vasco. Call in Selica and Nelusko. (*They enter.*) Answer, my dear, and you, Sir. Are there not vast countries yet undiscovered?

Selica and Nelusko. We decline to make any statements.

Vasco. It is true, though.

Bishops and Grand Inquisitors. Go to prison for life.

[*He goes to prison for life.*

ACT II.

Deepest Dungeons of the Inquisition, comfortably furnished with books, maps, quadrants, sextants, septets, octoroons, the last new globe from Stanford's, and a copy of the "Globe Shakspeare" from Macmillan's.

Vasco (turning globe). But still it moves. Stop. I ought not to say that. I am not Galileo.

[*Studies Map.*

Enter Selica.

Selica. If you loved as I loved you, I'd show you where the ships go through.

Vasco. I love you to distraction, but do you understand the use of maps, fair savage?

Selica. Intimately. When only four years of age, I was taken by cruel parents to England, and sold to Sir Robert Murchison, President of the Geographical Society. I escaped by the submarine telegraph, See, false man (*shows him a Map*), that is the way to double the Cape.

Vasco. You are an angel, and if the devotion of a life——

Enter Inez.

I hope you are quite well.

Inez, Not in the least. You are free.

Vasco. You are an angel, and if the devotion of a life——

Inez. But it will not. In fact, I have made other arrangements. To save you, I have consented to marry Don Pedro, and we are going out to discover the passage to India.

Vasco. I am astonished.

[*He is astonished until Curtain falls.*

ACT III.

A great Ship at Sea. The footlights represent the stern. Cabins seen. Nautical Incidents. Inquisition band plays, "Oh, the roast Jews of old Portugal."

Enter Inez.

Inez. Alas, poor Vasco!

Enter Vasco, *through a port-hole.*

Vasco. Believe me true.

Inez. You must also be very wet.

Vasco. It is so. I love you.

Enter Don Pedro.

Pedro. I cannot allow such an observation to be made to my wife. What ho, menials!

Enter many nautical menials.

Pedro. Put this slave into a cask. Head it up. Bung the bung-hole. Throw it into the sea.

[*A tremendous Storm arises.*

Grand Chorus.

Behold our tears and groans,
We go to David Jones.

[*The Ship begins to go to* Davy Jones, *when thousands of Madagascarites swim round her, come on board, draw swords, daggars, affghans, mucks, creases, ataghans, inferences, and other weapons of vengeance. All the white folks are going to be massacred.*

Enter Selica.

Selika. Don't. [*They don't, the Ship sinks.*

ACT IV.

Madagascar. Splendid pagodas, temples, caves of Elephants, Giants' Causeways, putully nautches, and other interesting scenery. Selica *is Queen: she enters.*

Selica. My people are loyal, but they have constitutional rights, and they insist on killing all these whites.

Enter Vasco.

Selica. So! you are there, are you?

Vasco. To your Majesty's assertion I assent, and to your Majesty's inquiry I reply affirmatively.

Selica. The people will kill you.

Vasco. It is unfortunate. It occurs to me at this crisis respectfully to ask your Majesty why you are called The Africaine?

Selica. Because I am an Asiatic. Resuming the subject, I remark that I can save you in one way only. I will declare you my husband.

Vasco. You are an angel, and if the devotion of a life——

Inez *is heard singing without.*
"I go to execution,
'Tis righteous retribution,
And by this Constitution
All foreigners must die."

Vasco. That voice! [*He starts.*

Selica. How dare you start? I'll make you smart. You love that Lisbon coquette! 'Tis well.

[*Sarcastically.*

Vasco. Is it?

[*The Curtain descends on his conviction that however well it may be, it might be better.*

ACT V.

Queen Selica's *Gardens. They are very beautiful, and oranges, olives, ostrich-eggs, oysters, and other luxuries depend from the trees.*

Selica. Is this Madagascar? Am I its Queen? But without entering at this moment into a discussion upon those details, slaves, bring in your prisoners.

Vasco *and* Inez *are brought in.*

Nelusko. It may be convenient for me to mention that I love your Majesty.

Selica. If equally convenient, hold your tongue. But where is that person's husband?

Nelusko. Ask the sharks.

Selica (haughtily). I ask you. But I am answered. Now, false lover, and you, artful woman, you are in my power, and you shall feel it. What can you expect.

Inez. I expect nothing further in this mundane sphere.

Selica But you love *him*? [*Pointing to Vasco.*

Inez. The statement which has just been made in reference to my late husband, allows me without impropriety to say that such is the case.

Selica. Ha! And you love *her*?

[*Pointing to Inez.*

Vasco. I love you both, and if the devotion of a life——

Selica. Silence, you double-faced Janus. *Pollio* in *Norma* was a gentleman to you. Never mind. Put them on board a vessel which I see coming, and which is about to sail at 6 45 A. M., for Portugal; and may they be happy!

[*They are led away to happiness.*

The Scene changes, and discovers

THE UPAS TREE.

It is very splendid, with red leaves, but surrounded with dead elephants, ichthyosaurians, crocodiles, giraffes, and others who have ventured within reach of its poison. There occur sixteen bars in unison on the fourth string, and the audience weep for seven minutes.

Enter Selica *and* Nelusko, *following.*

Selica. Who told *you* to come?

Nelusko. I thought I had apprised your Majesty of my undeviating attachment.

Selica. Did you? I forgot. But it really does not matter. Are they safe?

Nelusko. Deign to look through these branches. There goes the ship, and on his return Vasco de Gama will be made Admiral of the Indian, Persian, and Arabian Seas.

Selica How do you know that?

Nelusko, From a statement in Mr. Charles Knight's excellent *Cyclopœdia of Geography.*

Selica. You are right, it is an admirable work, and no gentleman's library can be complete without it. Now give me that bunch of crimson berries. Not that—keeping the largest for yourself, pig!

[*She eats the Upas fruit. He does the same.*

Tremendous final Chorus.

Mlle. Saxe: How they are singing out of tune! [*Dies.*

M. Faure. Perfectly atrocious. [*Dies.*

Curtain falls on Final Chorus.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The butterflies. (Les Papilons). For 3 or 4 female voices. *J. Concone.* 40
Belongs to the set of "Les Harmoniennes," and is a very pretty arrangement of Rossini's air, "Night's shades no longer," to very different words and subject. Not difficult.

Sweetly the moonlight gleaming. (Guard ache biancha luna). Duet. *F. Campana.* 40
A first class duet, of rich and soft harmony.

Our soldier's return. *G. H. Barton.* 30
The return, as the going forth of our citizen soldiers, sets the pens and the voices of the minstrels at work. A good song.

My own. (Mein). *F. Schubert.* 40
Belongs to the "Cycle" of twenty songs, all of them about the "Maid of the Mill." This is one of the prettiest, and is distinguished for its singular accompaniment.

The ring you gave to me. Ballad. *J. Harrison.* 40
The poet "rings" many changes on the significance of the pleasing parting gift. Music very good.

Nicodemus Johnson. Song. *C. Pettengill.* 30
The young people of Boston are quite well acquainted with Nicodemus, who has a strange way of dancing while he sings. His portrait appears on the title, and his comic song inside.

Gold, my friends, if that be wanting. Baritone song in "Fidelio." 40

In the spring of life forsaken. 40
Two of the most st riking melodies in the great (to some the greatest) opera. The last is for tenor, but may be sung by soprano, of course, and the first will not sound badly with a mezzo-soprano voice.

Soldier coming home. Song. *H. M. Slade.* 30
One of the "welcoming" ballads which come along so appropriately, just now.

Instrumental.

Fragment of the Adagio of Beethoven's fourth Symphony. 60

Fragment of the Andante of Beethoven's sixth Symphony. Trans. by *E. Batiste.* 50
Two more organ pieces of Batiste's series. The second is from the Pastoral Symphony, and of course, both are well arranged.

Alice. Romance. *J. Ascher.* 60
Tasteful, and good practice.

Within a mile of Edinburg. Trans. *S. Glover.* 35
The old Scotch song is almost universally liked, and the transcription is well managed.

Butterfly's ball. Polka. *C. Coote.* 40
Mr. Coote is a good easy man, or at least his music is good and easy, and just the thing for those who must have a piece that is not difficult.

Evening breeees. Nocturne. *E. M. Porter.* 30

Union march militaire. *E. M. Porter.* 40
Two good pieces by a gentleman who is apt to do his work thoroughly.

Night's shades no longer. From "Moses in Egypt." Trans. by *C. Grobe.* 40
Excellent for practice. The melody is too well known to need an extensive description.

Books.

Louis Kohler's Piano Studies. Opus 50. The first studies. $1.25
Kohler's studies are all useful, but special attention is directed to this, as being almost the only collection which can be placed in a pupil's hands within a few weeks of commencement. Most teachers who try them, will find them just the thing they were wanting.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW VOCAL MUSIC—"A GLOOM IS CAST O'ER ALL THE LAND;" song and chorus to the memory of Abraham Lincoln, by Henry Schroder. "Famous Oil Firms," a serio-comic ballad, words by E. Pluribus Oilum, music by Petroliana. "We are Marching on to Victory;" song, with chorus, by Carl Hermann. "Richmond is Ours;" song and chorus; and "Oh, send me one Flower from his Grave;" song, with chorus, by Mrs. E. A Parkhurst. Instrumental—"Funeral March" to the memory of Abraham Lincoln, the Martyr President, by Mrs. E. A. Parkhurst.

The Home Journal says: "This is a fine composition well worthy the reputation of its writer." Price 30 cents; with vignette of the President, 50 cents. "General Sherman's Grand Triumphal March," by G. C. Norman. Price 30 cents; with vignette of the General, 50 cents. Mailed free. Published by HORACE WATERS, No. 481 Broadway, New York. For sale by OLIVER DITSON & CO., 277 Washington Street, Boston. 629-30

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen bin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00 For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

LOUIS KOHLER'S
PIANO STUDIES.

Op. 50.	The First Studies.	$1.25
" 128.	New School in Velocity. Book 1.	1.75
" "	New School in Velocity. Book 2.	1.75
" 112.	Special Studies. Book 1.	1.50
" "	Special Studies. Book 2.	1.50

Published by **Oliver Ditson & Co.,** 277 Washington Street

HAVE YOU SEEN

The New Juvenile Music Book, by the Author of "The Golden Wreath,"

MERRY CHIMES.

Specimen pages sent free. Price of the New Book, 50 cts., $6.00 a dozen. **Oliver Ditson & Co.,** Publishers, 277 Washington St., Boston.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts. Czerny's Letters to a Young Lady. 60 cts. Jousse's Catechism of Music, 25 cts. Oliver's Text Book, 50 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE DIADEM.—A NEW SUNDAY SCHOOL MUSIC BOOK, containing 128 Pages of Hymns and Tunes is now ready. This work is of a higher order than any Sunday-school book yet published. It has none of those objectionable negro melodies and inappropriate hymns that are found in some of the Sunday school books now in use. It is edited by S. J. VAIL, one of our most popular composers of music. Price, paper covers, 30 cents, $3 per dozen; board covers, 35 cents, $3 60 per dozen, mailed at the retail price. Sample copies presented to Superintendents of Sunday-Schools. Just issued by HORACE WATERS, No. 481 Broadway, New York, author and publisher of S. S. Bell, Nos. 1 and 2, Choral Harp, etc., etc. 629-30

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA.	Chorus of Druids (Dell' Aura), Men's Voices,	25
"	Norma Cometh (Vieni Norma),	25
"	War Chorus (Guerra! Guerra!),	25
SONNAMBULA.	Phantom Chorus (A fosco cielo),	30
"	Not in thought (D'un pensiero),	30
"	With the sunsheltering Canopy (Qui la Selva),	25
LUCREZIA.	Listen, Music inviteth (Senza, la danzi),	25
"	Madam I am Orsini (Maffio, Orsini),	25
"	Chorus of Sbirri, Men's Voices,	25
TRAVIATA.	Drinking Chorus (Libiamo),	25
"	Gipsy Chorus (Noi siamo Zingarelle),	25
"	Matador Chorus (Di Madride) Men's voices,	25
"	Bacchanalian Chorus (Largo al quadrupede),	25
ERNANI.	All welcome the Bowl (Evviva!) Men's voices,	25
"	Exultation (Exultiamo),	25
"	O Charlemagne (O sommo Carlo),	30
MARTHA.	Why those gloomy clouds (Tu piu vaga). Female voices,	25
"	Market Chorus (Accorrete, giovinette!),	25
"	Nancy see them eye us (Nancy, guarda), Quartet,	25
"	This is your future dwelling (Siam giunte), Quartet,	25
"	Spinning Quartet,	25
"	Huntresses' Chorus, Female voices,	25
TROVATORE.	Anvil Chorus (Vedi! le fosche notturne),	25
"	Now let the trumpet (Squilli echeggi) Men's voices,	25
"	Miserere,	30
LUCIA.	Search ye well (Percorrete le spiagge), Men's voices,	25
"	Bridal Chorus (Per te immenso giubilo),	25
"	Instant Vengeance (Chi mi frena), Sestettino,	25
"	Ah, happy day (D' immenso giubilo),	25
"	This unhappy, fatal marriage (Fur le nozze),	25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long will thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS
FOR
TWO GUITARS,
For the use of Beginners.
BY J. KUFFNER.
Op. 168.
PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time. Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day..... 75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August. 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet).
Pilgrim Chorus.
Pony Kate.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boys
Song of the Flowers.
Song of the Robins.
Summer Day.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Happy Girl.
The gathering home.
The Generale.
The Frost.
The jolly old Pedagogue.
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS.

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cherish faith in one another.
Come and sing with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father hear us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss.
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful,
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National praise.
Now our festive joys are ending.
Now the shades of night are gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshily.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult.

consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3.50. By Oliver Ditson & Co., 277 Washington Street.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske, 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe, 30. WHEN YOU AND I WERE SOLDIER BOYS. James G. Clark. 30. THE SOLDIER LAY ON THE TENTED FIELD. (Soldier's Dream). H. S. Thompson, 30. THE STRIPES AND THE STARS. Hutchinson Family. 30. UNION AND LIBERTY FOREVER. W. O. Perkins. 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. ON GUARD TO-NIGHT. W. O. Fiske. 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife). T. T. Barker. 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. B. Covert. 30. THE UNION SOLDIER'S BATTLE SONG. E. Culver. 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W. Turner, 30 THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30. GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment. will be sent postpaid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition. in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas. in one volume. 7.50
Mendelssohn's Songs without Words. 4 00
" " " " 4 hds. 6 50
Thalberg's L'Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4 00
" " " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30
"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."

"Little Tad." *Turner.* 30
As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."

Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30

In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Hoase.* 30

Requiem March. *W. O. Fiske.* 40

Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30

The above sent post-paid, to any address on receipt of the price. Oliver Ditson & Co., 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 632. BOSTON, SATURDAY, JUNE 24, 1865. VOL. XXV. No. 7.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—By a Young Lady, a situation as Assistant Teacher of Music in a Female Academy in the Northern States. Address "Music," Post-office, London, C. W. 632—1t

WANTED.—A Salesman of Pianos, well acquainted with, and capable of displaying the instrument. A knowledge of Tuning also desirable. To a thoroughly competent person a liberal salary will be paid. Address A., care Oliver Ditson & Co. 631

PERSONS INTERESTED in Good Music for the Young Folks at School and at Home will not fail to read an advertisement on the last page of this paper.

The Nation's Hymn.—Third Edition.

"A Nation we are, a nation we'll stand," composed by Clara M. Brinkerhoff, author of One Flag or no Flag,—Oh don't you see the Pony,—Clarita,—Charley, etc. Price 35 cts.
Published by WM. A. POND & CO., 547 Broadway, New York. 662

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2,00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.
Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets. Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

Two New Editions
OF
PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*. This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

A NEW
COLLECTION OF MUSIC,
OF
GREAT EXCELLENCE.
Gems of German Song,
A COLLECTION OF THE MOST
Beautiful Vocal Compositions.
OF
Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,
AND OTHERS.
With Accompaniments for the Pianoforte.

Adelaide.....Beethoven
Ah, could I teach the Nightingale.....Keller
All is over.....Weber
Ah! what avails my blooming.....Eckert
Amid this greenwood smiling.....Thalberg
Ave Maria.....Franz
Away now joyful riding.....Kücken
Barcarole.....Kücken
Beggar Child.....Gumbert
Beneath the evening's last sweet smile.....Schubert
Bounding, Bounding Boat.....Kücken
Brightest Eyes.....Stigelli
Bright Star that Crowns.....Kücken
Come to me, dearest maiden.....Meyerbeer
Cradle Song.....Mendelssohn
Dark Eye.....Franz
Elegy of Tears. Erl-King.....Schubert
Evening. Abt. Evening.....Franz
Evening Sounds fill all the Wood.....Franz
Exile. Keller. Fisher Maiden.....Meyerbeer
First Violet.....Mendelssohn
Fly, Bird of Hope.....Kücken
Fly, my skiff amid the roses.....Kücken
From the Alps the horn resounding.....Proch
Good Night. Farewell.....Kücken
Green Shades that I love.....Franz
Guardian Mother, Parent Land.....Abt
Hear'st thou not. Dessauer. Herd-Bells.....Gumbert
Herdsman's Mountain Home. Home.....Abt
Home, my own dear Mountain Home.....Krebs
How can I leave thee. Cramer. Hymn to the Virgin.Schubert
If on the meads. Gumbert. Impatience.....Curschmann
In the eye there lies the heart.....Abt
In the West the Sun. Irene.....Abt
I would that my love.....Mendelssohn
La Serenade.....Last Greeting.....Schubert
Leaves are Falling. Franz. Longing.....Hunt
Long, Long weary day.....
Love's Bequest. Reichardt. Loving, I think of thee. Krebs
Maiden's eyes their hearts reveal.....Gumbert
Maid of Judah.....Kucken
May-Bells and the Flowers.....Mendelssohn
Miller's Flowers. Schubert. Moorish Minstrel.....Reissiger
Moorish Serenade. Kucken. Mother, O sing me to rest. Franz
My Dream of Love is over. Spohr. My joy and treasure.Kucken
Near Thee. Lindblad. Ninetta.....Stigelli
Now the swallows are returning.....
O, Thank me not.....Franz
Out of the depths of sorrow.....Franz
O were I but a Moonlight's Ray.....Kucken
O, wert thou but mine own, love.....Kucken
O wert thou in the cauld blast.....Mendelssohn
Passage Bird's Farewell.....Mendelssohn
Peace of mind. Sponholtz.....Serenade to Ida. Weingand
Scarlet Sarafan.....Russian Air
She is mine. Curschmann. Song on Spring....Mendelssohn
Speed, my bark, O gently speed.....Neukomm
Standard Watch.....Lindpaintner
Stay with me. Abt. Star of Home.....Canthal
Tear. Gumbert.....Thou, everywhere.....Lachner
Thou art gone far away.....Truhn
Thou art so near and yet so far.....Reichardt
Three Students. Speier. To Minona, (Serenade.)....Spohr
'Twas Evening; at the window.....Hoffman
Trab. Kucken. Wanderer.....Schondorf
We met by chance. Kucken. When the quiet moon,Schondorf
When the Swallows homeward fly.....Abt
Wild Rosebud. Schubert. Young Recruit.....Kucken

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, *viz.*—PLAIN, $2.50; CLOTH, $3.00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Music for June.

VOCAL.

God bless the old Sixth corps. Song and Chorus. *T. R. Ryder.* 30
Mary, Cambria's fairest daughter. Ballad. *W. A. Powell.* 30
When the grey moon is peeping. Ballad. *R. Guylott.* 30
I'll build me a bower. Ballad.....*G. Linley.* 30
Matrimony. Comic Duett.. ..*C. W. Glover.* 40
Beauties of "La Juive," by *Halevy.*
If laws severe. (Sepel nigor)..... .. 30
He comes to me. (E vienne a me)..... 40
For him, for me. (Per esso, O padre mio.)... 30
Morn, noon, night. Song.....*C. J. Hopkins.* 50
Mer-may-ed. Comic Song..... 30
Summer rain. Ballad.....*Miss M. B. Stuart.* 30
Under the cliff by the sea. Song..*J. L. Hatton.* 30
Johnnie Gray. Ballad..... ..*F. Mori.* 30
The morning walk. Terzett. Female voices. *Concone.* 40
Little Tad. Ballad.....*J. W. Turner.* 30
All is well at Home. Ballad.....*J. W. Turner.* 30
Soon this weary war will be over. Song and Chorus.....*H. Fontrill.* 25
Sherman the brave. Song and Chorus. *J. E. Haynes.* 30
Joy was where my mother was.....*W. O.Fiske.* 30
The death knell is tolling. Quartet...*J.F. Fargo.* 30
That's what the niggers then will do. Answer to "Young Eph's Lament."....*C. H. Barton.* 30

INSTRUMENTAL.

In memoriam of Abraham Lincoln..*Dr.F.Haase.* 30
A starry night. Serenade..... ...*S. Smith.* 60
Fragment of Andante of Beethoven's 1st Symphony, for Organ..... .....*Batiste.* 75
Le Ruisseau. Valse etude...*H. A. Wollenhaupt.* 50
Wedding march. Piano and violin ...*Eichberg.* 60
Golden bells. Caprice de concert....*S. Smith.* 75
Morning dew. (La rosee du matin. Morceau brilliante).....*S. Smith.* 75
Fantasie brilliante. Don Pasquale. Op. 53. *H. Rosellen.* 1.00
Savoyard melody, from "Mireille" by Gounod. *B. Richards.* 40
Diana. Polka mazourka ....*A. Talexy.* 30
La grande. Polka redowa.....*M. P. Graves.* 30
Cuyler polka.....*G. W. Becket.* 30
La croix emerande. Valse.....*J. Blumenthal.* 60

Books.

FIFTY PIECES FOR THE ORGAN, consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c., by Edward Batiste, Organist of St. Eustache, Paris,... ....Cloth. $4 00
Boards, 3 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 25c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. **Scotch Songs.** 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. **The Message Bird.** 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Baum,
Residence.....No. 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English snd Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

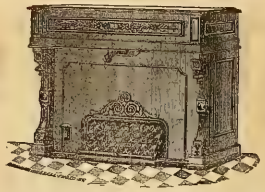
J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No. 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

---

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 632. BOSTON, SATURDAY, JUNE 24, 1865. Vol. XXV. No. 7.

For Dwight's Journal of Music.

Lost.

The sunset of early summer
Illumined, with rosy glow,
The rock and the ancient castle,
The hut on the beach below.

A maiden looked from a turret;
"Oh fisher, young fisher," cried she,
"Over the sea, in the sunset,
Fain would I float with thee!"

"Fairest maid among maidens!
Come down to the beach alone;
With the ebb of the tide I'll bear thee
To isles in the sea unknown."

Down she came from the castle,
With exquisite motion slow,
The beautiful bend of the wavelet,
When south winds over it blow.

Greetings and innocent kisses
Each to the other gave;
The water-spirits' music
Sighed under the ruffled wave.

Together they floated, singing,
Over the deep, away;
The wind was slowly rising,
And slowly sank the day.

All, all save love forgotten,
They lost the sheltering shore;
On, on, through night and tempest
They sped, to return no more.

Was love or death the stronger?
Which won the victory?
Long hast thou kept the secret,
Unfathomable sea!

Katharine Frances M. Raymond.

The Grand Review.

EXTRACTS FROM SERMON OF REV. WILLIAM H. CHANNING.

All that I can hope to give is a general impression of this wonderful scene, the like of which none can expect or wish to see again; for God grant that our warfare is accomplished for ages, *forever*, within this nation. But sublime beyond power of expression was the manifestation thus given, for once, of the heroism of a free people. Rome in her era of imperial grandeur, France and Germany in the mediæval ages, Paris in the most splendid days of Napoleon, London in the noontide of Wellington, never looked on such a triumphal procession as rolled through the broad avenues of the capital of this Republic for twelve hours, one hundred and fifty thousand strong, and thirty miles in length! More showy displays have been often made; for these men were returning from the longest marches, the severest exposures, and the sternest contests which any armies in modern times have passed through, and, though neat and trim as circumstances permitted, yet their uniforms were faded and weather-stained, and their tattered banners told the tale of their prolonged hardships. But it was this very evidence of terrible toil and struggle, so unconsciously given, that made the chief charm of the spectacle. This was no holiday parade of professional soldiers. Here were our brothers, men of the people, fellow-citizens, who had for four long, weary, woeful years, left home and all that makes home dear, left peaceful pursuits of industry, and the pleasant paths of peace, and risked all, sacrificed all, for the laws and liberties of the Commonwealth. For us and for our children, for all our privileges and immunities, for our free churches, free courts, free legislative halls, free farmers' fields and mechanics' workshops, free schools, and free presses, had they fought and poured out their life's blood, and borne the pitiless peltings of the storm and parching heats. O God, bless and reward them and theirs! How from the heart and to the heart of our whole nation came and went the meaning of the motto inscribed that day on the Capitol: "The only national debt we can never pay is the debt we owe to our victorious Union soldiers."

To one who looked eastward from the gate of the Treasury Building, up Pennsylvania avenue to the Capitol, more than a mile, the vast host of moving heroes, united into one, the surface of the mass undulating with the cadenced march, bayonets, and gun-barrels, and sabres, and spear-heads glistened with innumerable jets and sparkles of light, like the rapids of Niagara flashing in sunshine—a flood forever flowing down and on, from ever-full fountains, unintermitting, continually renewed; immense in volume, majestic in sweep, resistless in momentum, graceful in might—it seemed like a *river of life*—a very *Missouri of manhood!* Eye, heart, imagination were filled with this sublime vision of the giant stream, so steadily pouring on and ever on, through gaily enamelled flowery banks of crowded sideways, packed windows, thronged roofs all ablaze with banners, and flowers, and many-hued dresses; and the sense of wonder grew deeper and deeper as the fascinated eye watched the inexhaustible current of vital vigor, so beautiful in ordered will, in manifold oneness, in harmonized omnipotence. Whence do they come—these waves on waves of athletes, so upright and firm in port, so bronzed and ruddy in tint, with matted beard and close-clipped hair, with muscles so pliant, strong and elastic like steel, and steady, springy step, and gay cheerfulness of look, and carriage? And are these the "exhausted resources" of a nation decimated by four years of bloody strife? And these thirty miles of indomitable sons of Anak, only two-fifths of the armies of the Republic, with a countless fleet and another of seamen to guard their flanks? Oh, thanks to the Lord God Omnipotent, that he has thus *demonstrated* before the on-looking nations that free institutions—the government *of* a people *by* a people and *for* a people, is the most stable, while most progressive—the most loyal, while most liberal form of government on earth. Thanks, ever fresh thanks! This young giant of a Republic, in the grand Olympic Games of the ages, has proved its prowess and won its crown! Henceforth let us have peace. Here are our peace-makers and our peace-keepers—men who prize freedom as the law of heavenly order, and who, to guard this sacred birthright, are ready at the instant to give their lives—their all.

When somewhat satisfied with the grand *general* impression, one was free to note *particulars*. What first attracted the eye, perhaps, was the profusion of flowers, for this is the season of roses in this district; and the rose-tint seemed to light up, with festive brightness, the dingy and dust-powdered uniforms. There were garlands of flowers on the shoulders, breasts, and arms of the mounted officers, wreaths of flowers on the arched necks of their chargers; bouquets of flowers at the saddle-bow or in the bridle-hand; sprigs of flowers projected from the gun-barrels of the soldier; sprigs of flowers were badges on the breasts of the officers heading the ranks, and, above all, wreaths and garlands of flowers, and, in several instances, civic crowns of laurel were pendent from the spear-heads of the torn battle-flags and bullet-riddled guidons. The fresh beauty of these floral adornments seemed to overspread the mighty host with the atmosphere of a Paradise Regained of Peace. And next the gaze was riveted upon the banners—some glistening bright with silken folds untarnished, their blue ground blazoned all over with golden letters, recording the desperate fights through which the brigades and regiments who proudly bore them had proved their patriotic ardor and won their fame. And beside them—their companions—were the *old* banners, first blessed at home, and consecrated with the prayers of wives and mothers, now shrivelled and shorn to fluttering shreds, scarce able to cling to the flagstaff; the staff itself often shattered, and bound and strapped to hold together. How those pierced, scorched, ravelled rags told of the fierce thunder storms and iron hail and sheets of flame of many and many a battle-field! How proudly, yet with what almost reverent tenderness, the sturdy standard-bearers drooped their treasured trophies in answering salute to the cheers, and hand-clappings, and kerchief-wavings of the multitude; and how eye answered eye as they grimly smiled, while memory recalled the terrific combats of the past! And then from the battle-flags one turned to study the rank and file of regiments and brigades, who, with company front of twenty deep and massed, swept by, so stately in majestic strength—living organisms whose pulsating heart-throbs were numbered by the rhythmic tread. What stalwart forms—what bronzed and rugged faces! How swinging the stride—how buoyant the bearing! How youthful these veterans of scores and hundreds of desperate combats! How gay and glad, with lightsome hearts, their trials ended, their work well done, their victory fairly earned, their nation saved, are these our nobles marching to their humble homes! Alas! And where are they, their well-loved, trusted comrades, who left shoulder to shoulder years ago, the quiet village, far away among the embosoming hills, or on the flowery prairies? These wasted ranks are their witnesses. They sleep their soldiers' rest under the green mounds of the blood-dyed Wilderness, amidst the sighing pines of the Carolinas and Georgia, or their bones are bleaching yet on the fatal field of Chickamauga. Will you think it strange when I say that, as I watched the tramping army here visible, overhead, seen only by the spirit eye, another army seemed sweeping on, clad in white robes, and waving palm-boughs with crowns of unfading flowers, who responded to the martial strains with a *Gloria in Excelsis* and a welcome home, that filled the whole heaven with harmony—and chief among that cloud of witnesses appeared our risen President!

Thayer's New Beethoven Catalogue.

The writer of the following article, which we translate from a German musical paper,—Dr. Laurencin—is a son of the Cardinal Archduke Rudolph, to whom Beethoven dedicated so many of his greatest works, including the great Mass in D, the great B-flat Trio, the Concerto in E flat, the Sonata: *Les Adieux*, &c., the most difficult of all the Sonatas, op. 106, and the last of them all, that in C minor, op. 111. His testimony to the thorough excellence and value of our friend's work—which may be regarded as a sort of *avant courier* to his forthcoming Life of Beethoven—carries weight with it. We long since

were notified that a copy of the Catalogue was on its way to us; but it has not yet come to hand. Meanwhile the following will serve to show in what high esteem the fruits of our friend's "bee-like industry" are held in Germany:

A. W. Thayer: *Chronologisches Verzeichniss der Werke* (Chronological Catalogue of the Works of) Ludwig van Beethovens. Berlin: F. Schneider. 1865.

The work before us deserves a warm greeting from all students and friends of Beethoven. Nay more. It is significant under every aspect of the latest mode of exploring and presenting the history and biography of Art. The present time demands a deep and poetic comprehension of all possible occurrences of life. But with the spirit the outward given matter must substantially correspond. This must be placed in order first of all. Farther work is only possible upon this basis. One must first be fully master of the facts. Then only can he enter upon the how, whence, and wherefore of what is given. Such a manner of proceeding is by no means synonymous with the brainless labor of mere draymen and compilers. On the contrary, the soul must shine through independent and self-active everywhere. To be sure, this goal, in the case before us, can be reached only in a very limited sense. The old formalistic logic, long since discarded as to its stiff one-sidedness, and reformed into a higher and more comprehensive way of thinking and teaching, must in a certain sense claim precedence in labors like the present. At the same time the so-called pragmatical way of writing history and arranging its material, long since superseded as an exclusive and controlling principle, must from grounds of inmost necessity play the second and subordinate part in works of this kind. Let now a man strictly conscientious and of true piety, a man of sharp insight, genuine faith and unaffected love, set about such an undertaking, and this outwardly given logical-historical raw material will at once assume, in his original conception, a living and life-giving form. In such a presentation of a subject we have a piece of actual human life revealed to us, a sort of psychological or character-drama. And this is the very kernel, deeply grounded in the spirit of our time, of all biographical and historical inquiry.

Now Thayer's book, viewed on a certain side at least, is a speaking proof of this striving in the spirit of our times. Its fundamental thought and object is: to fix as accurately as possible the time of the origin of Beethoven's works. The point here was the laying of a trustworthy foundation for later investigations and for the long expected full biography of Beethoven. The pressing problem at the outset was the rectification of a multitude of firmly rooted errors about the time and mode of origin of these creations. Heretofore a superficial view has regarded the *Opus* numbers affixed to the master's works as sole and conclusive authority as to the period of their beginning, progress and completion. For a long while this notion obstinately prevailed, in spite of the proof of the utter groundlessness of the assumption furnished by a comparison of the existing catalogue by Breitkopf & Härtel (1851) with the notes by Wegeler, Ries and Schindler. Many a work of the master, which is numbered very high, clearly belongs to an earlier period; and on the other hand, many a one bearing a lower opus number, belongs to a much later creative period of Beethoven. Finally, what is to be done with those works which, both in the above named Catalogue and in the notes and oral communications of Beethoven's contemporaries, have been left utterly unnumbered, and chronologically undetermined?

To a perception of the fundamental thought and standpoint of the pamphlet now in question, the following introductory matter seems to me indispensable:

Breitkopf & Härtel's Beethoven Catalogue gives only 138 printed works of the master; but of works unprinted, whether finished or only sketched, it says nothing. Until very recently the world has trusted blindly, with implicit confidence, to this Catalogue and to the notes of Wegeler, Ries and Schindler, as unquestionable oracular sources with regard to everything worth knowing about Beethoven. Thayer's book applies a sharp probe to all these original materials. This is done partly by removing some things altogether and putting others in their place, partly by correction and completion of details more or less essential. Above all it sets the number of Beethoven's *printed* works at 298, instead of 138, as heretofore assumed. Thayer authenticates these numerical statements always with documental exactness. He gives the complete title of each work. He also notes by figures the time of its origin and completion, and even the place of its birth and first performance. The place of publication and the name of the publishing house are also mentioned for each work. In many cases he gives the leading motive or motives in notes, after the manner of a pianoforte score, with words beneath what is to be sung. To these original vouchers the author very often adds a copy, word for word, of brief announcements of publication, and even criticisms upon most of Beethoven's works, which appeared at the time in Vienna, Leipzig and other journals. One also meets in this work very many most precise disclosures about the places where and the persons in whose keeping the original manuscripts of the master may be found.

And still the author's bee-like industry has gone much further. He knew how to get an accurate insight into the sketch-books of Beethoven, which are scattered about here and there, and from these he has lucidly brought together what was best worth knowing. This is an act of the highest importance to the history of culture. Such a process, persistently carried through all the prominent manifestations of artist and explorer-life, would unquestionably afford the clearest insight into the growth and working of the creative mind in every sense. It would give us one of the most speaking life portraits, one of the most significant complements to our knowledge of a people and of individual minds. The kindling thought which is put into the world unquestionably works much more lastingly upon one who knows how, and by what crooked and cross ways of will, thought, feeling, struggle, it has gradually come to light.

Reference may here be made particularly to page 19 (first draughts of "*Adelaide*"); pp. 51–2, (*Torso* of the Larghetto of the D-major Symphony); p. 69–70, (draught of a song entitled: "*Empfindungen bei Lydiens Untreue*"); p. 75–6, (Sketch of the C-minor Symphony); p. 92–3, (additions to the 8th Symphony); pp. 94–116, (Irish Melodies); pp. 141–143 (pioneer labors—*Anlaüfe*—upon the "Missa Solemnis"); p. 144, (first shapings of the "Opferlied"); finally, pp. 148–150, (single *aperçus* for the "Ninth.")

The amiable modesty of the author has not been backward, on such occasions, in making thankful mention of those who have furnished him the means of such an insight. Among others named by Mr. Thayer are G. Nottebohm in Vienna, Fr. Espagne, Custos of the musical department of the Royal Library in Berlin, and Otto Jahn in Bonn.

In the same view we may thank the work before us for dragging to light whatever could be hunted up of hitherto unprinted things of Beethoven, especially those youthful works which date from his life in Bonn and the early part of his life in Vienna, and which hitherto have been scarcely known by name; to these it refers, now cursorily, and now with greater emphasis; naming the place where each work has been found. Here the author goes sharp-sightedly to work. He carefully distinguishes what is unquestionably, Beethoven's from that which, bearing his name may possibly have proceeded from the great man's brother, *Caspar Anton Carl Beethoven*. This latter was at first a music-teacher in Bonn, afterwards in Vienna, where, having retired from professional life, he died a private man in the year 1815. Thayer also mentions among things commonly declared to be youthful works of Beethoven some, which he considers to be studies of Carl van Beethoven, a nephew of the master, once a pupil of Carl and Joseph Czerny. Among other things the author treats with especial librarian-like minuteness the hitherto unprinted "Italian Songs," for one and more voices, partly with and partly without accompaniment. Moreover the short dedicatory and other letters, the personal remarks of Beethoven, handed down orally or in writing, which Thayer communicates in their appropriate places, help not less to complete that high and grand image which we had long since formed to ourselves of Beethoven, the most German of all artistic characters. Especially you meet in this connection many caustic, striking traits of humor of a stamp wholly peculiar to the Germans.

Finally, Thayer's pamphlet gives us (pp. 173–182) the completest inventory and appraisal thus far of what Beethoven left behind him, with an accurate fixing of the valuation and the selling price. All these data, so attractive partly in an artistic, partly in a personal point of view, and partly in both, are here enjoyably and even eloquently set before us, and reveal a man of intellect and heart. Not only must we thank the author for his conscientious labor; it is even a duty to enjoy it heartily, to set forth its importance in every sense, and to commend it as warmly as possible to the faithful imitation of all chronologists and biographers.

Dr. Laurencin.

Beethoven and the Various Editions of his Works.

Beethoven's Works in the Edition published by Breitkopf & Haertel.

BY OTTO JAHN.*

(Concluded from page 37.)

For the sake of brevity as well as of consistency, it was necessary that the editors of the new edition should restrict themselves to giving, in the first instance, the chronological details undoubtedly established by proven authentic docu-

*Translated, by J. V. Bridgeman, from the original in *Die Grenzboten*.

ments, with the headings of titles of all the works. When such headings can be arrived at only by combination, and when, consequently, they are based on reasons which cannot be at once recognized and proved, but possibly may be doubtful or erroneous, they had to be excluded. Everything, however, that could be determined with a tolerable degree of certainty, might, with a short account of the reasons for its insertion, be appropriately comprised in the *critical supplementary numbers*, which will be the suitable place, moreover, for numerious other matters, both historical and biographical, such, for instance, as the publication of the exact titles and dedications. It might appear that the most simple plan would be to produce the title and dedication of each work as they were originally printed. But in a large collection no little consideration must be paid to economizing space, and, still more, to preserving consistant uniformity. Though many of the titles of Beethoven's compositions were undoubtedly drawn up by himself, and are distinguished by something characteristic, which ought not to be obliterated, in their form, the far greater majority are worded after the usual model, and at great length, comprising, for instance, in various languages, a list of all the instruments for which the various pieces were written. A reproduction of them, therefore, in a long series, would be attended with great inconvenience. For this reason, the same sort of heading has been given to each piece, and this heading comprises all that is material in the title, the idea of the dedication, and the "Op." number. The bibliographically exact reproduction of the titles and dedications, when these are of any interest, is better reserved for the critical supplementary parts, which, also, are the most fitting place for many remarks connected with this part of the subject. This is the place for titles written in Beethoven's hand, but altered when printed; examples of these have been adduced. Thus Beethoven gave the magnificent Quartet in F minor (Op. 95) the title of *Quartetto serioso;* while the Ottet for Wind-Instruments (Op. 103) bore the title of *Partie dans un concert*, as indicating the time at which it was written. Many alterations, too, made by him in dedications are deserving of notice. The first Mass in C major (Op. 86) was originally dedicated to Prince Nicolas Esterhazy, at whose house it was first performed—the copy with Beethoven's dedication is preserved among the archives at Eisenstedt; being annoyed, however, at the coolness with which the work was received at the Prince's, he dedicated it, when it was published, to Prince Kinsky. The graceful Rondo in G major (Op. 51, 2) was originally dedicated to the Countess Giulietta Guicciardi, who, at Beethoven's desire, waived her right to the dedication in favor of the Countess Henriette Lichnowsky; as compensation, he dedicated to her the C-sharp minor Sonata (Op. 27, 2.) We are all aware what importance both the Sonata and the Dedication obtained after it was known that Beethoven was bound to Giulietta Guicciardi by the most tender partiality; knowing this, let any one compare the Rondo with the Sonata.

We have been imperceptibly led to the more material questions connected with the work. The first requirement of every good edition is naturally *correctness*, in order that the results arrived at by carefnl criticism may be faithfully and reliably communicated to the public. How seriously the publishers have set about their task is proved by the fact that they called in, cancelled, and replaced with other and correct copies the parts of the earlier *Quartets*, which had been struck off without being finally revised, and, consequently, were not free from faults. Quite free from faults no work, it is true, has ever issued from the Press; even when the most unheard of care has been taken in correcting the proofs, typographical errors have been discovered. The peculiar custom which obtains in the music-trade, however, of having the engraved plates preserved, and the editions not more than sufficient to supply the immediate demand, admits of subsequent corrections, and each member of the musical public can, by sending notice of any faults he may notice in practice, contribute his part towards a degree of accuracy increasing with each successive edition.

The *getting up* of the work is most admirable, and will more than satisfy even extravagant demands. Every thing like mere display, however, especially such as founds upon waste of space and paper the claim of the work to rank among "splendid editions," is most properly avoided, the object in view being the greatest possible circulation among all classes. The form is the long folio, usual at the present day, and is well adapted for the music-stand and not inconvenient to read; the paper is good and white; and the notes are clear and well-formed, those intended for the executant being exceedingly bold and striking. Those in the scores, being meant rather to be only read, are naturally smaller, but even they are distinct and taken in at a glance. The distribution and arrangement of the work are throughout such as to convey the impression of gentlemanly and agreeable liberality, while, at the same time, space has been skillfully combined. The price of each sheet, which, owing to the adopted plan, contains more than is usually the case, is fixed at three groschen, that is: about half the ordinary price.

A material recommendation of this edition is, finally, the great energy with which it is being pushed forward, and carried on towards a rapid conclusion. When a man subscribes to a serial in several volumes, he must be prepared for a long succession of years to pass before he can see his serial completed, and must console himself with a reflection that, should he not live to see its completion, he has, at any rate, contributed his quota towards a work which will delight a succeeding generation. When, in opposition to this kind of experience, founded upon absolute fact, a distinct promise was given in the prospectus that this Edition of Beethoven should be completed in three, or at most, in four years, many a person received that promise, probably, with mistrust. However, the work was begun at the commencement of 1862, and, after the laps of 2 years, the following compositions named in the prospectus are already completed and published:

Series 1. Symphonies, No. 1—8.
" 2. Orchestral Works, Nos. 10, 12.
" 3. Overtures, Nos. 18—28 (complete.)
" 4. For Violin and Orchestra, Nos. 29—31 (complete.)
" 5. Chamber Music for four and more Instruments, Nos. 32—36 (complete.)
" 6. Quartets for Stringed Instruments, Nos. 54—58 (complete.)
" 7. Trios for Stringed Instruments, Nos. 54—58 (complete.)
" 8. For Wind Instruments, Nos. 59—64 (complete.)
" 9. For Pianoforte and Orchestra, Nos. 65—70, 71, 72.
" 10. Pianoforte, Quartet, and Quintets, Nos. 74—78 (complete.)
" 11. Trios for Pianoforte, Violin, and Violoncello, Nos. 79—91 (complete.)
" 12. For Pianoforte and Violin, Nos. 92—103 (complete.)
" 13. For Pianoforte and Violoncello, Nos. 105—111a (complete.)
" 14. For Pianoforte and Wind Instruments, Nos. 112—119 (complete.)
" 15. For Pianoforte, four Hands, Nos. 120—123 (complete.)
" 16. Sonatas for Pianoforte Solo, Nos. 124—161 (complete.)
" 17. Variations for Pianoforte Solo, Nos. 162—182 (complete.)
" 18. Smaller Pieces for Pianoforte Solo, Nos. 183—198 (complete.)
" 19. Sacred Music, No. 205.
" 20. Dramatic Works, No. 206.
" 21. Cantatas, No. 209.
" 22. Vocal Pieces with Orchestra, Nos. 210—214 (complete.)
" 23. "Lieder" and Songs, with Pianoforte, Nos. 215—227 (complete.)

Thus of the 264 numbers contained in the catalogue, 212 are already published. It is true that among those still to appear there are some exceedingly important and comprehensive works, but we must bear in mind that the preparation of them required a longer time than that of the others, which could be got ready more rapidly, and that it is proceeding simultaneously with them.

We may, therefore, confidently look forward to the speedy completion of an undertaking, which, by the grandeur and importance inherent to it, as well as by the spirit and vigor with which it is being conducted and carried out, has a right to be regarded as a national undertaking, and which will be a splendid monument honoring the master who produced such great works, and the generation that understood and admired him.

OTTO JAHN.

[From the Home Journal].

New Musical Instrument for the Drawing-Room.

We have become so accustomed to the piano-forte as the sole interpreter of all classes of instrumental music, in our homes, and it is so admirable in its office, in many respects, that it is not realized that, in large classes of music, it labors under a great disadvantage from its inability to produce *sustained* tones. Yet, for the interpretation of many compositions, these are actually essential. From the instant a piano key is struck, the tone rapidly decreases until it is lost entirely. In no way can it be long continued or made to increase, instead of diminishing; and the repetition of tones, to which the performer is compelled to resort, in place of their prolongation, is, after all, unsatisfactory in its results. This peculiarity of the tones of the piano-forte is undoubtedly excellent, as a single effect, conducing to the gracefulness and spirit of its utterances, and its capacity for expression, but it is by no means the only desirable effect, and the impossibility of escaping it produces a certain sameness and monotony, and greatly circumscribes the capabilities of the instrument.

The various orchestral and band instruments, and the human voice, especially, avoid this sameness of the piano-forte, and are capable of sustained tones, with greater variety in *crescendo* and *diminuendo* effects; but not one of them, singly, can produce harmony as well as melody. Here, then, they are far behind the piano in usefulness. Where a number of them can be used together, as in an orchestra, choir, or even *quartet* of voices, or instruments, harmony as well as melody is possible, with every variety of musical effect. Hence it is for such combinations that most of the best musical compositions have been written, and they cannot be adequately rendered by any instrument not capable of sustained tones. But those of us who are less than princes cannot keep, at our private command, bands of musicians to minister to our musical pleasure at will, and thus the need of some one instrument which shall combine the capabilities of many; which shall add to the capacity of the piano that of the organ, and, under the hands of a single performer, better render our most valuable music than the piano can possibly do, on account of the peculiarities mentioned.

Pipe organs are out of the question from the large space they must necessarily occupy, in order to contain reasonable compass and variety, as well as from their great cost. In a pipe-organ, if it be properly balanced, and well furnished in its lower, as well as upper tones, a pipe sixteen feet long, and several inches in diameter, is requisite to produce the single lowest tone. From this size, the pipes gradually decrease in size as the tones to be produced are higher; but, as in a single full stop, there must be sixty-one pipes, and as a reasonably satisfactory pipe-organ must contain several stops, it is obvious that a large amount of space must be occupied by such an instrument—not to mention the expense involved in its construction. For private houses, therefore, to save space and expense, it has been customary and even necessary, to omit the heavier stops requiring these large pipes, and so disproportioned, ill-balanced instruments have been the result, without, after all, attaining sufficient compactness and economy to render them generally available. This insuperable difficulty, with some minor ones, has prevented the pipe-organs from becoming popular as parlor instruments.

For a long time it has appeared probable to those who were cognizant of such matters, that if the desired instrument, which should be a miniature of the great pipe-organ, or an epitome of the orchestra, were ever produced, it must be by the improvement and development of some form of instrument in which the tones were produced by *reeds*. These occupy little space, are readily controlled, and do not involve very great expense. Hence much time and ingenuity have been given to experiments in this direction. The chief difficulty to be overcome was not trifling;

being nothing less than poor, unattractive quality of tone. The term "reedy tones" had become almost a proverbial expression of condemnation. And then there were other shortcomings scarcely less important.

It is not our purpose to attempt any allusion, even, to the innumerable experiments which have been made in the course of many years to overcome this radical defect, as well as the many other deficiencies in reed instruments. Their success has been various, and not always encouraging, though progress was made from time to time, the result of which the public had in the shape of melodeons, harmoniums and reed organs of various names. It is only within a few years, however, that reed instruments have attained such a degree of excellence as to merit or receive much attention from musical *connoisseurs*. But within these few years such material progress has been made by the well-known manufacturers, Messrs. Mason & Hamlin, of Boston, as to place the instruments made by them, on a higher level, and to decide the question that the piano-forte is no longer to hold the only prominent place as a household instrument. These manufacturers have worked out the secret of producing tones of the best quality—tones of surpassing purity and richness—from reeds, and, have otherwise brought the instruments, for which they have adopted the appropriate name, "Cabinet Organs," to such a degree of excellence, that they are exciting much interest in musical circles, and are already becoming the fashion with those who are on the alert for musical novelties of real merit. Without doubt, in these cabinet-organs, we have the long-sought instrument of sustained tones, which is hereafter to divide with the piano-forte the musical honors of the drawing-room.

The attractions of these new instruments are their really beautiful tones, which are capable of being sustained indefinitely, and which have considerable variety in character, while the performer has their degree of loudness always easily at command; so that he can, at will, produce what are technically termed *organ-tones, crescendos, diminuendos*, etc. Here, then, are met the principal requirements of the long-needed instrument, possessing the capacity which the piano lacks. Almost all sacred music, as well as the majority of transcriptions from the operas and various orchestral compositions, find better interpretation in the cabinet-organ than they have before had from any single instrument. As compared with large pipe-organs, these new instruments are, of course, lacking in power and grandeur. On the other hand, they have much more vivacity of utterance, and need not shrink from comparison as to quality of tones.

The size of the cabinet-organ averages not half that of the piano-forte, while the shape affords opportunity for elegant designs in exterior finish, of which its makers have availed themselves with much good taste.

Having in so many respects compared or contrasted this new instrument with the piano-forte, let us guard against being understood that it is likely, in any way, to displace the latter instrument. We rather adopt Mr. Gottschalk's view, that "the cabinet organ is an admirable complement to the piano-forte, being a better interpreter of many delightful compositions, and so enlarging the field of home music."

Musical Correspondence.

BERLIN, MAY, 1865.—You will not wonder at the delay of my April letter, in view of the terrible news from America which reached us just as I was about to write it. Every loyal American will know by experience how that intelligence, coming with a double shock from following so close upon the most joy-inspiring accounts, unfitted him for a while for every other interest or pursuit. Not to let my news grow too old, however, I will now, before leaving Berlin, close up my account of the musical advantages which it has afforded, and which I can assure you I have fully enjoyed during this winter.

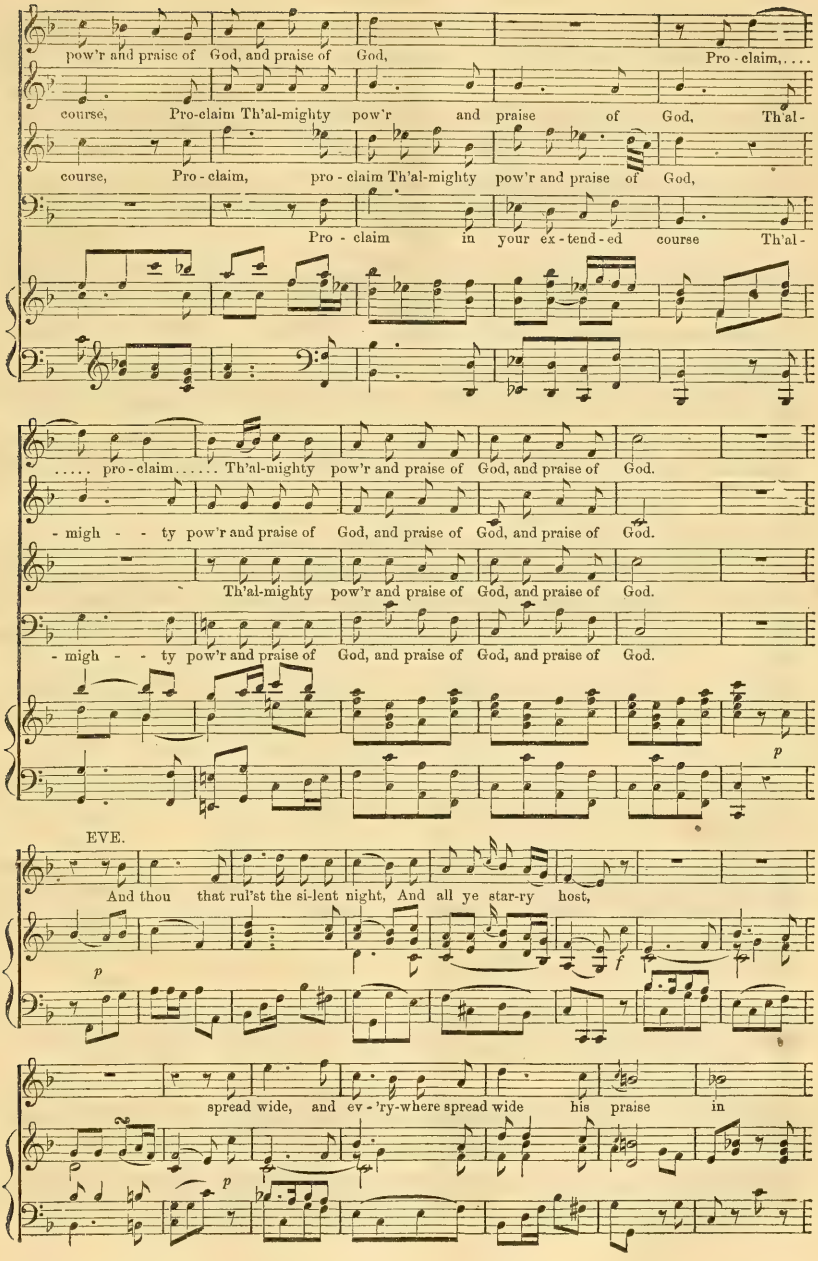
Easter, and the preceding Holy Week, brought a rise in the tide which had in a measure set during Lent. During the latter season, however, some of the finest concerts of the winter took place; for instance the last series (three) of the Symphony Soirées of the Royal Orchestra. Of these, again, the last was the best, the programme consisting of Beethoven's Fifth and Mozart's G-minor Symphonies, and Mendelssohn's music to the Midsummer Night's Dream. These concerts are now given in the beautiful concert hall of the Opera House, a large, lofty, excellently ventilated apartment, beautifully decorated, decidedly the finest music hall in Berlin, which it is to be regretted is not more frequently used. The performance of the orchestra needs no comment; its excellence is well-known, and in point of execution and the material which they bring to it, these concerts may be said to belong to the first in the world. During Holy Week a number of performances of music appropriate to the season took place. It has become customary in Berlin, as in most Prussian cities, whether Protestant or Catholic, to produce certain standard sacred works annually about this time. In Berlin the Sing-Akademie, on every Good Friday, bring out Bach's Passion Music, according to the Gospel of St. Matthew, a stupendous work. Graun's "Death of Jesus," a Cantata, more popular and more comprehensible in style, is also sung every year during Passion Week in the Garrison church by Schneider's Verein, and was this year performed, besides, by no less than five other societies in different churches, as well as by the Sing-Akademie, for a benevolent object. In addition to these, Stern's Society produced Beethoven's *Missa Solennis* on Easter Eve. It was certainly most interesting to hear these three great works in such close succession, and performed with equal excellence, the choruses of both societies (Sing-Akademie and Stern's), being superb, and the solos mostly very fine. Fräulein Decker distinguished herself more than ever in the Cantata of Graun and Bach's *Passion*. Amateur though she is, I can truly class her among the finest singers of oratorio music extant. Her voice is remarkably clear, and true, and sweet, as well as powerful, her style, pure and free from the slightest affectation, and she sings with so much earnestness and dignity, that it is an exquisite enjoyment to listen to her.—At this season, too, the liturgic services in which the Cathedral choir takes part, are peculiarly impressive and beautiful. At the one appointed for Thursday before Easter, a portion of the music consists of the *Improperia* of Palestrina, which is inexpressibly solemn; and not much less so the "Seven Words" (the seven last sentences spoken by Jesus on the cross) by Neithardt. Speaking of Palestrina reminds me of a sacred concert given by some society during Lent, for a benevolent object, which a very fine programme, well executed, made a most attractive one. Among the compositions sung were Mozart's *Ave Verum*, Beethoven's *Busslied* (tenor solo), Duet for Tenor and Soprano from Mendelssohn's "Hymn of Praise," the Hymn with chorus by the same composer, a beautiful eight voice Motet by Corsi, and, the most beautiful of all, a short sentence in 5 parts, "*Jerusalem convertate*, etc," by Palestrina. What it was, or what from, I cannot tell. I only know it was one of the most exquisite pieces of music I ever heard, the high, swelling tones with which it ended, only too quickly, when one thought it had only just begun, seeming to draw the listener strait up to heaven!

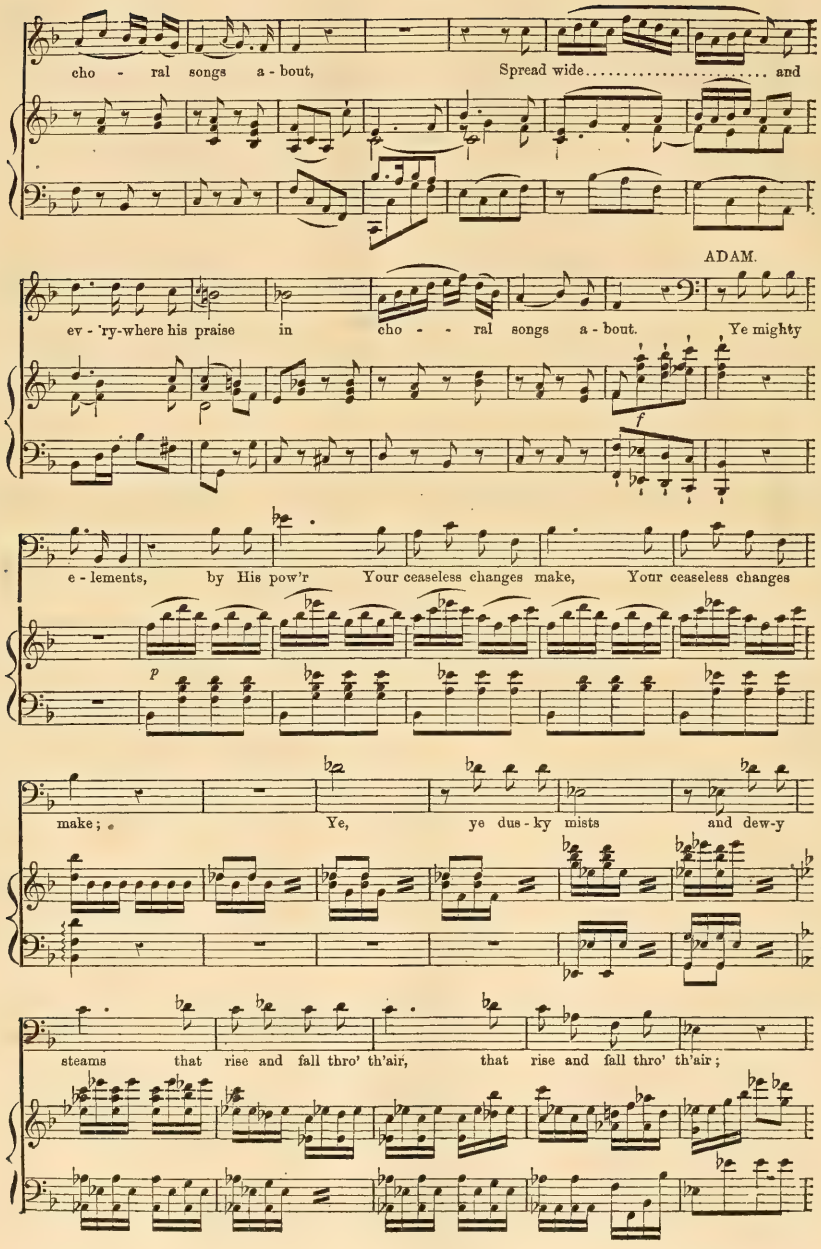
After Easter commenced a series of performances by Herr NIEMANN, from the Royal Theatre at Hanover, who is considered one of the first tenors, if not *the* first, at present on the German stage. *Tannhäuser*, *Lohengrin*, Spontini's *Fernando Cortez*, Mehul's *Joseph*, Dorn's *Nibellungen*, The "Jewess," the "Prophet," "Faust," these were some of the operas in which he sang the tenor part. He has an uncommonly fine presence,—such as, strangely enough, is rarely met with in a tenor; tall and broad, and finely proportioned, he overtops most of his fellow-singers, and seems just made for the hero parts which he usually fills. His voice is a true *tenore robusto*, of great power and clearness, somewhat lacking, naturally, in the often requisite sweetness perhaps, but so well under his control, that he can tone it down to any degree of softness. His school is excellent, and his enunciation perfect. Add to this that he is as great an actor as he is a singer, and I need not tell you that he fully deserves all the enthusiasm which is lavished upon him.

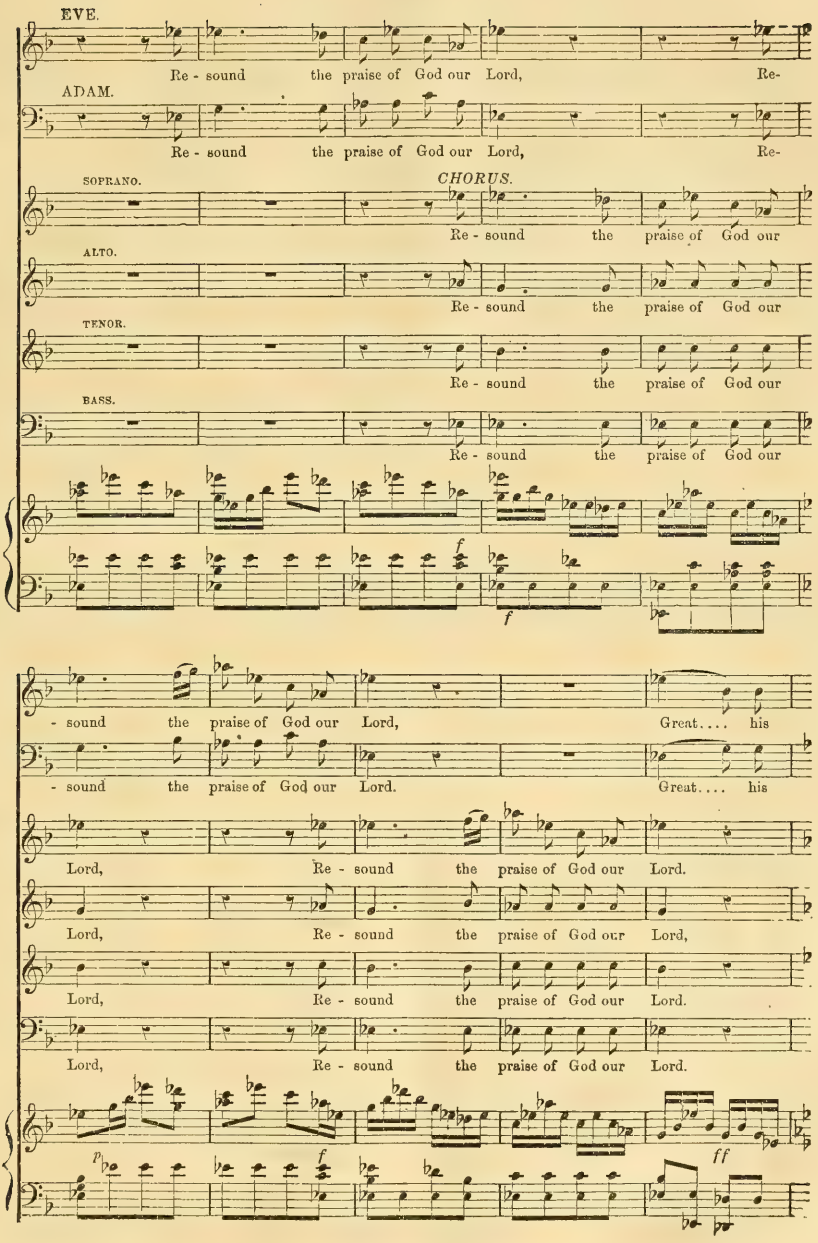
Not long ago, we disappointed mortals who were cheated out of half of STOCKHAUSEN'S last concert, were gratified by seeing the long-promised "Compensation Concert" announced in the papers. We hastened to call for our tickets, and on the day and at the hour appointed, the hall was crowded with expectant listeners. We soon saw, however, that Herr Stockhausen intended to give us only just what he owed us, and nothing more, or at least nothing worth mentioning. For the programme announced only just the song in which his hoarseness interrupted him, and the vocal number still remaining on that occasion. Between these was interpolated a "Feuille d' Album," which proved to be an insignificant piano composition by Mr. Kirchner, the gentleman who accompanied Herr Stockhausen. The singing of the latter, in the "Minstrel," by Schumann, and Beethoven's Songs "To the Distant Beloved One," was all that could be wished, indeed most exquisite, and, in fact, the short programme was no less than we had a right to expect. Still, it gave the impression of decided shabbiness, and several persons expressed surprise that Stockhausen had not been even more particular, and commenced Schumann's song exactly where he had broken off on the 14th of January, or that he had even added that "Feuille d' Album." Take it all in all, the getting up of this concert was not the most politic proceeding on the gentleman's part, and I doubt whether he will ever be as great a favorite in Berlin again as heretofore. Some say that he had no intention of giving any "Compensation Concert" at all, but had been told that, if such an one were not announced in time, his reception at a concert of the "Gesellchaft der Musikfreunde," at which he was long since engaged to appear, and which took place the day after, would be a very unpleasant one, inasmuch as a number of silver whistles had been prepared for the occasion. In consequence of this warning, he advertised his extra concert for and gave it on Monday, and remained unmolested on Tuesday.

I am not sure whether, in one of my previous letters, I told you of my having heard Mad. WAGNER-JACHMANN in *Orpheus*. In retiring from the operatic stage, she reserved for herself the right of still appearing occasionally in this one opera. It is but rarely that she dares attempt the part, as she cannot always trust her voice; and I was fortunate enough in hearing the only performance of the opera given this winter. Very lately I had the pleasure of hearing the music of it sung again, at a concert. On both occasions Wagner was superb in her singing of the part, as on the first also in her dramatic representation thereof. The music is most beautiful, and appears to quite as great advantage off the stage as on it. For, with the exception of the role of Orpheus itself, the scenic action is rather shallow and uninteresting. Wagner's voice, both times that I heard her, seemed almost as fresh and powerful and rich as ever. On the last occasion particularly, when, singing in the hall of the Sing-Akademie, she was not obliged to strain it at all, it came forth with all its former beauty. And she is still, and ever will be, the same earnest, truthful, conscientious artist that she always was, and proves this not only when she appears as a singer, but also in her dramatic career, where she interprets most faithfully such poetic conceptions as Goethe's Iphigenia, Shakespeare's Lady Macbeth, Constance, etc., Schiller's Queen Elizabeth, and the like.

The Berlin stage has just lost one of its fairest flowers in the person of Mlle. DE AHNA, who died, after a lingering illness, only 27 years old. Of charming person and dignified demeanor, cultivated and refined, and of spotless reputation, she occupied a very high position as an artist, both vocal and dramatic, and is universally regretted. Her voice was a high mezzo-soprano, very pure and clear, and her acting truthful and earnest. It was but once my


pow'r and praise of God, and praise of God, Pro - claim,....
course, Pro-claim Th'al-mighty pow'r and praise of God, Th'al-
course, Pro - claim, pro - claim Th'al-mighty pow'r and praise of God,
Pro - claim in your ex - tend - ed course Th'al-
..... pro - claim..... Th'al-mighty pow'r and praise of God, and praise of God.
- migh - - ty pow'r and praise of God, and praise of God, and praise of God.
Th'al-mighty pow'r and praise of God, and praise of God.
- migh - - ty pow'r and praise of God, and praise of God, and praise of God.
p
EVE.
And thou that rul'st the si-lent night, And all ye star-ry host,
p
f
spread wide, and ev - 'ry-where spread wide his praise in
p


cho - ral songs a - bout, Spread wide..... and
ADAM.
ev - 'ry-where his praise in cho - - ral songs a - bout. Ye mighty
e - lements, by His pow'r Your ceaseless changes make, Your ceaseless changes
make; Ye, ye dus - ky mists and dew-y
steams that rise and fall thro' th'air, that rise and fall thro' th'air;


EVE.
Re - sound the praise of God our Lord, Re-
ADAM.
Re - sound the praise of God our Lord, Re-
SOPRANO.
CHORUS.
Re - sound the praise of God our
ALTO.
Re - sound the praise of God our
TENOR.
Re - sound the praise of God our
BASS.
Re - sound the praise of God our
f
f
- sound the praise of God our Lord, Great.... his
- sound the praise of God our Lord. Great.... his
Lord, Re - sound the praise of God our Lord.
Lord, Re - sound the praise of God our Lord,
Lord, Re - sound the praise of God our Lord.
Lord, Re - sound the praise of God our Lord.
p
f
ff


name, and great his might, Great..... his
name, and great his might, Great..... his
Great his name, and great his might,
Great his name, and great his might,
Great his name, and great his might,
Great his name, and great his might,
ff
name, and great his might.
name, and great his might,
Great his name, and great his might.
Great his name, and great his might.
Great his name, and great his might.
Great his name, and great his might.
p

good fortune tohear her,as the Countess in the „Marriage of Figaro," when I was delighted with her embodiment of the part. A fit substitute for her will not easily be found for the Berlin stage.

M.

Music Abroad.

Leipzig.

The following letter, taken from the London *Orchestra*, sums up the musical opportunities of a single season in this most peculiarly musical city of Germany:

LEIPSIC, 25th May, 1865.—I have more than once had occasion to observe that no small proportion of the benefits students of music can derive from a residence in Leipsic is due to the many opportunities they have of listening to music of the highest class.

That I did not speak without reason, may be seen from the following summary of music produced at Leipsic from the 1st of October to Easter Sunday. The list might be increased considerably were all the performances of the many semi-private societies,—the Dilettanti Orchestra-Verein, and the various concerts given by separate artists, such as—Frau Schumann, Dr. Satter, &c., and the weekly Pupils' Concerts in the Conservatorium,—added to the number.

Those pieces marked † were produced for the first time in Leipsic.

1.—IN THE CHURCH OF ST. THOMAS.

(On every alternate Sunday, except during the seasons of Advent and Lent, and on the festival days, music with orchestral accompaniment is sung at the principal morning service. On Saturday afternoons, and on the eves of festivals, two unaccompanied motets are sung.)

A.—WITH ORCHESTRA.

Chorus and choral, Bach; chorus (*Vater unser*), Cherubini; two anthems, Händel; chorus, and *Kyrie, Gloria*, and *Credo*, from a Mass, Hauptmann; two choruses, and "The seven last words," Haydn; *Kyrie, Gloria*, and *Sanctus*, from a Mass, Hummel; chorus (*Verleih'uns Frieden*,) and selection from "*Christus*," Mendelssohn; two motets, and *Kyrie, Gloria*, and *Credo*, from a Mass, Mozart; Psalm 130, Richter; motet, Schneider.

B.—UNACCOMPANIED.

(Where more than one motet by the same composer has been sung, the number is given in parentheses.)

Bach, Doles, Drobisch, Durante, Fesca, Gade, Graun, Hauptmann (13), Haydn, Homilius, Kittan (2), Mendelssohn (5), Mosel, Müller, Reissiger (3), Richter (8), Rietz (3), Romberg, Scarlatti, Schicht (3), Schulz, Schütz, Schneider (2), Wemlig.

C.—ON GOOD FRIDAY.

The *Matthæus Passion*, by J. S. Bach.

2.—GEWANDHAUS CONCERTS.

A.—ORCHESTRAL PERFORMANCES.

(Twenty subscription and two extra concerts.)

SYMPHONIES.—"Columbus" symphony†, Abert; in C†, Bargiel; Nos. 1, 3, 4, 5, 7, 8, 9, Beethoven; *Allegro, menuetto, rondo*, Bennet; in D†, Burgmüller; in F†, Gade; in E flat and G, Haydn; in A minor, Mendelssohn; in G minor, and in D (without *menuet*), Mozart; in B flat and E flat, Schumann.

OVERTURES.—"Leonore," No. 3, Fest overture, Op 124, Beethoven; Anacreon, Abenceragen, Wasserträger, Cherubini; Michel Angelo, Gade; "Fingal's Cave," "Midsummer Night's Dream,"† overture in C, re-written for the London Philharmonic, Mendelssohn; "Lorely,"† Naumann; "Manfred," Schumann; "Alchemist,"† Spohr; Festival Overture, with the "Belgian Hymn,"† Vieuxtemps; "Der Freischütz, "Oberon," "Preciosa," Weber.

OTHER ORCHESTRAL WORKS.—Toccata in F,† instrumented by Esser, Bach; "Solemn March,"† Cherubini: part of the ballet music from "*Orfeo*," Gluck; Suite No. 2, Lachner; "Haffner" Serenade, Mozart; Suite,† Raff; "*Faust, ein musikalisches Charakterbild*.†

CHORAL WORKS.—I. *With Orchestra.*—Chorus and choral from the cantata, "*Bleib bei uns*," Bach; "*Frithjof-Sage*," Bruch; two anthems: "*Und Gottes Will' ist dennoch gut*," "*Nicht so ganz wirst meiner du vergessen*," Hauptmann; Athaliah, '*Walpurgisnacht*, Mendelssohn; "*Belshazzar*," Reinecke; "Paradise and the Peri," Schumann. II. *Without accompaniment.*—Eight-part choral, "*Mitten wir im Leben sind*," Mendelssohn.

CONCERTOS, &C.—*Pianoforte*—Beethoven, in C major, played by Frl. von Asten; in E flat, twice, by Herr Halle and Frau Schumann; and in C minor, by Herr Reinecke. Hummel, in B minor, by Frl. Mehlig. Mendelssohn, in G minor, by Herr E. Lübeck. Rosenhain,† by the composer. Schumann, by Herr Jaell. *Violin*—Joachim,† in G major, by the composer. Mendelssohn, by Herr Röntgen. Mozart,† in D major, by Herr David. Rietz, by Herr Dreyschock. Spohr, No. 11, by Herr Walter; "*Gesangsscene*," by Herr Kömpel. *Violoncello*—Reinecke,† by Herr Grützmacher. Volkmann,† by Herr Popper. *Clarionet*—Weber, adagio and rondo, by Herr Landgraff.

INSTRUMENTAL SOLOS. — *Pianoforte* — Chopin, Heller, Jaell, Kirnberger, Lebert, Liszt, Lübeck, Mendelssohn, and Schumann, played by the pianists named above. *Violin*—Bach, Beethoven, Spohr, and Vieuxtemps, played by the violinists named above. *Violincello*—Bach, Grützmacher, Mozart and Pergolese, played by Herr L. Lübeck, and the violoncellists named above. *Horn*—Lorenz, Phantasiestück, played by Herr Gumpert.

SINGERS.—The Frauen Flinsch, Joachim, Köster, Passy-Cornet, Pögnea, Thelen; the Fräulein Alvsleben, Borchard, von Edelsberg, Gastoldi, Hinkel, Kümmritz, Pressler, Scheuerlein, Weber; the Herren Degele, Gitt, Gunz, Hertzsch, Hill, John, Richter, Rudolph.

B.—KAMMER-MUSIK.

(In Eight Concerts.)

FOR STRINGS.

TRIO.—C minor, Beethoven.

QUARTETS.—E flat, Cherubini; D minor, D major, Haydn: D major, Mendelssohn; D minor, Schubert; A major, Schumann.

QUINTETS.—C major,† C minor (re-arrangement of the pianoforte trio, Op. 1), Beethoven; C major, Schubert.

SEXTET.—Gade.†

OCTET.—Mendelssohn.

DOUBLE QUARTET.—D minor, Spohr.

CONCERTANT.E—For two violins, two viols di gamba, violoncello, and contrabass,† Bach.

FOR PIANOFORTE AND STRINGS.

PIANOFORTE AND VIOLIN. Kreutzer sonata, Beethoven.

PIANOFORTE AND VIOLONCELLO. Sonata, A major, Beethoven; sonata, D major, Mendelssohn.

QUARTETS. A major,† Brahms; Gernsheim†; Prince Louis Ferdinand†; G minor, Mozart.

QUINTET. Reinecke; E flat, Schumann.

VIOLONCELLO SOLO. Bach.

STRINGED AND WIND INSTRUMENTS. Divertimento, for string quartet, contrabass, and two horns,† Mozart.

3.—EUTERPE.

A.—ORCHESTRAL PERFORMANCES.

(Eight Concerts.)

SYMPHONIES. Nos. 5 and 7, Beethoven; B flat, Gade; G minor, Mozart; C major, *adagio* from the "Tragic Symphony, Schubert; D minor, Schumann,

OVERTURES. "Prometheus,"† Bargiel; "Lodoiska," Cherubini; "Midsummer Night's Dream," Mendelssohn; "*Jubel-Overture*."† Raff; "Genovefa," Schumann; "Tannhäuser," Wagner; "Euryanthe," Weber.

OTHER ORCHESTRAL WORKS. Concerto for three violins, three violas, three violoncellos, and contrabass, Bach; "Sylphen Walzes, and Rákoczy March," from the "*Faust*" music, Berlioz; *Symphonische Dichtung*,† Huber; "Lohengrin" (introduction to Act III.) Wagner.

CHORAL WORKS. Fantasia for pianoforte (Frl. Bach) orchestra, and chorus, Beethoven; "*Fruhlingsbotschaft*," Gade; "*Lobgesang*," Mendelssohn; music to Byron's "*Manfred*," Schumann; *Brautlied*, from "*Lohengrin*," Wagner.

CONCERTOS, &C. *Pianoforte.* In E flat, played by Frl. Mehlig, Beethoven; F minor, by Frau Magnus-Heinze, Chopin; G minor. by Frl. Krebs, Mendelssohn; Concertstück, by Frl. Bach, Weber. *Violin.* Beethoven, by Herr Jacobssohn; Viotti, No. 24, by Herr Hugo Wehrle. *Violoncello.* Servais, Concertstück, by Herr Popper. *Trombone.* "*David*," concertino, by Herr Nabich.

INSTRUMENTAL SOLOS. *Pianoforte.* Chopin, Händel, Liszt, Wallace, played by the pianists named above. *Violin.* Schumann and Vieuxtemps, played by Herr Jacobssohn. *Violoncello.* Bach and Pergolese, played by Herr Popper.

SINGERS. Frau Thelen; the Fräulein Brenner, Borchard, Eggeling, Martini, Metzdorff, and Wigand; the Herren Schild, Hertzsch, and Wiedemann.

B.—KAMMER-MUSIK.

(Two Concerts.)

STRING QUARTETS. E flat, Op. 74, Beethoven; D major, Haydn; A minor, Schumann.

PIANOFORTE TRIO. D minor, Mendelssohn.

PIANOFORTE SEPTET. Hummel.

PIANOFORTE SOLOS. Chopin, Henselt, Liszt, Schumann.

VIOLIN SOLO. Bach, Chaconne. *Lieder*, with pianoforte and violin accompaniment, Hauptmann (2). *Standchen*, for contralto solo, with female chorus, Schubert.

4.—CHORAL SOCIETIES.

A.—RIEDELSCHER GESANG-VEREIN.

Cantata, "*Ach Gott, wie manches Herzeleid!*" cantata, "*Gotteszeit ist die allerbeste Zeit*;" second part of the "*Weihnachts oratorium*," "*Magnificat*," Bach. Oratorio, "*Johannes der Taufer*,"† Leonhard. Motet for double chorus, Franz. "*Agnus Dei*," Herzod. "*Die Seligkeiten*," Liszt. Psalm, Marcello. Liturgical chorus, Müller-Hartung. Three numbers of Russian church music. Organ pieces by Bach and Thomas.

B.—SINGACADEMIE.

"*Messiah*;" "*Judas Maccabæus*," Händel.

5.—THEATRE.

(The figures refer to the number of performances of each opera.)

"*Masaniello*," (5) Auber; "*Fidelio*," (3) Beethoven; the *Montecchi e Capuletti*, "*Norma*," (2) Bellini; "*Jean de Paris*," Boieldieu; "*Daughter of the Regiment*," Donizetti; "*Die Dorfsängerinnen*," Fioravanti; "*Martha*," (2) Flotow; "*The Jewess*," (2) Halévy; "*Lara*," (10)† Maillart; "*Joseph*," Méhul; "*Robert der Teufel*," (4) Meyerbeer; "*Don Juan*," (3) "*Figaro*," (5) "*Schauspieldirector*," (4) "*Zauberflote*," (4) Mozart; "*Merry Wives of Windsor*," (3) Nicolai; '*Meister Fortunio und sein Liebeslied*," (2) "*Die Verlobung bei der Laterne*," (5) Offenbach; "*Barber of Seville*," (4) "*Tell*," (2) Rossini; "*Der Dorfbarbier*," Schenk; "*Prinz Eugen*," Schmidt (Gustav); "*Flotte Burschen*," (8) Von Suppé; "*Trovatore*," (2) Verdi; "*Der Faeischutz*," (3) Weber.

Speaking of Leipzig, here is a pleasant bit of news, which we copy from the *Transcript:*

BOSTON MUSICAL STUDENTS IN LEIPSIC.—Our city has for many years been always represented by one or more students in the famous Leipsic Conservatorium, and with credit. At the second examination, or "*Hauptprufung*," on the 27th of April, the highest honors in piano-forte playing were borne off by a Boston boy, Mr. CARLYLE PETERSILEA, son of our well-known teacher; or at least they were only shared with him by a young Englishman. The Leipsic *Telegraph* says: "In Mr. Petersilea (who played the first movement of a Concerto by Henselt) we made the acquaintance of a pianist who in technical respects decidedly bore off the victory. This Concerto by Henselt is so full of colossal difficulties that it might be considered hardly a fit piece to be undertaken by a pupil"—indeed we learn that Prof. Moscheles was strongly opposed to the selection until he heard Petersilea play it.—"But P. overcame the difficulties with a certainty and a precision which almost raised a doubt about the 'pupil.'"

Another paper says: "The most conspicuous achievement in piano-forte playing was that of Mr. Petersilea, and the orchestra were enthusiastically carried away in accompanying the admirable composition by Henselt."

We add the opinion of the musical joarnal which was founded by Schumann, the *Neue Zeitschrift*—"In excellent technical finish and brilliancy the playing of Messrs. Petersilea and Allison (from England) was distinguished. The former executed his task not without fiery inpetus, and ihe latter (in Chopin's F minor Concerto) with tender shading. The two renderings unquestienably belonged to the most interesting of the evening, and we must emphasize especialy the choice of the beautiful Concerto of Henselt, so full of soul and feeling, as a very happy and an edifying one."

On the fourth day of examinations, May 4th, another young pianist, who formerly lived in Boston, but more recently in Sandusky, Ohio, J. ERNST PERABO, distinguished himself (according to the authority last quoted) by his "finely finished and soulful rendering of the Barcarole and Finale of Norbert Burgmüller's F-sharp minor Concerto."

Not a few of our readers who have watched with interest the artistic promise of these young men, will be gratified by these extracts.

Cherubini's *Medea* is the most important novelty announced for production this summer at Her Majesty's Theatre. The son and grandson of Cherubini are in London, to witness their father's and grandfather's opera.

THE ABBE LISZT. Mr. Chorley, in the *Athenæum*, thus touches, truly, we doubt not, the secret of Liszt's great disappointment with the world, which, when we consider also that he was always a romantic, restless genius, eager to try every strange sensation, and still to *make* a new sensation, leaves it not so unnatural that he should have drifted into the snug harbor of the monks at Rome. The cunning priests will see that he is well off. How tenderly they will care for him! What roses will they not weave into his chains till they weigh lightly as silk upon him! To what heavenly uses will they not flatteringly employ his talent! Why does not the Pope send him as a miraculous piano-playing propagandist to America? But for the extract from Chorley:

As a creative artist Dr. Liszt must have felt his life to have been a failure, and may therefore be not unwilling to retire from further feverish struggle after the unattainable. He has carried it with a high hand, supported by his transcendental powers as a poetical executant, the like of which, we conceive, have never been approached; but twenty years of ceaseless production of works on the most ambitious scale, under the encouragement of a congregation of devoted patrons, friends and believers, have not yielded one solitary composition which has laid hold on the world.

Further information of the Abbé—not the "Abbot"—is found in the *Orchestra:*

Abbot Franciscus Liszt has fallen on his monastic feet. He will perform his first mass at Whitsuntide. His nomination to the canonicate of St. Peter is spoken of, as also his probable nomination as chapel master to Pius IX. It was during a visit to Liszt's apartments, that the Pope, who found the Abbot playing, recorded his special permission that he should keep on at it.

Dwight's Journal of Music.

BOSTON, JUNE 24, 1865.

The Musical Festival.

(Concluded.)

IX. "THE MESSIAH."

The ninth and last of the great series of concerts—fifth of the Oratorios, counting the "Hymn of Praise"—came on Sunday evening, May 28, crowning a glorious week with a performance of Handel's "Messiah." The crowd of listeners was again immense. There is not much that need be said of so familiar an oratorio—a work which the Handel and Haydn Society have probably performed several times every year during the whole half century of its existence which it was the object of this Festival to celebrate. Of course it derived new interest from the occasion, from the great mass and volume of the chorus (over 700 voices); and more especially did that splendid orchestra, with such a mass of stringed instruments, lend fresh life and interest to the old work by bringing out the quaint Handelian figures of the accompaniment in such strong outline, with such hearty breadth and positiveness; and the bassoons (pardon another allusion to them—our long privation of them must excuse it) were richly welcome in such passages as "O thou that tellest."

The performance was on the whole a very successful one, although the voices naturally showed signs of fatigue after so hard a week's work. Many of the choruses, especially such as the "Wonderful" chorus and the "Hallelujah," went more grandly than ever, the latter drawing the largest part of the audience upon their feet—which was very well so far as it was done spontaneously and not by the constraint of custom or example, simply *because* it is the traditional way in England. The chorus "All we like sheep" was too hurried for the careless image it suggests; nor was the profound feeling and beauty of "Surely" and "With his stripes all we are healed" expressed so clearly and palpably as it might have been. There were one or two other slightly blurred passages, but not enough to seriously weaken or mar the general effect of a really noble choral rendering.

The solo airs and recitatives were undertaken by Miss BRAINERD, Mrs. KEMPTON, Mr. FARLEY and Mr. RUDOLPHSEN, all doing their best in music that demands the best, and for the most part successfully, if we except the tenor, who plainly has never yet been fairly naturalized in the serene, high element of Oratorio, and whose pleasing voice has learned its clever ways of the Italian operatic singers. This time, however, he was more careful than in "Elijah," and cheerfully complying with the Conductor's hints did not take liberties with his text to show off his high notes. Mr. Rudolphsen has acquired rare evenness and *aplomb* in rolling out the long roulades of Handel's bass songs, and indeed all his part was unexceptionable. Miss Brainerd made her best impression in the soprano airs of this oratorio; it was a careful and well studied rendering, fluent and finished, albeit lacking inspiration as well as fresh vitality of tone. Mrs. KEMPTON took great pains to sing with fervor, and in the contralto airs won plentiful applause. Her voice is rich, her execution fine; but we could not help feeling that she overdid the matter of lacrymose expression in "He was despised;" and generally the emotion, the "pathos" of her strain is too much after the unquiet modern Italian manner. It is in the most simple and chaste rendering that you *feel* the melody of Handel; of course the singer too must feel it, and we most trust the singer's feeling in the simplest rendering.

So ended the great Festival. That it was a gratifying, an inspiring success, artistically, socially, and even financially (for, although it has cost more than $17,000, it leaves a balance of $4,000 to be divided between the two great War charities and the Society's own fund for further musical usefulness);—that it is a just theme of pride for Boston, and most creditable to the old Society (which seems to have rejuvenated itself in this effort), to its devoted officers, to the enthusiastic, able, indefatigable Conductor, the skillful organist, the admirably selected, numerous Orchestra, who did so much great work so well with small time for rehearsal, and did it, too, with all their heart, and all the volunteers and regulars who went so heartily into the chorus work, in short, to all concerned;—that it has given a new impulse to the cause of noble Music in this country and the best assurance of more and better Festivals to come,—is the very least that we can say of it, although in saying it, and in thus echoing the general feeling, we would by no means imply that it has left no room for improvement.

There are scores of individuals to whom we would severally give credit for a great work so admirably planned and carried through, even to the marshalling and seating of the vocal army and the attentive courtesy to each member on the part of the vigilant Chorus superintendents (Corps commanders) to whom this care was intrusted. The words of the *Daily Advertiser* must serve our purpose here:

One word of gratitude to those who begun it and made it what it was. First come the President and Directory of the Handel and Haydn Society, with their Secretary, who has proved an executive of thorough ability and affability; then the hundreds of semi-professional and amateur vocalists who gave their time and strength to the study of the choruses; and then the faithful, enthusiastic, energetic Mr. Zerrahn, together with Mr. Lang, quiet, retiring, but a master of the organ and piano,—the one strong to direct, the other ever able to lead and sustain, the hundreds of individualities which were as chaos without such control and help. These brought out from an idea a "marvellous work," and to their reinforcement came the men of means with their proffer of moneys against any emergency, which again the great public had provided for its liberal and remunerative patronage. And as we leave the Festival to take its own place in the records of time, let us not forget the pleasant, patient Superintendent Peck, who has been impartial to all applicants for places, nor Mr. Whittle, who has had a troublesome post at the door during the rehearsals, and whose courtesy has not failed those whose entrance it was his duty to bar any more than it has seemed his gratification to throw open his portal for the participant or the privileged. Such places are too often poorly filled, and when they are well occupied the public service of their holders deserves a public recognition.

We have but briefly chronicled the daily progress of the Festival. Still more briefly must we weigh results and read the lesson.

It has been a success, we say, and so say, so feel all (except one or two carping fault-finders, not "critics," in New York, who seem to hate the sight or sound of any good that cometh out of Nazareth). The Handel and Haydn Society and all participants are naturally elated and very happy in a success so far beyond their sanguine expectations. They have a right to feel so. And yet no one presumes to say the thing was *perfect.* Inevitably, under the circumstances, there were, there must have been short-comings. These, of course, become more obvious on reflection as the first flush of enthusiasm fades away, and as we begin to measure all by the ideal and not by a merely comparative, external standard. No one is more conscious of this—sooner or later at least—than the earnest heads and managers of the undertaking. They are justly proud of what they *have* achieved; they take hope from it; they also have learned lessons by it, which, or some, the principal, of which, are doubtless precisely of the same tenor as the few comments we are about to make.

A great success there was; but *what* success?

1. We think it will be agreed that the success was more one of quantity than of quality (not that there was not something to be proud of in the latter respect), in point of execution. The effects realized were more those of mass and grandeur, than of fineness, delicate and subtle distribution of light and shade; more of spirit and momentum, military energy and unanimity in great mass movements and manœuvres, than of poetic fusion and subdued blending of all the individualities in an exquisite, expressive whole. As we have before said, there was seldom, if ever, a *pianissimo*, to vary and relieve the sweeping and triumphant charges of the seven hundred voices; and what effect so beautiful, so wonderful as the *pianissimo* of a great host of voices; the breadth of such a softly swelling, murmured mass of tone conveys even more of power and of sublimity than the loudest thunder of the cataract. The Conductor knew this; but it was not easy, in those new circumstances, before each singer had begun to feel himself at home, and feel the others with him in those strange seats, so many of them and so far apart, to

persuade each that his or her single voice was audible, was any voice at all, unless he made the most of it and gave it out with full force. Singers have to learn to trust themselves on such occasions, and to dare to sing softly, losing and finding themselves in the collective beautiful effect.

The same, too, with the orchestral performances. Those great Symphonies and Overtures were given with spirit and power, with a massive breadth of tone extremely satisfying to an ear long disused to it; but the finer accent in each little phrase of whatsoever instrument, the poetic light and shade, the real gradual crescendo, &c., the delicate, warm, finely sympathetic transcript of the composer's thought and mood, was too frequently lost sight of in the pleasurable momentum and extemporized *esprit de corps* with which the thing was so vigorously carried through. There was effect, to be sure, a quite exciting, sometimes thrilling, grand effect. The great thoughts of Beethoven and the other masters were deeply, strongly felt; there was no mistaking the men, no denying their quickening magnetic presence. But it is idle to suppose that the best was realized that could have been out of that splendid material. It was quick, strong, confident, decided military leadership, rather than the fine musical instinct, that impressed itself upon the spirited movement of those hundred instruments. Here, as with the chorus work, in all that is required of spirit, executive force, bold, impetuous momentum, there was no lack; but the pervading finer soul, the subtle imaginative kinship of interpreter with author, however obvious in individuals, was not felt in the whole. Of course, we do not say this of every piece performed. And it behoves us to make full allowance for the situation and the necessities which it involved. Such an orchestra could only be assembled for the brief week filled by the Festival itself; there were no peaceful intermissions, scarcely, for rehearsal; the musicianship of the men, the familiarity (to them) of the masterworks to be performed, the brain and nerve and hand of the conductor, the inspiration of the occasion, were the guaranties of each successful launch and coming into port. Yet here for once we *had* the material; such an opportunity might never come again; who could help a certain greed to crowd that little week with all the Symphonies and orchestral creations possible to hear on such a scale? It was at least excusable, the willingless to sacrifice something on the score of nicest quality of rendering to glorious quantity and representative variety. We do not live in Berlin, Leipsic, London, Paris, nor even in New York, where all the elements are always within call, and assimilated, tempered to each other.

While on the subject of execution, we may merely allude again to the solo-singing, which all know was *the* weak point of the Festival, although in our review we have specified much that was satisfactory. It is enough to say that the time was unfavorable for the collecting of great vocal talent in this country. The management did the best that could be done; the only wonder was that they made out so well. Here, again, hurry, want of time for consultation and rehearsal, allowed tares to creep in with the wheat in the selections of vocal miscellany for the afternoon Concerts. And for the sake of this explanation we have reserved till now what should properly have been our first point:

2. The *Programmes*. The only disturbing elements in the nine programmes, which had better have been flung out entirely, were the hacknied Italian opera show-pieces already referred to, (the things from *Traviata*, *Favorita*, "*Ah mon fils!*" "Venzano Waltz," &c.) and one or two noisy orchestral effect pieces, full of brass and only edifying when heard out of doors. The former we will dispose of at the outset by suggesting whether we have not learned *this* among other lessons by the Festival: That in dealing with solo singers, in the making up of programmes, the choice of pieces must not be left to the singer's own vanity, or indolence, or ignorant unconcern whether his or her pet piece and patent reaper of applause will make or mar the harmony of the whole programme; but it must be controlled by the Conductor, or by the management, at all events by the *one mind* that ought to shine through the whole work. In Germany—perhaps not in England—the Conductor is responsible for what is sung, and it is for him to say if wrong company creeping in by a back window shall be tolerated. We have not yet reached the point where our Conductors may take so much upon them; we rather fancy that we shall have reached it by the time of the next festival.

Judging by the quantity and variety of good music, the number of really great works produced—works great intrinsically and requiring such great means as were assembled to produce them—the programme of that week was exceedingly rich. Four such Oratorios, the "Hymn of Praise," four such symphonies, several of the overtures: the time was when to each of us it was an event of his life to hear either of them. It was in the main, too, quite a representative variety; the greatest and best of Handel, of Haydn, of Mendelssohn, of Beethoven, of Schubert, were given; the best overture of Rossini; the best probably of Liszt's still problematical Symphonic adventures, *Les Preludes*, which was well enough in a representative light to gratify curiosity; and the best exhibition thus far of the purely musical part of Wagner, the *Tannhäuser* overture. But we must again remark in this connection the very strange omission of anything whatever bearing the name of Mozart, one of whose symphonies or even overtures would have well justified the omission of half a dozen noisier modern things. And above all, it must be owned that a great Festival of sacred music at *this* day, lacks the full height of aspiration, and fails to set the *extra* mark on the occasion, when it makes no effort, manifests no wish to make at least the beginning of any acquaintance with Sebastian Bach. A fair performance and appreciation, or at least impression of the *Passion* music, or of only one of his hundreds of Cantatas or Motets, would have brought us into the direction of the world's real musical *progress* at this day. No other novelty could we so ill afford to still renounce and fast from. Such a Festival writes itself below full character, not quite up to the musical tide-mark of to-day, so long as it can ignore Bach.

It is not enough, either, to have things of unquestionable merit; the programme, to have piquancy, and to mark progress, should offer points of rarity and novelty. Such points in our Festival were "Israel in Egypt" and the Schubert Symphony. A realizing impression of these works would be points gained to our musical culture and experience. The advanced taste here cared most for those two works, because never more than half admitted to them hitherto, while their importance was vouched for by all good authorities. It was particularly unfortunate, therefore, that "Israel" was curtailed in the manner that we have related, and that great work still remains half understood among us to be the point of ambition for some other Festival, putting Bach off perhaps still longer. For all these things are only questions of time; we must come to them.

It may be a question whether our programme was not *too* ambitious—in quantity, not in height of aspiration; whether we did not attempt too much in a single week. It is certain that the Festivals in Germany, where musical feeling, tact and wisdom are to be sought for rather than in England, seldom if ever last more than three days, and seldom load those days with such a mountainous outlay of work. "Enough is as good as a feast," is rather the rule there, and to make that feast choice, ingeniously rare and delicate and appetizing, rather than to pile Ossa upon Pelion. Often they content themselves with one great Oratorio, and for the rest a choice variety of pieces of more moderate length, so put together and related to each other as to make the programme one delightful whole, neither distracting nor fatiguing, and each piece served as nicely and tastefully as possible. The composition of the programme is itself a work of art, for the Conductor, or a truly musical Committee. In England, at Birmingham, &c., they have long and crowded programmes. In weight and excellence of matter, this Festival of ours may compare well with any of them; our mixed vocal and instrumental concerts only sinned in the same respect (the Italian fashionable element), and in a less degree, while for the four great Symphonies the Birmingham Festival which we attended offered not a single one. "Israel," however, and Beethoven's mighty Mass in D were given there in all their glory. Let us, at least, study choiceness, fitness, things that quicken and that make for progress, rather than overwhelming aggregates.

3. While we may comparatively with all attempted thus far in this country, and to some extent in England, boast our Festival a great success, let us be cautious how we rush to rash conclusions about having placed ourselves musically in the front rank of the world by this brave enterprise. In the enthusiasm of after-dinner mutual congratulations this may be all natural enough, but it will not bear the test of sober reflection. Better believe that neither have we yet the orchestra, nor the chorus, nor the solo singers, nor the controlling and directing musical mind and taste, nor the informed, exacting public, nor the ripeness of musical history and culture, to enable us to compete, save at a humble distance, with what can be done in Europe. That we are exceedingly well pleased with our achievement may be because we know no better. In point of magnitude, the scale and proportions of our Festival, we have gone as far as we need ever wish to go; but in point of perfection, all-pervading taste and fineness, there is much left to labor for. And it is well that it is so. The Festival has done a great work if it has given us the impulse in the right direction.

4. And this it has done. It has proved the feasibility of Festivals in this country. It has shown that we have the capacity. It has consolidated into a week the best experience of an ordinary year of music, and kept thousands of people within the charmed atmosphere until they have felt and loved great music as they never did before, and henceforth they will evermore demand it. The rest of the lesson we may return to occasionally.

After the Festival.—Social Reunion.—The ladies and gentlemen composing the Festival Chorus of the Handel & Haydn Society had a pleasant reunion in the Music Hall on Wednesday evening, 14th inst. It was mainly designed, we believe, as a complimentary acknowledgement to the ladies who had taken so zealous and so creditable a part in the Oratorios. But it was also made the occasion of several well merited presentations. To Mr. Loring B. Barnes, the efficient Secretary of the Society, who had been as it were the chief engineer of the great enterprise, was presented a silver tea-set of five pieces; to Carl Zerrahn, a silver ice-pitcher and salver, and also (on behalf of the ladies of the chorus, through Mrs. Dupee) a pair of gold-lined goblets; Mr. B. J. Lang was the recipient of a gold guard chain. There was dancing, to music by Gilmore's orchestra, and a supper provided by J. B. Smith, and the festivities were kept up with great zest until past midnight. The *Transcript* says:

The presentation proceedings incident to the occasion were most happily arranged and fulfilled,—Dr. J. B. Upham, the President of the Society, occupying the post of chairman. Gen. Oliver assumed the office of presentation to Mr. Barnes, and his remarks were replete with characteristic humor and bluntness and good-naturedly pointed allusion. Judge Putnam did the same service for Mr. Zerrahn, and his speech was, as usual, elegant and felicitous. To Mr. F. H. Underwood was allotted the address to Mr. Lang, and very happily, and with much musical and poetic suggestion he acquitted himself.

The several replies to these little addresses were in capital taste, and expressed all that could rightly be said under the natural embarrassment in which the gentlemen were placed. It is almost needless to add that the company present heartily applauded each recipient, and evinced their favor and sympathy with these well merited rewards for duties performed. And the general public who attended the festival or had any connection with its well-planned and executed arrangements, and are observant of its valuable and encouraging results, will most emphatically acquiesce in the propriety of the gifts.

We are sorry that we cannot furnish a report of all three of the little presentation speeches; fortunately we can furnish a copy of Mr. Underwood's remarks, which were as follows:

Mr. President, Ladies and Gentlemen of the Festival Chorus:

The gentlemen who have preceded me have given well merited honor to the choir and its conductor, and have recognized the energy, foresight and indomitable perseverance with which the business of the Society has been conducted. Let me add my humble tribute! Let me rejoice with you that your affairs are so ably administered!—that your prosperity is as ample as it is deserved! Let me also repeat the hearty commendations which every lover of music has bestowed upon the great choir. For the first time in this country the chorus has risen to its true position in the oratorio: for the first time it has absorbed the attention of eager listeners, and has made the best efforts of solo voices, no matter how richly ornamented, appear tame and of little worth, except as affording a temporary relief from an almost oppressive grandeur. For the first time we have learned the electrical power of numbers,—have felt, around the great circle of human hearts, the thrill, the ecstasy, the awe, and perhaps the glad tears which have started at the sweep of that baton, while the mighty surges of sound from voices, instruments and colossal pipes rose and swelled around this stately pile.

But do we fully comprehend the grand, the overpowering effect of this majestic Organ upon such great occasions? Do we acknowledge, what is true, that without this broad and solid foundation our success would have been only of a moderate sort? Have we thought of its slow but omnipotent influence upon the popular taste? In its presence how is littleness rebuked, and prettiness abashed, and the commonplace made odious! In its symmetry, variety, its exquisite and complemental qualities of tone it reminds us of nothing less than the ever changing, the old, the eternally new phases of Nature itself:—whose simple beauty the prattling child may enjoy, and yet whose endless resources for combination the loftiest minds can only wonder at. But how shall I fitly describe the sensations I have felt, sir, as it has been my privilege to hear this wonderful instrument? What words will come, winged and plumed from the blue empyrean, at my call! For music begins where speech ends; and only in the great hereafter can we hope fully to know, to feel, to express this glorious passion, of which the Creator has given us so blissful a foretaste!

I seem now to sit, as I have done many an hour, at the foot of the Apollo opposite while some artist has reverently addressed himself to evoke its powers. I look upon those bold towers, the rich sculpture, the carven symbols of strength and beauty, and my soul rises to the exalted mood that Music requires of her votaries. Then comes the prelude.

> Over his keys the musing organist,
> Beginning doubtfully and far away,
> First lets his fingers wander as they list,
> And builds a bridge from dreamland for his lay.
> Then as the touch of his loved instrument
> Gives hope and fervor, nearer draws his theme,
> First guessed by faint auroral flushes sent
> Across the wavering vista of his dream.

Then for the theme. How shall I portray it so well as in the words of the same graceful poet:

> Then swelled the organ; up thro' choir and nave
> The music trembled with an inward thrill
> Of bliss at its own grandeur: wave on wave
> Its flood of mellow thunder rose, until
> The hushed air shivered with the throb it gave
> Then poising for a moment it stood still
> And sank and rose again, to burst in spray
> That wandered into silence far away.

Need I say more, ladies and gentlemen, to recall to your minds the gentleman whose taste, good judgment, and experience have been so conspicuous at our recent Festival. If ever we have faltered we know who was firm. When the direction came: *Lead boldly*, we know what gigantic throats took up the theme. We know who covered our errors, supported our weakness, crowned our strength, and led us in our exultation. Shall I point to him? No, rather let it be my grateful task, Mr. Lang, to offer to you in the name of the chorus this slight testimonial. Your part in the Festival will not be forgotten.

Handel and Haydn Society.—The adjourned annual meeting of the Handel and Haydn Society was held in Bumstead Hall last evening, the president, Dr. J. B. Upham, in the chair. The treasurer's report was submitted and accepted. The total receipts during the past year amounted to $1332.01; expenditures $989.31; leaving a balance in the treasurer's hands of $342.70. The annual report of the librarian, George H. Chickering, Esq., was submitted. From the report it appears that the library now contains 2183 vocal parts, 473 vocal scores, 649 pianoforte and vocal scores, 1 orchestral schore, and 193 separate orchestral parts. The sum of $1050 has been invested mainly in the purchase of music for the recent Festival, and $215.36 has been expended for general music, during the year. The report was accepted and ordered to be placed on file. The secretary, Loring B. Barnes, Esq., reported that there had been admitted during the year twenty-four new members; one had resigned his position, and none have been expelled. Death had removed three of the most active members,—Messrs. John F. Payson, John H. Pray, James Dyer. Geo. W. Palmer, Esq., one of the trustees, presented a report on the "Festival Fund." The whole amount received on that occasion was $21,180, and there was left a balance over and above expenses of about $4000. Dr. Upham, the president, submitted an elaborate report, which contained many valuable suggestions whereby the society might improve itself; also a brief and interesting sketch of the rise and progress of musical festivals. Dr. Upham congratulated the society on the complete success of the resent festival, and spoke of the good will which would result from it, on the part of the kindred societies in other cities. In connection with this, communications were read from the New York Harmonic Society and the Handel and Haydn Society of Philadelphia. The report was accepted and adopted by the society, and one thousand copies ordered to be printed for the benefit of the members. The society then proceeded to ballot for officers for the ensuing year, with the following result:

President, Dr. J. Baxter Upham; *Vice-President*, Oren J. Faxon; *Secretary*, Loring B. Barnes; *Treasurer*, Matthew S. Parker; *Librarian*, George H. Chickering; *Trustees*, Edward Faxon, George Fisher, George W Palmer, J. S. Sawyer, Charles H. Johnson, Frank N. Scott, O. Frank Clark, George Hews.

On the board of trustees the first four gentlemen elected were from the old board. A vote of thanks was tendered to the retiring trustees,—Messrs. Isaac Woodwell, S. L. Thorndike, George P. Carter, and W. O. Perkins, and the meeting was dissolved.

The above report is from the *Advertiser* of June 17. We would gladly have found room for the Reports of President, Secretary, &c., but must leave that to a less crowded time.

Life of Mendelssohn.—In spite of frequent notices of Dr. Carl Mendelssohn being engaged in writing a biography of his father, the composer, that desirable consummation seems to be as far off as ever. The short, but interesting Life by Lampadius, recently published here by Leypoldt, is still the best, the only life of real value. In a letter to the *Transcript*, written from Cologne, by Rev. W. L. Gage, the translator of Lampadius, we find the following:

Prof. Mendelssohn has been very hospitable, and at his house I have had the pleasure of meeting much of the best society of Bonn. Prince Alfred of England, the second son of Victoria, is studying here, and is often met—a fine, genial and accessible young man, not ashamed to snuff a candle with his fingers if no better instrument is at hand. Mrs. Klingemann, the widow of Mendelssohn's dear friend Carl Klingemann, formerly of London, often refered to in the "Letters" and the author of the words which accompany many of Mendelssohn's songs, also lives here, a thoroughly excellent, cultivated and gentle lady. Her husband died two years ago. She has in her possession many of Mendelssohn's letters, and both she and Prof. M. assure me that they consider the critical severity of the ordeal which the printed letters underwent at the hands of the brother Paul, before they were allowed to be inserted, was reprehensibly great. All traces of the delightful family relations were omitted, and as Prof. Mendelssohn rightly said, instead of knowing that his cousin Felix was most happy with his wife and children, the reader would hardly know that he had a wife. With the exception of the brief life written by Lampadius and recently published by Mr. Leypoldt of Philadelphia, there exists no biography of Mendelssohn, nor is there any in preparation or contemplation; in fact, the biography is wanting. The son (who is *privat docent* in Heildelberg) is not musical, neither is his cousin, Prof. M. of Bonn. Mrs. Klingemann does not feel herself equal to the task. Her husband, who would so well have executed it, is dead. Hiller is too much engaged; the brother is absorbed in his banking business. Besides these one knows not where to look to find one who thoroughly knew the great composer and yet has the ability and the leisure to execute the task. Meantime a good life is much wanted; and Messrs. Smith & Elder of London wish me to keep the subject before his friends in order that the English at least might enjoy a view taken from an external point, objective, instead of subjective, of this most interesting and remarkable man.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

In peace again. Song of Peace. *J. W. Turner.* 30
Mr. T. very happily seizes the rapidly following incidents of these wonderful days, and has a song ready for each. Ends with a chorus.

The evening hour. (Am feierabend). *F. Schubert.* 40
Another of the "Maid of the Mill" series. A simple-hearted, pretty song.

He's got his discharge from the army. A companion to "Grafted into the army." *W. A. Field.* 10
Poor Jimmy, who was "grafted" some years since, has "grown" to be a sturdy soldier, and has come back from "Alybarmy" and the other places, safe and sound, to rejoice the "poor widow's" heart. An easy, taking song.

O, were I now thy loving wife! (O wär ich schon mit dir verient). *Fidelio.* 50
The song of the prison-keeper's daughter, and very pleasing from its simple style, as well as from the fine music.

Thou who searchest the depths of the heart. (Dio che leggi in fondo all' Alma). *Petrella.* 75
Of the character of the greater opera pieces. Long and difficult, but more worthy of practice on that account, as one rises by such practice nearer to the higher ranks of vocalists.

Instrumental.

Opera house waltz. *Mad. Pattiani.* 30
Quite brilliant. In five and six flats.

Cavalry Sheridan. Galop. *A. Birgfeld.* 40
Spirited. Has a portrait of the hero, on his lonely ride from Winchester to the front.

Nocturne. F minor, No. 1. Op. 55. *Chopin.* 50
" E flat major, " 2. " " 35

Romantic Polka. Lion Spier. 35
The name indicates a slight departure from the usual polka style. Pretty.

Coronation, or Leap Year Waltzes. *Strauss.* 40
It is safe to class this among the very best of Strauss's sets of waltzes. With a due share of brilliancy, it contains more gentle beauty than the average of his compositions. If you intend to buy three sets of his waltzes, make this one of them.

The "last ditch" polka. 30
One more joke on poor Jeff, who is depicted as a rat in a crinoline cage, and that in a dungeon, and that alongside the "ditch" of Fortress Monroe. Music good.

The Wind Demon. Rhapsodie Characterisque. *C. G. Hopkins.* 75
A furious piece, full of storm and thunder. Sure to please in concerts, since there is nothing like a tornado to "bring down the house."

See the conquering hero comes. Transcription. *Kuhe.* 60
The old song, very skilfully transcribed, and makes a massive and showy piece for exhibitions. Not difficult for those who play chords easily.

Books.

Gems of German Song. A collection of the most beautiful vocal compositions of the German masters. Cl. 3.00, full gilt 4.00, plain 2.50
It is a gratification to announce the advent of another very valuable work. We have here nearly a hundred of the best German songs, all carefully translated, nearly all with both languages affixed. The variety of style is great. Add it at once to the little pile of books on your piano. A lady who owns this, with perhaps the Operatic Pearls, Silver Chord, and Shower of Pearls, possesses just about the best collection of song music in the world.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts **Czerny's Letters to a Young Lady.** 60 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price.
Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS
FOR
TWO GUITARS,
For the use of Beginners.
BY J. KUFFNER.
Op. 168.
PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

Just Published.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable, as will be seen by the following list of contents:

As it fell upon a day.....Earl of Mornington
Awake, Æolian Lyre.....Danby
Come, fairest Nymph.....Earl of Mornington
Crabbed Age and Youth.....Stephens
Daughter of Error.....Bishop
Fairest Daughter of the Year.....Danby
Far away the Camp Fires burn.....'Il Ginramento"
Forresters, (The).....Bohemian Glee
Great Apollo strikes the Lyre.....S. Webbe
Hark, Apollo strikes the Lyre.....Bishop
Hark, each Spartan Hound.....Bishop
Hark, the Lark.....Dr. Cooke
Here in cool grot.....Earl of Mornington
Highlands, (The).....'La Dame Blanche"
Night's shade no longer.....'Moses in Egypt"
Now tramp o'er Moss and Fell.....Bishop
Old May Morning.....Novello
Once upon my cheek.....Callcott
Raid, (The).....Bishop
See the Chariot at hand.....Horseley
Soldier's Chorus.....'Faust"
Tramp Chorus.....Bishop
Victoria, Victoria.....'Fra Diavalo"
What phrase sad and soft.....Bishop
When wearied wretches sink to sleep.....Bishop
With Hawk and Hound.....Bishop
Youthful pleasure is a treasure.....Bohemian

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. **OLIVER DITSON & CO.,** Publishers, 277 Washington St.

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma)..... 25
" War Chorus (Guerra! Guerra!)..... 25

SONNAMBULA. Phantom Chorus (A fosco cielo).. 30
" * Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva)..... 25

LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini)..... 25
" Chorus of Sbirri, Men's Voices..... 25

TRAVIATA. Drinking Chorus (Libiamo)..... 25
" Gipsy Chorus (Noi siamo Zingarelle).... 25
" Matador Chorus (Di Madride) Men's voices..... 25
" Bacchanalian Chorus (Largo al quadrupede)..... 25

ERNANI. All welcome the Bowl (Evviva!) Men's voices..... 25
" Exultation (Exultiamo)..... 25
" O Charlemagne (O sommo Carlo)..... 30

MARTHA. Why those gloomy clouds (Tu piu vaga). Female voices..... 25
" Market Chorus (Accorrete, giovinette!)... 25
" Nancy see them eye us (Nancy, guarda), Quartet..... 25
" This is your future dwelling (Siam giunte). 25 Quartet.
" Spinning Quartet..... 25
" Huntresses' Chorus, Female voices..... 25

TROVATORE. Anvil Chorus (Vedi! le fosche notturne)..... 25
" Now let the trumpet(Squilli echeggi) Men's voices..... 25
" Miserere..... 30

LUCIA. Search ye well (Percorrete le spiagge), Men's voices..... 25
" Bridal Chorus (Per te immenso giubilo)..... 25
" Instant Vengeance (Chi mi frena), Sestettino.. 25
" Ah, happy day (D' immenso giubilo)..... 25
" This unhappy, fatal marriage (Fur le nozze).. 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washingtou Street.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time. Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75
This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day..... 75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August, 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet).
Pilgrim Chorus.
Pony Kate.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2.
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boys
Song of the Flowers.
Song of the Robins.
Summer Days.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Flower Girl.
The gathering home.
The Generale.
The Frost.
The jolly old Pedagogue.
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS.

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cherish faith in one another.
Come and sing with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father hear us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss.
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful.
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National praise.
Now our festive joys are ending.
Now the shades of night are gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshly.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.

Entrance on Winter St. 628.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult.

consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3.50. By Oliver Ditson & Co., 277 Washington Street.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske, 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe, 30. WHEN YOU AND I WERE SOLDIER BOYS. James G. Clark, 30. THE SOLDIER LAY ON THE TENTED FIELD. (Soldier's Dream). H. S. Thompson, 30. THE STRIPES AND THE STARS. Hutchinson Family, 30. UNION AND LIBERTY FOREVER. W. O. Perkins. 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. YOU GUARD TO-NIGHT. W. O. Fiske. 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife). T. T. Barker. 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. E. Covert. 30. THE UNION SOLDIER'S BATTLE SONG. R. Culver. 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W. Turner, 30. THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30. GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge. 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas, in one volume. 7.50
Mendelssohn's Songs without Words. 4.00
" " " 4 bds. 6.50
Thalberg's L' Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4.00
" " " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30
"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."

"Little Tad." *Turner.* 30
As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."

Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30

In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Haase.* 30

Requiem March. *W. O. Fiske.* 40

Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30

The above sent post-paid, to any address on receipt of the price. Oliver Ditson & Co., 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 633. BOSTON, SATURDAY, JULY 8, 1865. VOL. XXV. No. 8.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

SOPRANO SINGER WANTED.—A first class soprano singer to sing in a quartet choir in an Episcopal Church in Connecticut. The salary will be in proportion to the ability of the singer. Address Rev. H. L. Jones, Fitchburg, Mass. Applicants will please send references as to ability. 633-4

SITUATION WANTED.—An American Gentleman of some twelve years' experience in teaching, wishes to obtain a situation as Professor of music in a Female College or Seminary; or as organist and conductor of a choir with a small number of pupils guaranteed. A respectable salary will be required. The applicant is qualified to teach the Piano, Organ, Guitar, Singing, (especially choir and chorus singing,) and the Grammar of music.
Testimonials will be furnished on application, and reference is made to Root & Cady, Chicago, Ill., and to Oliver Ditson & Co., Boston, Mass. Address W. S. B. Mathews, Aurora, Ill. 633-3t

WANTED.—A Salesman of Pianos, well acquainted with, and capable of displaying the instrument. A knowledge of Tuning also desirable. To a thoroughly competent person a liberal salary will be paid. Address A., care Oliver Ditson & Co. 631

The Nation's Hymn.—Third Edition.

"A Nation we are, a nation we'll stand," composed by Clara M. Brinkerhoff, author of One Flag or no Flag,—Oh don't you see the Pony,—Clarita,—Charley, etc. Price 35 cts.
Published by WM. A. POND & CO., 547 Broadway, New York. 662

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

A NEW
COLLECTION OF MUSIC,
OF
GREAT EXCELLENCE.
Gems of German Song,
A COLLECTION OF THE MOST
Beautiful Vocal Compositions.
OF
Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,
AND OTHERS.
With Accompaniments for the Piano Forte.

Adelaide.....Beethoven
Ah, could I teach the Nightingale.....Keller
All is over.....Weber
Ah! what avails my blooming.....Eckert
Amid this greenwood smiling.....Thalberg
Ave Maria.....Franz
Away now joyful riding.....Kücken
Barcarole.....Kücken
Beggar Child.....Gumbert
Beneath the evening's last sweet smile.....Schubert
Bounding, Bounding Boat.....Kücken
Brightest Eyes.....Stigelli
Bright Star that Crowns.....Kücken
Come to me, dearest maiden.....Meyerbeer
Cradle Song.....Mendelssohn
Dark Eye.....Franz
Elogy of Tears. Erl-King.....Schubert
Evening. Abt. Evening.....Franz
Evening Sounds fill all the Wood.....Franz
Exile. Keller. Fisher Maiden.....Meyerbeer
First Violet.....Mendelssohn
Fly, Bird of Hope.....Kücken
Fly, my skiff amid the roses.....Kücken
From the Alps the horn resounding.....Proch
Good Night. Farewell.....Kücken
Green Shades that I love.....Franz
Guardian Mother, Parent Land.....Abt
Hear't thou not. Dessauer. Herd-Bells.....Gumbert
Herdsman's Mountain Home. Home.....Abt
Home, my own dear Mountain Home.....Krebs
How can I leave thee. Cramer. Hymn to the Virgin.Schubert
If on the meads. Gumbert. Impatience.....Curschmann
In the eye there lies the heart.....Abt
In the West the Sun. Irene.....Abt
I would that my love.....Mendelssohn
La Serenade. Last Greeting.....Schubert
Leaves are Falling. Franz. Longing.....Hunt
Long, Long weary day.....
Love's Bequest. Reichardt. Loving, I think of thee..Krebs
Maiden's eyes their hearts reveal.....Gumbert
Maid of Judah.....Kucken
May-Bells and the Flowers.....Mendelssohn
Miller's Flowers. Schubert. Moorish Minstrel.....Kucken
Moorish Serenade. Kucken. Mother, O sing me to rest. Franz
My Dream of Love is over. Spohr. My joy and treasure.Kucken
Near Thee. Lindblad. Ninetta.....Stigelli
Now the swallows are returning.....
O, Thaok me not.....Franz
Out of the depths of sorrow.....Franz
Were I but a Moonlight's Ray.....Kucken
O, wert thou but mine own, love.....Kucken
O wert thou in the cauld blast.....Mendelssohn
Passage Bird's Farewell.....Mendelssohn
Peace of mind. Sponholtz.....Serenade to Ida. Weingand
Scarlet Sarafan.....Russian Air
She is mine. Curschmann. Song on Spring....Mendelssohn
Speed, my bark, O gently speed.....Meuksun
Standard Watch.....Handpaintner
Stay with me. Abt.....Star of Home.....Canthal
Tear. Gumbert.....Thou, everywhere.....Lachner
Thou art gone far away.....Truhn
Thou art so near and yet so far.....Reichardt
Three Students. Speier. To Minona, (Sereuade.)....Spohr
'Twas Evening; at the window.....Hoffman
Trab. Kucken. Wanderer.....Schondorf
We met by chance. Kucken. When the quiet moon.Schondorf
When the Swallows homeward fly.....Abt
Wild Rosebud. Schubert. Young Recruit.....Kucken

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord." "The Shower of Pearls," and "Operatic Pearls," bound in uniform style, and sold at the same prices, viz.—PLAIN, $2.50; CLOTH, $3.00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Music for July.

VOCAL.

Vocal beauties of "Fidelio."
Gold my friends, if that be wanting. Baritone Song 40
In the spring of life forsaken. Song..... 40
My heart and hand are thine. Quartet..... 60
O, were I now thy loving wife. Song.. 50
In better worlds reward awaits thee. Song... 60
O joy, O rapture past expressing. Duet..... 60
Soldier coming home. Song.....*H. M. Stade.* 30
The summer rain. Ballad.....*M. B. Stuart.* 30
Sweetly the moonlight gleaming. (Guarda che bianca Luna).....*Campana.* 40
The butterflies. Trio for female voices. (Les Harmoniennes).....*J. Concone.* 40
The ring you gave to me. Ballad...*J. Harrison.* 40
Nicodemus Johnson. Song.....*C. Pettingill.* 30
My own. (Mein.) Maid of the Mill..*Schubert.* 40
The evening hour. Song. " " " 40
Our soldier's return. Song.....*C. H. Barton.* 30
Sour Apple Tree, or the last ditch.*J. W. Turner.* 30
My home by the sea. Song and chorus. *F. W. Adams.* 30
He's got his discharge from the army. Song. Companion to "Grafted into the army." *W. A. Field.* 30
In peace again. Song of Peace..*J. W. Turner.* 30
Thou who searchest the depths. (Dio che leggi in fondo all Alma). Cavatina from Elena di Tolosa by.....*Petrella.* 75

INSTRUMENTAL.

Fragment of Andante. Beethoven's 6th Symphony for Organ.....*Batiste.* 50
Fragment of Adagio. Beethoven's 4th Symphony for Organ.....*Batiste.* 60
Fragment of Allegretto. Beethoven's 7th Symphony for Organ.....*Batiste.* 60
Fragment of Finale and Adagio. Beethoven's 9th Symphony for Organ... .....*Batiste.* 75
Fragment of Allegretto. Beethoven's 8th Symphony for Organ..... .....*Batiste* 50
Night's shades no longer. Trans. by..*C. Grobe.* 40
Cavalry Sheridan. Galop.....*A. Birgfeld.* 40
Nocturne, in F minor, No. 1. Op. 55...*Chopin.* 50
" E flat major, " 2. " " 35
Opera house waltz.....*E. Pattiani.* 30
Romantic Polka.....*Lion Spier* 35
Coronation, or Leap Year Waltzes.....*Strauss.* 40
The "last ditch" polka..... 30
The Wind Demon. Rhapsodie Characterisque. *C. G. Hopkins.* 75
The dream, for Piano and Violin.*J. F. Spalding.* 75
Love's messengers. Waltz.....*A. Birgfeld.* 50
See the conquering hero comes.....*Kuhe.* 60
Cherry ripe galop.....*J. Cassidy.* 50
Sonata in F. 4 hands.....*Diabelli.* 75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. **Scotch Songs.** 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. **The Message Bird.** 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Lodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Songst Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence.....No 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

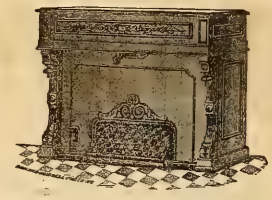
HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing,
No. 35 Winter St., Room No 13; or address O. Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of **Sheet Music, Music Books, Musical Instruments,** etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of **Foreign Music.** 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS," &c

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by **Oliver Ditson & Co.,** 277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 633. BOSTON, SATURDAY, JULY 8, 1865. VOL. XXV. No. 8.

Musical Festival at Cologne.

THE REPORT OF A FRENCHMAN.

[We translate from the *Revue et Gazette Musicale* the following account of the Lower-Rhine Festival which occurred in the first week of June. It will furnish some good points of comparison and contrast with our late Festival in Boston; and for this purpose the report, clearly a fair one, of an outsider is better, perhaps, than one taken from a German paper].

Cologne, June 7. 1865.

The Musical Festival which has just come off in this city lasted three days. It was very brilliant, and drew crowds from all the neighboring countries. I speak not only of other cities of Rhenish Prussia, of Düsseldorf, Aix-la-Chapelle, Coblentz, Trèves, Bonn, Münster, &c., but of Brunswick, of Wie baden, of Frankfort, of Mayence. Belgium, too, furnished its contingent, a very considerable one, of curious visitors. France itself was pretty largely represented, thanks to an excursion train at reduced prices, organized by the powerful Company of the North. For four days, the streets of Cologne, too narrow always for the most part, offered a crowded and a lively spectacle only to be compared to what we see in Paris during great national fêtes.

The *Gurzenich* concert hall is admirably fine and shames Paris, which possesses nothing like it. Twelve hundred auditors are there seated very much at ease and can circulate about very conveniently. This point is more important than it seems; one has but an imperfect enjoyment of music when one breathes badly, and when the body is for several hours condemned to immobility in a constrained position. The constraint and physical pain resulting from it in the long run singularly diminish the intellectual pleasure which you came to seek, and sometimes ends by annihilating it. One end of the hall, occupied by a platform, whence rise immense gardens, was reserved for the performers. On the 4th, 5th and 6th of June, you counted there 600 chorus singers and 180 instrumentists. In the middle front there was erected a sort of tribune, from which the chief of those harmonious phalanxes directed their movements and communicated to them the fire with which he was animated himself. This chief—you know him, doubtless—is M. FERDINAND HILLER, whose talent Paris formerly applauded as pianist, and who afterwards conducted, for a year, under Mr. Lumley's management, the orchestra of our Théâtre-Italien.

Hiller is now *Kapellmeister* of the city of Cologne. It is an honorable position, and a sufficiently lucrative one, if I am well informed. There he enjoys a consideration which he owes to his character as well as to his talent. He is a learned musician, a man of convictions, conscientious, who takes seriously all that he does. During these three days, very laborious days for him, I do assure you, he has not had a single moment of yielding to fatigue or negligence. And yet by how many rehearsals had not these three days of public performance been preceded! The choruses—to speak only of them—had been rehearsed, I am told, nearly thirty times. And yet you count among them none who are not musicians, more or less ready readers. It is not in Germany that you meet singers by instinct, what the Italians call *orecchianti* (who sing by ear). But, if they come sufficiently prepared by previous studies, they have a respect for Art, a feeling of the Beautiful, a lively desire to approach as nearly as possible to perfection. No difficulty rebuffs them; no labor can wear out their patience.

These choirs are composed exclusively of amateurs. But they must not be confounded with our choral societies in France, where we see only working people. All classes of the *bourgeoisie* of Cologne and of the neighboring cities are represented in them, including the wealthiest families. They hold it an honor to take part in the execution of a great musical work. They take extreme pleasure in it, and no one likes to deprive himself of that pleasure. All those young men in black coats and white gloves, all those elegant and fresh young girls who sang upon the platform, saw at a distance, in the hall, their relations, who had payed a pretty high price for their places. You can hardly imagine the beautiful sonority produced by the re-union of those young and pure voices, nor the accuracy of their intonation, nor their *ensemble*, nor the precision of their manœuvres, nor *the infinite variety of their finer shadings*, nor the tenuity of their *pianissimo*, nor the power of their *crescendos* and their *fortes*. It was marvellous. I ought to say, however, that the feminine part of this admirable choir appeared to me very superior to the masculine. The tenors had some moments of hesitation, and gave here and there slight signs of feebleness. The basses lacked force in the grave passages; once more I remarked this singular phenomenon, now common to almost all Europe: There are no longer any deep voices; and when the contrapuntal evolutions carried the bass part below B, it disappeared. On the other hand, the contraltos had a superb energy, and the sopranos [the Rhine is famous for its soprano voices.—TR.], which never once screamed nor shouted, even in the most exciting passages demanding the greatest force, had a *timbre* at once brilliant and velvety, a sonority sweet and penetrating, which captivated the hearer in spite of himself, and caused all his soul to vibrate. Thus must the angels sing.

[Opening the London *Musical World*, this moment brought in, we are saved the trouble of completing our translation, since it is all done there, better, no doubt, than we could do it.]

The orchestra consisted of the musicians of the place, with a reinforcement from the neighboring towns. To these were added some few amateurs. The wind instruments were not, at times, all that might have been desired, but the violins and double basses displayed an amount of spirit, precision, brilliancy, and power, which must be unconditionally praised. Every one was struck by their skill in the accompaniment, by the delicacy of their *piano*, and by their nice touches of light and shade.

The programme on the first day contained only two works: the overture to Mendelssohn's *St. Paul*, and the oratorio, with double chorus, of *Israel in Egypt*, one of Handel's masterpieces. These grand compositions of Handel's, which we never hear in France, are marvels of harmonic science, and characterized by a degree of steadiness and of energy, by a certain sovereign majesty, which astound the imagination. There is a story—told, I think, by Carpani, the author of *Haydine*—that Haydn, being in London, happened to hear, for the first time in his life, one of Handel's oratorios executed by a considerable number of singers, according to the English fashion. He was astonished, delighted, and quite carried away, exclaiming in his admiration: "There is the master of us all! compared with him we are only so many children!" Haydn really did not say too much, for, on the second day of this Festival, when the second and third parts of *The Seasons* were performed, they were far, despite all the genius possessed by their author, from producing so grandiose an effect as that of Handel's oratorio.

And yet this effect was not, on the present occasion, as powerful as it ought to have been, because the two choruses were seated on the same platform. They should have been placed at the two opposite ends, or, at least, two opposite sides of the hall; at any rate, they ought to have been placed at a considerable distance from each other, so that the composer's intentions might have been thoroughly and perfectly carried out. Such a result has been achieved, at the Conservatory, in that fine piece by Leisring, which is performed there every year. The chorus is left in its usual place, and four soloists are despatched to the top of the steps, where, by singing *piano*, they appear to be very far off. At Cologne, one of the two choruses might have been located in an upper gallery, running round the hall, at least ten metres from the ground. Perhaps no one thought of this. Perhaps it was not practicable, for I did not examine the galleries. But, whatever the cause, the result is no less to be regretted.

Independently of the two choruses, *Israel in Egypt* requires five reciting voices, or soloists: a soprano, a contralto, a tenor, and two basses. These five parts, all important, were sustained by Mme. Lemmens-Sherrington and Mlle. Pauline Wiesemann (that is to say, the soprano part was divided between two), by Mlle. Franciska Schreck, M. Gustave Walter, M. Jules Stockhausen, and M. Max Staegemann. Mme. Lemmens, whilom Miss Sherrington, sang, if I mistake not, last summer, in Paris. You consequently know her. A pretty woman, with a pretty voice, executing correctly her groups, her scales, and her arpeggios, and, moreover, *shaking* well. We should have to praise everything about her, if she were less affected, and if the amiable accent of Great Britain were not so apparent in her German. M. Jules Stockhausen is better known among us than even Mme. Lemmens. He was with us, I fancy, several years at the Opera

Comique, where the management hardly turned his talent to the best account. They wanted to make a comic artist of him, and that was not his vocation. He is, at present, *Musik-Director* at Hamburgh, which, I believe, is the proper place for him, since he is not only a first-class executant, and probably the most skilful barytone of the day, but something more; he is, above all things, a great musician, thoroughly acquainted with every branch of his art.—Mlle. Schreck is a concert-singer, residing at Bonn, the country of Beethoven, where she was born. She possesses a very fine contralto. She sings with somewhat austere simplicity, perhaps, but she phrases magisterially, and with remarkable talent for expression. Mlle. Pauline Wiesemann has a charming voice, but it is not yet formed; and the prettiest mouth in all the world, but it opens badly. M. G. Walter is a singer from Vienna. His voice is a very fine one, though, perhaps, a little too *sombrée*, as the worthy Parisian professors of singing say. He sings exceedingly well, as does his colleague, M. Max Staegemann, a bass from the Theatre Royal, Hanover; a good recommendation, for we all know that the King of Hanover is a great lover, and an excellent judge, of music. M. Staegemann valiantly held his own against M. Stockhausen, in a prodigious duet of the First Part: "Der Herr ist der starke Held" (a very weak translation of the English text: "The Lord is a Man of War.")—The music has all the originality and—excuse the word—all the *crânerie* of the English phrase. Nothing can be more astonishing than the vocal style, as well as the pace and style of the accompaniment. While listening, you feel yourself all over, and ask yourself where you are.—You are with Handel, that is all!—I have neither the time nor the space to speak in detail of every piece. Let it suffice to say that the execution of this grand work was extremely satisfactory.

The programme of the second day was more varied: Beethoven's overture to *Coriolanus*, third part of Schumann's *Faust*, Beethoven's Symphony in A, second and third part ("Summer" and "Autumn,") of Haydn's *Seasons*. As a rule, with the exception of certain little defects in the details, resulting, as I have already mentioned, from the weakness of some of the wind instruments, the execution was worthy of those glorious masterpieces which the conscientious Germans approach only with profound respect. They are too well known—except the *Faust*—for me to say anything about them. I may, however, remark that M. Hiller does at Cologne the same thing M. Georges Hainl now does at the Conservatory: he takes the trio of the third piece so slow as absolutely to transform it into an Andante. This strikes me as exaggerrated and affected. I have been told it is the German tradition. That may be, but this languishing pace deprives the piece of its accent and vigor, sensibly dimirishing its effect. I say deliberately—though I may raise up against me all Germany from Hamburgh to Vienna, and from Aix-la-Chapelle to Königsberg—that I greatly prefer Habeneck's tradition.—We do not yet know Schumann in France. Most of the soloists who have undertaken, during the last few years, to import his works among us have played scarcely any but the later ones, which are not the best. Towards the end of his career, when he was fatigued, melancholy, discouraged, and already, perhaps, laboring under the mental malady to which he fell a victim, he often wrote what M. Wagner's friends have entitled: "The Music of the Future," that is to say, music without ideas. Quite recently Madame Szarvady introduced to our notice a very different Schumann: a Schumann both accomplished and inspired. The Concerto in A major which she played at her last concert is a most valuable work. The *Faust* which we heard at Cologne, and which is often heard in Germany, teems with original ideas and harmonic combinations, exceedingly remarkable, but never eccentric; it is exceedingly melodious; skilfully adapted for the voice as well as for the orchestra; and animated with a very powerful vein of poetry. M. Pasdeloup, whom I met at Cologne, and who had come on purpose to attend the Festival, will, I feel sure, see that something is to be made out of it.

The third day was for the soloists. However, a Symphony by M. Hiller was performed. It contains a great deal of science and talent, especially the Third Part, a very original and piquant Scherzo. The overture to *La Flûte Enchantee* was given less rapidly than at the Théâtre-Lyrique, and consequently with more crispness and accent. It produced a deep impression, as deep I think as that of *Oberon*, which terminated the concert. I need not speak of the solo-singers; but I cannot terminate this article, already too long, without proclaiming the success of Madame Szavardy, a success fairly earned by her magisterial execution, her noble style, and her powerful energy, which detracts nothing from her marvellously delicate finish, from her fiery spirit, always, however, contained within due bounds; in a word, from her accent, as well as from the depth of her expression when the harmony grows overcast, and the melody impassioned. It was in Beethoven's G major Concerto that she displayed all these qualities which it is so rare to see combined. She was, however—for we must tell the whole truth—admirably assisted, firstly by the band who accompanied her with incomparable intelligence and tact, and then by her piano, a magnificent instrument from the factories of MM. Pleyel and Wolff. Brilliantly, yet sweetly sonorous, and capable of every gradation of expression under a skilful hand, it satisfied all the caprices of the *virtuosa*, and was never once at fault. The hall is twice as spacious, in length, at least, as the *salle* of our Opera, and yet, even at the end, nothing was lost. Pleyel's pianos always possessed the advantage of being so solid as to be almost indestructible, and of possessing a vigorous tone, united to a very prolonged vibration. But the upper octave was deficient in brilliancy, and the keyboard stiff. Thanks to the laborious researches and ingenious inventions of M. Wolff, these defects have disappeared, and his pianos are, at present, nearly as brilliant as those of Erard. His key-boards are no less sensitive, if we may use that expression. They yield, as though of their own accord, to the slightest pressure of the hand, and instantly respond to all the sentiments, to all the emotions of the performer, just as a high-spirited and well-trained horse appears to share the passions which affect his rider, and to divine his thoughts.

LEON DAROCHER.

PARIS.—Mendelssohn's little domestic opera, *Die Heimkehr aus der Fremde*, never intended for public performance, has been brought out at the Théâtre Lyrique under the title of *Lisbeth*.

Annual Meeting of the Handel and Haydn Society.

We alluded very briefly in our last issue, to the proceedings at the adjourned meeting of the Handel and Haydn Society, which was held in Bumstead Hall on Friday evening 16th of June. This was the 50th Annual Meeting of the Society. An unusually large number of members were present. The Reports on the occasion possess more than ordinary interest, and we, therefore, make no apology in presenting them to our readers at length.

First in order, came the Treasurer's Report for the past year, which, in the absence of the venerable incumbent in that office, Mr. Matthew S. Parker, (now in his 84th year), was read by the Secretary, Mr. Barnes. By this document it appears that the total receipts, added to the balance in hand at the beginning of the year, make up the sum of $1332,01; and that the expenditures during the year have been $989,31, leaving a balance in the Treasurer's hands of $342,70. The Society is now wholly free from debt.

The Annual Report of the Librarian, Geo. H. Chickering, Esq., was next submitted, as follows:

MR. PRESIDENT AND GENTLEMEN:

My duties as Librarian during the season just closing, although more arduous than in former years, have been performed willingly by me, and in a manner, I hope, that has given satisfaction to you. The extra amount of duty was the consequence of the Festival, to have taken any part in which I feel is looked upon with pride by all who participated in it. My duties, however, were greatly lightened by Mr. Bedlington, the assistant Librarian; for on him devolved much hard labor, and the admirable execution of it was witnessed by all who took part in the Festival.

In closing my last Report, I informed you that the Orchestral music of Mendelssohn's 42d Psalm, together with 105 vocal parts and two scores of Costa's *Eli*, had been ordered from England. These, with an orchestral score of the Psalm, were received and added to the Library, after having been properly bound, last October. One copy of *Eli* was returned to Mr. Ditson, who since then has published the work. The addition of the instrumental music of the Psalm and the vocal parts of *Eli* was made at a cost to the Society of $215.26. At one of the early meetings of the Government of this Society, it was decided that, at the proposed Festival in commemoration of the semi-centennial anniversary of its formation, the following works should be performed: The Messiah, Creation, Elijah, Hymn of Praise, Israel in Egypt and Nicolai's Festival Overture. I was requested to obtain such vocal and instrumental music of these works, as we might need, in addition to what we then owned, sufficient in all for a chorus of six hundred voices and an orchestra of one hundred instruments.

The performance of this duty I at once entered upon, ordering three hundred copies of Israel in Egypt from England. These were received early in January, but before they reached us I visited Mr. J. D. Kent, and examined a collection of music that had formerly belonged to the Musical Education Society. In this collection I found very much that we should need at our Festival, and other music that I thought would be of value to the Society. Mr. Kent desiring to dispose of the whole, and offering it on exceedingly favorable terms, I purchased the entire collection. * * *

The next addition to our library was of music purchased of Mr. Stutson, being a portion of that formerly belonging to the Mendelssohn Choral Society. It consisted of 118 chorus scores of Messiah, 144 of Elijah and many orchestral parts for each work. From Messrs. Mason and Hamlin, I obtained 122 chorus scores of the Messiah, and from Messrs. Tolman & Co., 67 copies of Elijah. All the rest of the music required for the Festival I purchased of Messrs. Ditson & Co., which was either published by them or imported from England especially for us. They also engraved and printed for us 500 copies (voice parts) of the Festival Overture, of which we retain the plates. Add to this nearly 100 separate orchestral parts, imported for us, and all the music required for the oratorios to be performed at the Festival, was obtained. The only other addition to the library was that of 1000 copies of the music sung by us June 1st at the Eulogy on President Lincoln. This, consisting of the Chorals, "Cast thy Burden upon the Lord," Luther's Judgment Hymn, and the chorus "Mourn ye afflicted people," from Ju-

das Maccabæus, was engraved and printed for us at the expense of the city.

Most of the music purchased of Mr. Kent and Mr. Stutson was in excellent condition, the little that required it being rebound before using. All the music purchased during the season was entered on our catalogue and labelled as the "Property of the H. & H. Society, not to be taken from the hall." The request contained in the latter part of the sentence was not strictly complied with, for much music was, and is still, taken from the hall. If this was taken away to study at home, after obtaining permission to do so, no fault can be found, unless some *are still studying*, when such studies should have been only for the benefit of the Festival and the music returned at its close. * * * * Of the orchestral music belonging to us, none was lost. In this connection I will state that the Orchestral music for the Symphonies, Overtures, &c., performed at the afternoon concerts during the Festival, was mostly loaned us by the New York Philharmonic Society. Their generosity has been properly acknowledged by a vote of thanks passed by our Government and transmitted to them by the Secretary.

To give a proper idea of the actual *additions* to our Library during the past season, I will state that they consist of 2133 separate vocal parts, 473 vocal scores, 649 piano-forte vocal scores, one orchestral score and 193 separate orchestral parts.

The music purchased for the festival, including some repairs and the printing of labels, cost us about $1050, and, as before stated, that purchased before the festival, and not for it, cost $215.26. These large additions to our music, with what we before possessed, have been properly arranged on our Library shelves, completely filling them and forming, I think, the most valuable musical library of its kind in the country.

I am happy to inform you that what is termed in our By-Laws "the other property of the Society," and whose care devolves on your Librarian, has received an addition recently. For many years this *other property* consisted of a huge double bass and a pair of kettle drums. My care of the double bass ceased when it was sold a few years ago. The drums still exist in excellent condition, and did good service at the Festival. The addition referred to consists of 6 clarionettes, 2 flutes, 2 oboes, and 2 bassoons. These instruments were purchased for and are owned by the Music-Hall Association and our own Society jointly, and were manufactured especially for us in New York, under the direction of Mr. Zerrahn. The cost to our Society for its portion of the expense of these instruments was $300. The object in obtaining them was to overcome the difficulty, or impossibility, of tuning the instruments owned by the members of the orchestra to so low a pitch as that of the organ. Thus an important step has been taken to facilitate our performances of those great works in which our Library is so rich. Let each season witness such improvements as that just closed, and although none of us may live to see it, the Society will surely live to celebrate its one hundredth anniversary.

Respectfully submitted,

GEO. H. CHICKERING.

Boston, June 16, 1865 *Librarian.*

From the Report of the Secretary, Loring B. Barnes, Esq., which was next presented, we extract the following:

* * * * *

"I trust it may not be considered out of place, Mr. President and Gentlemen, for me to tell you with what anxiety, mingled with fears and doubts, and yet with hope and confidence, the discussions of the various important questions constantly arising in connection with the Festival were entered upon by the officers of the Society and disposed of according to the best information at hand; neither is it unbecoming for us to rejoice at the great and perfect success of the enterprise, which not only relieved our friends who so generously contributed their names with large amounts liable to assssment in case of loss, but added largely to our own means; at the same time placing in the hands of the two great National charities a sum of no inconsiderable amount. I will not intrude farther, however, upon the ground properly belonging to the President, but will content myself with giving you a few items of interest already on record.

The Society appeared but three times, during the entire season, before the public, previous to the Festival. First in presenting "*Eli*," in November, which resulted in a small loss, and not again until Christmas, when the "*Messiah*" was given twice on successive evenings to full houses. A concert commemorative of our great National victories was in preparation for Easter, and would have been given but for the great calamity which befel the nation at that time—the assassination of the President of the United States—which obligated an indefinite postponement, and caused a loss for expenses incurred. These were all given on joint account with the Music-Hall Association.

Next came the Festival with its nine Concerts and Oratorios, preceded by numerous rehearsals, involving constant and laborious work for all concerned,—officers of the Society, conductor, organist and chorus. When all the excitement of that festival week had passed, there still remained one more duty for that great festival chorus to perform, and that was, in answer to an invitation of the City of Boston, to perform suitable music on the occasion of the Eulogy by the Hon. Charles Sumner on the late President Lincoln. Notwithstanding the arduous and almost incessant labors of the week then but just closed, the ladies and gentlemen composing the chorus were found promptly in attendance, and sang the music selected for the occasion in a satisfactory manner. With this the season closed.

There have been twenty-four persons admitted to membership during the past season, and some five or six more have passed examination and been admitted by ballot as members of the Society, but, for reasons not given, have declined to qualify, and consequently are not enrolled as members. Only one member has resigned his position during the past season, and no expulsions have taken place; a circumstance entirely unprecedented for the past several years.

Death has deprived us of two of our most honored and most active members, and another no less active and constant in his attendance has also passed away. John F. Payson, John H. Pray and James Dyer, were among the most constant attendants at all rehearsals and concerts; and their vacant seats will not soon be filled by more devoted members than they long ago proved themselves to be. Mr. Payson, though not enrolled as an original member, was admitted, according to the records, but a month or two later than those entitled "original;" his name appearing under date of June 8th, 1815. Mr. Pray registered his name but a month later, July 6th, 1815. Both rendered invaluable service to the Society during their long term of membership, and both passed away within a few hours of each other, at about the date of our last annual meeting. Honored be their memory.

Mr. Dyer's membership dates from 1838 to within a few months past, when he too passed away.

This Mr. President, forms a portion of the records of the Society during the past season, with the recital of which my duties are brought to a close.

Respectfully submitted,

LORING B. BARNES,

Boston, June 16, 1865. *Secretary.*

Mr. Geo. W. Palmer, one of the Trustees, and Treasurer of the Festival fund, then presented a brief but very satisfactory statement, from which it appears that the whole amount received from the Festival was $21,180, and the total expenses a little upwards of seventeen thousand dollars, leaving a balance of very nearly four thousand dollars to be applied in the manner set forth in the original prospectus.

The President, Dr. Upham, then read his Annual Report, which we give in full, as follows:

GENTLEMEN, MEMBERS OF THE HANDEL AND HAYDN SOCIETY:

It is not possible for me, amid the multiplicity of duties that have recently been crowded upon me, to present to you, at this time, other than a very hurried Report.

I am happy to congratulate you, at the outset, upon another year of success. I refer now to the ordinary operations of the Society in the year which has just closed. That it has proved financially successful appears from the Treasurer's Report, to which you have just listened; artistically, also, it has fallen, at least in no whit behind its predecessors in the measure of its excellence—although, in the preparations necessarily given to the Festival performances, but just completed, the regular concerts of the season have been fewer than the average. Our meetings for practice commenced at an earlier date than usual, and have been continued at least a month later, greatly to the advantage of the Society.

The actual musical force of the Society, as you perceive from the Secretary's record, has been increased during the year, and, I am happy to add, has proved a more earnest working force than heretofore since my acquaintance with the Association. How much of this is to be attributed to the stimulus of the great Festival, you are yourselves the best judges.

I am glad to note, in the Report of the Librarian, the substantial increase of your Library. This is a solid and valuable acquisition to your property, and, at the same time, should be considered a gain in an artistic point of view to our whole community. By purchase, in conjunction with the Music Hall Association, (as has already been mentioned by the Librarian in his Report) the Society has now a joint interest in a complete set of orchestral instruments, [the wood department,] adapted to the pitch of the Great Organ in the Music Hall. These instruments were made to order by an accomplished manufacturer in New York, and are pronounced in every way perfect and complete. It is the intention of your Board of Trustees to place them in the custody of a proper person, who shall be responsible for their safe keeping and judicious use; and it is hoped that their employment, in the concerts that may in future be given by the Society in the Music Hall, will add to the completeness of the general effect.

In my last year's Report, I took occasion to allude to some of the prominent faults pertaining to Associations of a kindred nature with our own—and from which we ourselves could not claim to be exempt. In many of the particulars then named, I am happy to note an evident improvement. This is in some measure, as I believe, to be attributed to the carrying out of the suggestions, then presented, for the better organization of the Executive Department of the Society, by the appointment of a staff of Superintendents, and the assignment to them of specific and definite duties. Even more can be done with advantage, in this direction, in the future. Indeed, the more the discipline of the Society can approach to military system and exactness, the better, I am convinced, it will be ultimately relished by the members themselves, and the easier and pleasanter will their ordinary duties at our meetings appear. This will especially be so when our number of active and working members shall be largely increased.

I should be derelict in my duty, did I not again direct your attention to some of the standing faults of the Society, which always have been, and unless corrected will always continue to be a drawback to its complete success. In this list of deficiencies, now as ever, *absenteeism at rehearsals* must be counted as first and foremost. It is this want of regularity and punctuality, on the part of some of the older members in particular, in their attendance upon our stated meetings for practice and rehearsal, that gives to a full performance—a public performance especially—such uncertainty in its results. I would respectfully but earnestly suggest that the attention of the Government of the Society, in the ensuing year, be engaged in devising some means whereby this prime evil may be lessened if not wholly eradicated.

And I must again refer to the suggestion brought forward in a previous Report, that some method be adopted by which the attendance of individual members shall be marked at such rehearsals as may be given in preparation for a public performance, so that the presence and participation of all who are to take part in such public exhibition shall be ensured for a reasonable number of times. Until some such course be pursued, I am convinced that perfect unity, accuracy, and certainty of results can never be obtained.

The habit of an improper position of the body while singing, of an inadequate utterance, and of imperfection in the quantity and quality of the voice, is so prevalent in all our larger and smaller organizations for choral music, as to demand your careful and conscientious consideration. Indeed, I do not hesitate to advise, as the best possible investment of a portion of the time and money of the Society, the employment of a competent instructor in the Elements of Vocal Drill, as it is now practised in the several departments of the Public Schools. If a series of lessons were given to the Society as a body in this important branch of vocal culture, I feel sure they would not only be greatly interested, but would also evince, in the performances of another season, a surprising advance in all that pertains to choral excellence and success.

And while upon the subject of the Society's shortcomings, I may mention that of irrelevant conversation—in whispers or loud talking—both at public performances and at rehearsals. I need not remind you how seriously such practice detracts from the attention that ought to be given to the music in hand, to say nothing of the annoyance it often occasions to those in the immediate vicinity of the talkers. If those who may feel themselves guilty of this infringement of the decorum of the concert-room, will observe the absolute silence and attention which is exacted in the ranks of the great choir of pupils from our Public Schools in their annual performances in the Music Hall, they cannot fail to be convinced of the beauty and propriety of such a requirement; and what is applicable to the children and youth of our schools, is equally applicable, in kindred positions, to us, who are but children of a larger growth.

I will take this occasion again to express the opin-

ion, that if the forces of our chorus were so distributed as to furnish an equal number of voices to each of the four parts, a better balance of tone would ensue, and a more artistic and satisfactory effect be the result. With the belief that the interest of the Society would be promoted by its increase to the number of six hundred, and that, for the present, this limit ought not to be exceeded, I would respectfully recommend to the Examining Committee that they canvass most carefully the present apportionment of voices, and ascertain with exactness the total number of active and efficient members of the Society. As preliminary to this, a Catalogue should be made out, at once, in which the names of all should be inserted, each in his appropriate place. If, then, it shall appear that—on the basis I have named as the proper limitation of our forces for the present—any of the departments of the chorus are already filled, no more should be admitted, under that head, till, by resignation or otherwise, the proportion has been reduced. It will be readily seen that tenors and altos are the voices which, under this arrangement, will be most in request for the ensuing season. Indeed, I shall be surprised if, on such careful canvass, it does not appear that we have already the requisite number of sopranos and bassos pledged as permanent members; and when once our limit is reached, and the requisite six hundred, in equal apportionment of parts, has been obtained, the care of the Government must be directed to acquire and retain, within these limits, the best materials only. Then will the Society have reached a point where it will be no longer necessary to have a care for the filling up of its ranks—but, on the contrary, the Committee will be beset with applications for admissions, and those whose names are now inscribed upon its rolls will be careful lest, by any neglect on their part of a strict regard to all the Rules and Regulations of the Society, they may subject themselves to loss of membership. This is the enviable condition of the only two other kindred Associations of equal renown (so far as I know) with our own, the Sacred Harmonic Society of London, and the Sing-Academie at Berlin.

But it is time for me to allude more particularly to the recent commemmoration of the 50th anniversary of the formation of our Society. I turn gladly to the consideration of so pleasant and grateful a theme. And first, let me especially congratulate you upon its abundant and everywhere-acknowledged success—a success more than we had dared to anticipate—more, as it is recognized and sealed by the public approbation, than we have ourselves since claimed for it. In this so gratifying result you will find, I doubt not, a sufficient reward for all your self-sacrificing interest and devotion, during these long months of study and preparation, in which, with a zeal and a patience that can only be explained by a real love for the Art you have espoused—you have given your time and study and best efforts.

It may not be amiss, in this connection, to call your attention for a few moments to what may perhaps be termed a brief historical sketch of the great Musical Festivals of the world. The first in importance among these—if we throw aside the occasional Church jubilees, which from time to time have periodically been celebrated in Roman Catholic communities—was the grand Commemoration of Handel, as it was called, which took place in Westminster Abbey in 1784. On this occasion, for the first time, so far as we are informed, upwards of five hundred well trained vocalists and instrumentalists were consolidated into one body. The best of the London Choral singers, the elite of the bands and orchestras of that famous metropolis, together with Madame Mara and other distinguished vocalists of the time, here vied with each other in rendering homage to that great man, who had twenty years previously—on Good Friday, 1765—finished his long and laborious career, died, and was buried in English soil, and whose statue was shortly afterwards to be allowed a place within the sacred walls of Westminster Abbey—a privilege which, in the estimation of Englishmen, is the pinnacle of posthumous fame. This undertaking, as I have said, was the first of its kind. It is called by one of the biographers of Handel "a great and trying occasion." The worthy Londoners, from royalty downwards, were greatly interested in the event. It is amusing at this day, to recall the fears and misgivings of the public—which were freely expressed—as to the possible effects of so vast a body of sounds as was then, for the first time, to be compressed within the four walls of a building. By some it was predicted that an orchestra so unwieldly could never be in tune; by others that, from their number and great distance apart, they could never play in time. By some, it was insisted that, owing to the immense size of the building, no single voice had the least chance of being heard by any one remote from the immediate vicinity of the stage; by others it was gravely asserted that the aggregate sounds of the band and chorus would be so loud, that whoever heard their performance could never hear again! Dr. Burney, speaking seriously and intelligently of the effect upon the hearers of this *great choral force*, as he calls it, says the totality of sound seemed to proceed from one voice and one instrument, and, in its power, produced not only new and exquisite sensations upon judges and connoisseurs of the Art, but was felt and acknowledged by those who never received pleasure from music before. "These effects," he continues, in his somewhat quaint but expressive phraseology, "run the risk of being doubted by all but those who heard them, and my description of being pronounced fabulous, if it should survive the present generation." He dwells, among other considerations, upon the silence of the vast audience, it being "remarkable," as he says, "throughout the whole performance." The Count Buonicini, an Italian nobleman of eminent taste and discrimination in musical matters, and who was present on that occasion, has written of it in the following strain: "I shall long have before my eyes that prodigious orchestra, the like of which had never before its existence upon the earth. I have in vain tortured my memory to find any festival similar to this either in history or fable. Certainly, since the inexhaustible riches and variety of harmony were first displayed, I believe that it has not been possible till now, to assemble upwards of five hundred musicians, and, what is still more extraordinary, without impeding by their numbers the most accurate and finished execution."

Bear in mind that all this is said of an aggregate of but little more than 500 instrumentalists and vocalists combined.

The nett proceeds of the five performances of this festival were upwards of £12000. This sum, it may be interesting to remark,—as has been the case with so many occasions of a similar character since—was devoted mainly to charitable purposes, being divided, after some inconsiderable reservations, equally between the Westminster Abbey Infirmary, the Musical Fund Society, and the Foundling Hospital. "That such a sum could be raised in so short a time, by the productions of a single composer only," says one of the critics of the day, "may be numbered among the marvellous powers of music."

I have thus dwelt upon this first instance of a great and successful festival of sacred music, partly from its historical interest, and partly to show, by contrast, the remarkable advance in the appreciation of the public at the present day, and the comparatively extraordinary culture of the art and science of music that now prevails, and which makes it possible, in this city of less than 200,000 inhabitants, to gather together a choral and instrumental force by far superior numerically—and I believe artistically as well—to that which, less than a hundred years ago, called forth such extravagant exclamations of delight from the most accomplished and appreciative audiences in the metropolis of the world.

Music, it has been well said, is a progressive art and its developments are of recent date. Indeed it was not till the beginning of the 18th century, that Oratorio had begun to acquire importance. And as a proof of the rapid development of the love of oratorio among the people, the great musical festivals which began, as we have seen with the Commemoration of Handel in 1784, have, within the last half century, spread and multiplied all over the Continent of Europe. In England they were followed up in the years 1785, 1786 and 1787, successively, each occasion improving upon its predecessor in numbers and in the excellence and magnificence of its appointments.

But "it was not till the beginning of the present century," says Mr. Jennison, in his admirable resumé of the progress of music in the last half century, published a few years since in *Dwight's Journal*, "that this example of England, in all its ample porportions, was followed upon the Continent—first in Germany in 1804, next in Switzerland in 1810, after which they became common throughout the German States." As late as 1835 a festival of similar nature was celebrated for the first time in Italy; this was succeeded the following year by one in France and also in Russia. The great musical gatherings which for the last twenty years have been held in the valley of the Rhine in the vintage time are to be counted among the most beautiful and significant of the domestic institutions of social, music-loving Germany. In our own land, setting aside the out-door carnivals of our German brethren in New York, Philadelphia, and the larger cities of the West, as hardly coming within the category, our first grand festival of choral music was given in the spring of 1857, under the auspices of this Society, in the Boston Music Hall, during the presidency of our excellent and much esteemed friend and fellow citizen—for we cannot yet give him up to New York—Mr. Charles Francis Chickering, with an orchestra of eighty instruments, a chorus of six hundred well trained vocalists, and a most admirable array of soloists. But to England, as at the first, so now and always, must be awarded the palm for excellence and completeness of choral performances, on a scale, too, of amplitude and grandeur that has never been approached elsewhere. The great triennial festivals of the last twenty-five years, held in Birmingham, in York, in Leeds, in Bradford, in Liverpool, and more recently in the Crystal Palace at Sydenham under that Prince of Festival Directors, Mr. Robert B. Bowley, are familiar to us all. To give some measure of the progressive ideas of the English in regard to the musical construction of these festival occasions I will adduce the following statistics. At the Commemoration of Handel in 1784, the exact number engaged, according to Dr. Burney, was 527. At the festival in the same place on the succeeding year, 616; at the festival in 1786, 741; at the festival in 1787, 806; at the various triennial festivals in the provincial towns of England before named, the numbers engaged have ranged from 500 or 600 to about 1500. At the opening of the Great Industrial Exhibition in Dublin, in May 1853, the combined chorus and orchestra numbered 1200; at the opening of the Crystal Palace in London, in 1854, the number was 1700; at the Festival in the Sydenham Crystal Palace in 1857, preparatory to the Grand Commemoration of 1859, it was 2500; and on the occasion of the Commemoration itself in 1859, the forces employed fell but little short of 4000! This was the case also at the same place in 1862, when the Directors of the Crystal Palace Association came near having the first use of the "great instrument" that lent such distinction and brilliancy to our own recent festival occasion; and at the coming triennial festival, which is to take place in the palace at Sydenham next week, as I learn from a prospectus sent out by Mr. Bowley, a similar gigantic choral and instrumental force, together with the best oratorio soloists of the world, is to be engaged. Such, in very brief, is a sketch of the rise and progress of the grand musical festivals, as they may be termed, *par excellence* and without exaggeration.

To return for a moment to the occasion which has so lately engrossed our immediate attention. It is not for me to say, perhaps, in how far it is entitled to take rank with the great festivals to which I have alluded; and I may be accused of partiality in the expression of my opinion, which is nevertheless sincere—founded as it is upon some knowledge and personal experience of similar events elsewhere and in various parts of the world—when I say that in point of legitimate, honest, and artistic results, it will at least bear comparison with the best of them. That its influence upon the taste of this community, and upon the future prosperity of our own Society, will be most happy and beneficial, I do not entertain a doubt.

Not the least in importance among interesting incidents of this festival, is the expression of good will and fellowship it has brought forth on the part of kindred associations in our sister cities, from two of which I have received communications which, with your permission, I will now read. One is a letter from the New York Harmonic Society addressed to the Boston Handel and Haydn Society—covering a Resolution—in words as follows:

NEW YORK, MAY 22, 1865.

At a special meeting of the Board of Officers of the New York Harmonic Society, called by the President, and held Saturday the 20th inst., the following resolution was unanimously passed.

Resolved,—That, the Boston Handel and Haydn Society being about to celebrate, by a Musical Festival, their semi-centennial anniversary, we, wishing to express to them our hearty congratulation for the great success which has attended their labors, and our sincere desire for their future prosperity, do hereby appoint two delegates to be present at the coming anniversary of the Boston Handel & Haydn Society, and represent us on that occasion. Whereupon the President, Mr. T. S. Berry, and Mr. G. F. Ilsley, were elected said delegates.

T. S. BERRY.
Pres. N. Y. H. Society.

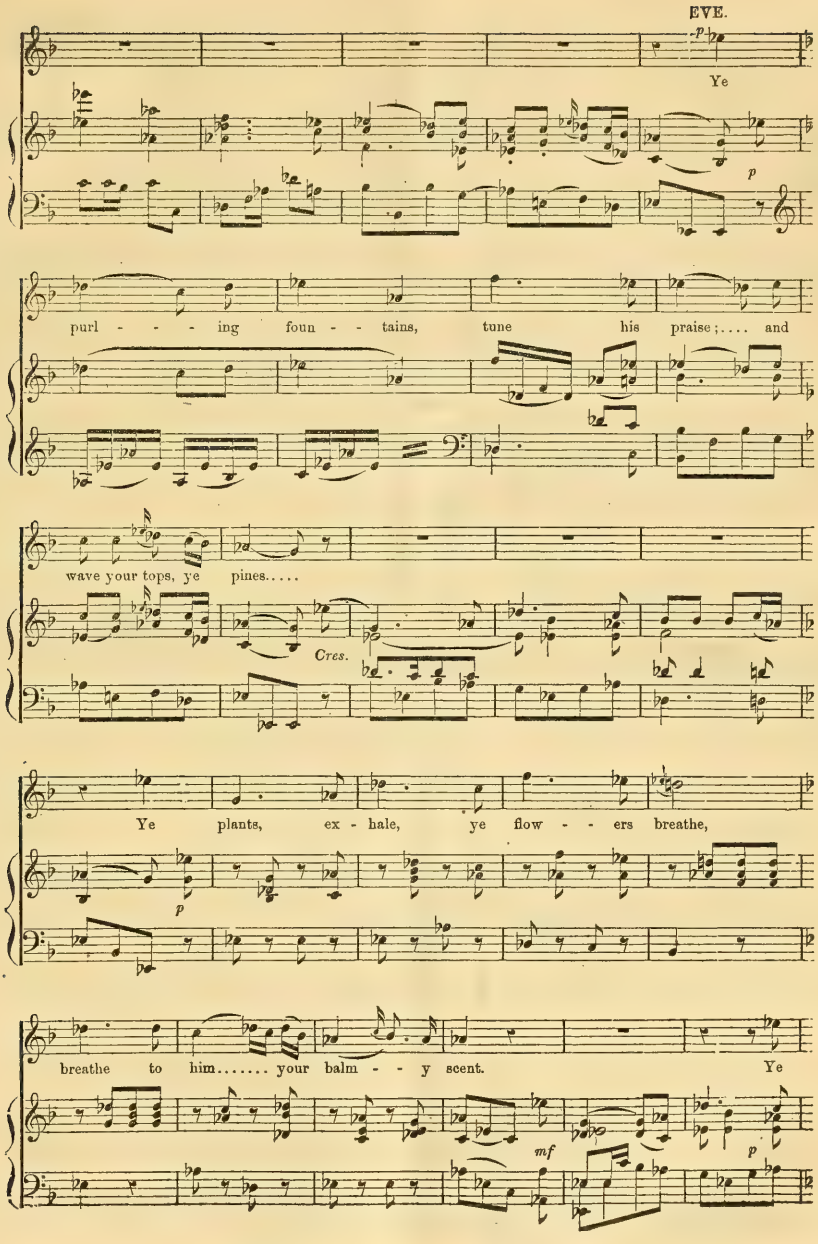
D. B. JOHNSTON.
Sec'y N. Y. H. Soc. [seal]

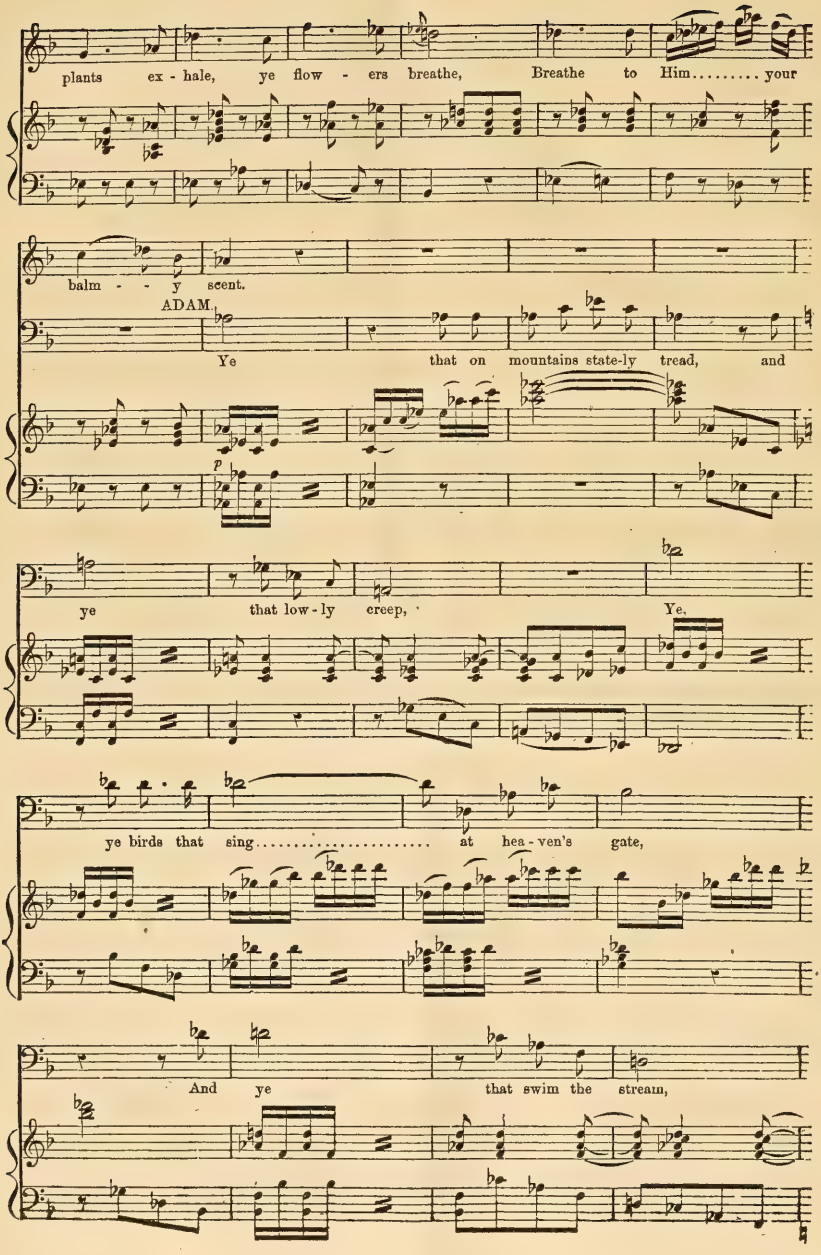
The other is a communication from the Handel and Haydn Society of Philadelphia, most elegantly drawn up, in the following words:

TO THE HANDEL & HAYDN SOCIETY OF BOSTON:

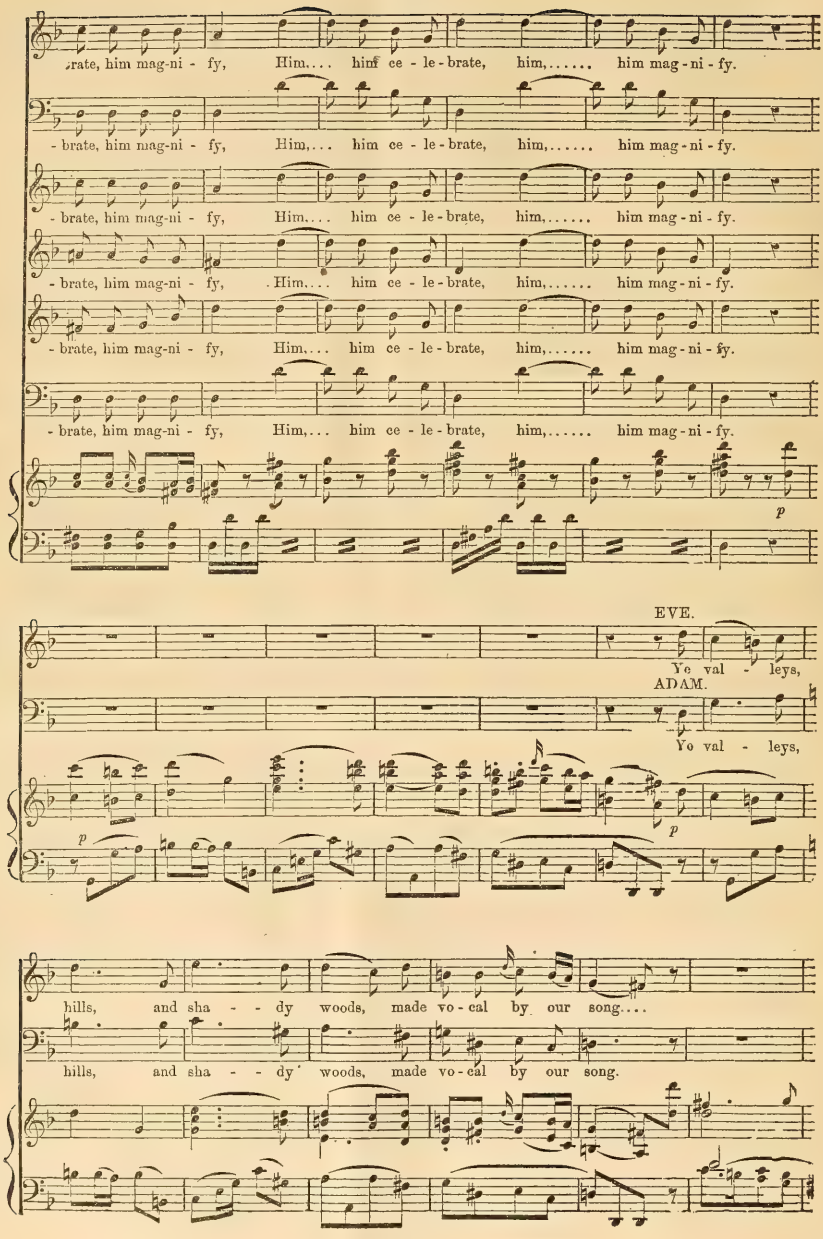
At a meeting of the Board of Directors of the Handel and Haydn Society of Philadelphia, held May 4, 1865, it was unanimously resolved to present to your Society a communication expressing a desire to cultivate those fraternal feelings which should exist between two Institutions bearing the same name, and laboring for the same high end.

In compliance with that Resolution, we congratu-


EVE.
p
Ye
p
purl - - - ing foun - - tains, tune his praise;.... and
wave your tops, ye pines.....
Cres.
Ye plants, ex - hale, ye flow - - ers breathe,
p
breathe to him..... your balm - - y scent.
Ye
mf
p


plants ex - hale, ye flow - ers breathe, Breathe to Him..... your
balm - - y scent.
ADAM.
Ye that on mountains state-ly tread, and
p
ye that low-ly creep, Ye,
ye birds that sing..... at hea - ven's gate,
And ye that swim the stream,


EVE.
Ye crea - - tures all, ex - tol the Lord!
ADAM.
Ye crea - - tures all, ex - tol the Lord!
SOPRANO.
CHORUS.
Ye, ye
ALTO.
Ye, ye
TENOR.
Ye, ye
BASS.
Ye, ye
f
Him, him - ce - - le-
Him, him ce - - le-
crea - - tures all, ex - tol the Lord! Him, ce - - le-
crea - - tures all, ex - tol the Lord! Him, ce - - le-
crea - - tures all, ex - tol the Lord! Him, ce - - le-
crea - - tures all, ex - tol the Lord! Him, ce - - le-


brate, him mag-ni - fy, Him.... him ce - le - brate, him,..... him mag - ni - fy.
- brate, him mag-ni - fy, Him,... him ce - le - brate, him,..... him mag - ni - fy.
- brate, him mag-ni - fy, Him.... him ce - le - brate, him,..... him mag - ni - fy.
- brate, him mag-ni - fy, Him.... him ce - le - brate, him,..... him mag - ni - fy.
- brate, him mag-ni - fy, Him,... him ce - le - brate, him,..... him mag - ni - fy.
- brate, him mag-ni - fy, Him,... him ce - le - brate, him,..... him mag - ni - fy.
p
EVE.
Yo val - leys,
ADAM.
Yo val - leys,
p
p
hills, and sha - - dy woods, made vo - cal by our song....
hills, and sha - - dy woods, made vo - cal by our song.

late you upon the honored and respected name which your exertions in the cause of music have achieved for you, and extend to you our appreciation of the skill with which the operations of your Society have been conducted, resulting in the development of that public spirit which so successfully sustains you. The advancement of a taste for Sacred Music, and the cultivation of that taste to a standard which can appreciate the majesty and beauty of the productions of Handel and Haydn, is to us, as it is to you, the object of our earnest endeavor. We aim, equally with you, (and, if in a degree successfully,we shall equally with you pride ourselves) at the perpetuation of those great names whose compositions, stamped with classic dignity, derive their highest inspirations from the lofty subjects of their song which breathe noble and generous sentiments, harmonize the minds and hearts of men, excite admiration of the works of God, and show forth His praise.

We feel that the importance of the influence of music on the mind is not fully appreciated, nor its powers sufficiently called forth. The early history of all nations presents instances of its wondrous efficacy. The poets of Greece and Rome concur in attributing to it a great moral power.

By divine institution, Sacred Song, of which we have the remains in the Book of Psalms and other parts of the Old Testament, formed almost the only social worship of the Hebrew temple. Luther had ear, science, and execution, and his hymns and his music, powerfully seconded by other and superior poets, poured the stream of Sacred melody through the land. No country can pretend to rival Germany in the richness of its religious music, and our earnest endeavor should be to create the same euphonic taste and judgment in our land, conscious, as we are, that music is the grand means of keeping the flame of religion glowing in the hearts of the people.

The path we have marked out for ourselves is the same over which you have struggled; our ambition is to assist in the furtherance of the cause of sacred music, as ably in our city as you have done in yours; and, although we follow in your footsteps, we feel that emulation which tempts us to hope that we may equal all that you have heretofore accomplished in that cause.

We have long since been convinced that great benefits would result from the gathering together of the musical societies of neighboring cities and towns in great musical Conventions, and hope, at no distant day, to initiate a movement here, corresponding to that you have made so productive of good.

We desire to congratulate you, as the parent Society in the United States, on the long course of prosperity which you have enjoyed, and also to express the hope that it now rests upon a permanent foundation, destined to flourish and extend its influence long after we who now sustain these Societies shall have passed away.

We beg leave to introduce to you our esteemed Conductor, Mr. Carl Sentz,of Philadelphia, by whom this communication will be presented.

In conclusion, we cordially extend an invitation to your members to visit us, when in Philadelphia, at Handel & Haydn Hall, and assure you that you will receive from us a hearty welcome.

(Signed) A. R. Paul,
President.

Jno. Grier Umsted,
Vice. Pres't.

And others of the Goverment of the Society.

To these most gratifying and kindly communications, a fitting response will, in due time, be officially made.

Before leaving the subject of the recent festival, allow me to suggest the propriety of establishing, under the auspices of our Society, a celebration on a similar scale as a periodical and regular institution, feeling, as I do, every confidence that such an enterprise can be creditably and successfully carried out, at least once in three years, to the great benefit of the Society and the good of the community.

It remains for me to tender to my associates in the Government of the Society, one and all, my earnest appreciation of their untiring zeal and devotion to the interests in their charge, during the trying year just past, and especially to offer them my sincere and heartfelt thanks for the uniform courtesy, and good nature ; and patience and Christian forbearance, they have, at all times, shown to me as their presiding officer. Congratulating *you*, gentlemen, upon the good fortune of possessing, in those to whom I have alluded, such faithful and efficient administration of your affairs,—your gentlemanly and accomplished Vice President ; your beloved and venerable Treasurer ; your intelligent, courteous Librarian, and his faithful assistants ; your devoted, untiring Secretary; your active, thoroughly competent corps of Superintendents, watchful and attentive, patient, long-suffering and kind ;—congratulating you, as I do, honestly and heartily, upon all this, with my thanks, also, for all that you have done—and so successfully done—in the past season, and with many apologies for inflicting upon you so lengthy a report, I will weary you no longer to-night.

Musical Correspondence.

Springfield, Mass., June 12.—Our neighboring city of Hartford must be a very musical place, judging from the number of first-class concerts it has patronized the past season. The most noticeable one, and probably the best, was given on the 8th of last month by the Choral Union, assisted by twenty-six of the Germania Orchestra from Boston. A new work from the pen of the talented young organist and composer, Dudley Buck, Jr., was brought out for the first time at this concert, and we are happy to add it was a genuine success. The work is a musical rendering of the forty-sixth Psalm, for solos, chorus and full orchestral accompaniments.

Mr. Buck has had advantages superior to most of his professonal brethren, having studied several years in Leipsic and Dresden ; and musical accuracy, at least, was to be expected from him. In this work the highest culture is apparent, together with a leaning toward originality, if not genius. The introductory prelude and first chorus : "God is our refuge and our strength," produced at the rehearsal a decided sensation, even among your fastidious Germanians, and which they manifested by real Teutonic zeal and earnestness. No. 2, Soprano solo and double quartet, is finely conceived and well instrumented, affording a pleasing contrast to the telling climaxes in the chorus.

The composition throughout shows a masterly knowledge of counterpoint, and a nice and clear comprehension of orchestral effects and resources. The style is a happy medium between the strict and free schools. Mr. B. has evidently studied the scores of such composers as Schumann,Rietz,and David ,rather than the older classicists. A slight touch of Wagnerism is apparent in the final chorus, if the free use of the brass can be called such, but which the subject demands. This is a fugue chorus, and is the most elaborate part of the work, as bringing out the fullest resources of voices and instruments.

The work merits a more detailed and careful analysis than we feel competent to give it, without a more familiar acquaintance with the score. We trust some of our music firms will find it for their interest to publish it in vocal score, as it must in our estimation prove a valuable addition to the list of sacred compositions of like character. Hartford is fortunate in having so talented a musician, and, what is more satisfactory, they seem to appreciate him.

Our own city of Springfield is picking up considerably in musical matters. On, or about the 28th of July coming, our new Music Hall is to be dedicated by a Grand Concert by our Mendelssohn Union, who will bring out the "Hymn of Praise," assisted by an orchestra from your city. Something of the former musical interest seems to have newly awakened here, and all we need is a few more good musicians of ability, energy and character, to assist in raising our standard of appreciation to an equality with our sister cities in this respect.

Pianissimo.

Providence, R. I., June 2.—Thinking a line or two from this goodly city would be acceptable to you in the present dearth of musical news, I send the few following "scraps," about music and musicians here. Without exaggeration, I think there is no city of its size in the country where music of the highest order is so little appreciated, or where artists are so little encouraged, as this one. Several attempts have been made in times past to organize a mixed chorus, but either through professional jealousies, or other inexplicable causes they have all failed. A universal apathy prevails, and those wishing to hear good music are obliged to go to Boston or New York,or go without it. Many of our churches have fine quartet choirs, however, and I think the quality of the music,sung will compare well with other places. Grace Church and St. Johns have both good choirs and able organists in Messrs. Tingley and Hayward. The music at Dr. Hall's (Unitarian) has for some time past been very fine, under the competent direction of Mr. E. A. Kelly, organist of the church.

At the solemn services by the city authorities on June 1st, a select choir sang a chorus of Neukomm, a quartet by Spohr, and the *Integer Vitæ* by Flemming, with fine effect. A Funeral Anthem by Mr. Kelly was also sung, and we hope soon to see it in print. I have heard it said that he was to leave here in the fall and take up his residence in Boston. I trust not, as our city can ill spare so fine a musician.

The Orpheus Club under the direction of Mr. E. Baker is in a flourishing condition, and I believe is the only organized body of musicians here. Mr. E. Tourjee is striving to establish a Musical Conservatoire after the European plan, with what success I have not heard. I wish him God speed in so laudable an undertaking. Roger Williams.

Chicago, June 15.—The present week will close the finest and most complete Opera season that Chicago has ever witnessed, for which we have to give hearty thanks to Mr. Grau, the enterprising impresario, who has alone built up the Opera in Chicago, and has given to the music-loving citizens an opportunity of hearing not only so many standard operas of the day, but also many new works of merit, almost contemporaneously with their production in London and Paris.

We doubt if Boston has ever witnessed a more perfect season of opera than that just about closing. Fine singers, a superb orchestra, a well drilled chorus, splendid scenery and mechanical appointments,—this Chicago has had in her midst for the last two months.

Besides the usual repertoire of operas, we have had the following for the first time or nearly so :—*Fra Diavolo ; Don Sebastian ; Forza del Destino ; Rigoletto. Don Sebastian* has been given three times ; *Fra Diavolo*, four times ; *Don Giovanni*, twice ; *Daughter of the Regiment*, twice ; *Martha*, three times; *Poliuto*, four times.

I have neither time nor space to speak as I would wish of the artists ; of the eloquent Zucchi ; of Miss Kellogg, a charming lady and finished artist ; and of the beautiful contralto, Morensi. In Mazzoleni, Chicago has seen for almost the first time a great dramatic Tenor. He is not only a fine singer, but a magnificent actor ; a combination which is quite rare in this part of the country. May he soon return to us again.

Massimiliani has already become a favorite by his beautiful voice and artistic rendering, while Lotti, who has never held a prominent part here before, has taken his place as the second Brignoli. Bellini, by his noble voice and great dramatic power, whether in a tragic or buffo part, has won the admiration and applause of all, while of Susini what can I say except that he is the same as of old ?

In conclusion let me thank Mr. Crosby for his magnificent temple of Art, and Mr. Grau for his dedication of the same, and may he soon return to us full freighted with song. Yours,

Chicago.

Music Abroad.

London.

Cherubini's "Medea" has been the most notable event of the season at Her Majesty's Theatre. We copy from the *Times* of June 7.

Last night Cherubini's tragic opera, *Medée*, the book translated for the first time into Italian, and the

music heard for the first time in this country, was produced with a success due no less to the excellence of the performance than to the singular merits of the work. Although Cherubini was twice in London—in 1784 and 1787—and composed several pieces for the "King's Theatre," of which, on the occasion of his second visit, he was appointed musical director, and although his dramatic overtures fairly divide opinion with those of Mozart, Beethoven, and Weber at our classical concerts, his operas have never made way in England. Indeed, we are unable to recall a single instance to the contrary. This is the more surprising when it is considered that Cherubini is universally acknowledged to be one of the great masters, and was proclaimed by no meaner authorities than Haydn and Beethoven, after the production of his *Faniska*, at Vienna, the first dramatic composer of his epoch. How highly Mendelssohn esteemed him may be seen on reference to the second volume of the *Letters*. It is even something in Cherubini's favor that, like his friend and rival, Méhul, to whom the printed score of *Medea* is affectionately inscribed, he was one of those composers most thoroughly detested by Napoleon Buonaparte, perhaps the worst judge of music that ever affected to patronize the art. "My dear Cherubini," said the Chief Consul, "you are an excellent musician, but your music is so noisy and intricate that I can make nothing out of it." "My dear General," replied Cherubini, "you are an excellent soldier, but I see no reason why I should try to adapt my music to your understanding." Two of the operas of Cherubini—*Les Deux Journées* and *Medée*, both composed originally for the Théâtre Feydeau (Opéra Comique)—though rarely heard in France since the quasi-failure of his last dramatic composition (*Ali Baba*), are familiar to many of the towns of Germany; but in England, notwithstanding our immense progress in the general culture of musical taste since the first visits of Spohr, Weber, and Mendelssohn, a progress in no small measure traceable to the immediate personal influence of those gifted men, they are wholly unknown. It was a bold step on the part of the director of Her Majesty's Theatre to set the initiative with one of the most difficult of all Cherubini's works; but complete success has justified it, and we have only to hope that *Faniska*, or *Les Deux Journées*, may follow in due course.

Medée, or *Medea*, as we now may style it—originally produced at the Opéra Comique, 23d Ventose, year 5 (13th of March, 1797)—is the seventeenth of thirty-two dramatic works by Cherubini, and the fifth which he composed for Paris. The author of the book was Francois Benoit Hoffmann, a poet and controversialist chiefly remembered now by bibliomaniacs as an ardent partisan of the music of Méhul, which he defended in a pamphlet against Geoffroi, the once famous critic of the *Journal des Débats*. Like the author of the Italian *Medea*, set to music by the prolific Simone Mayr, long kept on the stage by the admirable genius of Pasta, revived by Mr. Lumley in 1850, for Madame Pasta's favorite pupil, Mlle. Parodi, and now, we imagine, laid forever on the shelf, Hoffmann has founded his drama upon the celebrated tragedy first represented at Athens (B. C. 431), through which, with three others that have not come down to us, Euripides obtained the third prize. In the Greek play Jason abandons Medea for Glauca, daughter of Creon, King of Corinth. The sorceress, infuriated at being thus deserted by one who had possessed her love, and through her enchantments has been enabled to win the Golden Fleece and achieve more wonderful deeds, is banished from Corinth by command of the King. Feigning acquiescence, she untimately extorts permission from Creon to remain at Corinth for a single day; and, promised by Ægeus a secure asylum at Athens, she employs the day of grace in contriving a plan by which she may revenge herself on Creon, Jason and Glauca. Deceived by her pretended submission, a wreath and robe, which by her art are impregnated with deadly poison, are accepted by Creon as presents from Medea to the new bride of Jason, who, wearing them, perishes in horrable torture, her fate being shared by the King, her father, who has embraced her in the moment of agony. Medea's next step is the murder of her two young children, which, after a fierce struggle between her affection for them and her hatred of Jason, she successfully carries out. Jason covering her with reproaches, and vainly asking to be allowed to see the bodies, she taunts him in return with his own misdeeds, and finally escapes in a chariot drawn through the air by winged dragons. There is no very great difference in the materials that form the basis of Hoffmann's drama and the substance of the Greek tragedy. Certain incidents are superadded, in order to afford reasonable opportunities for the composer, and these may spark for themselves, Ægeus, one of the speaking characters in Euripides, is not even alluded to in the French *libretto*; while Glauca, called Creusa by the Italian poets, after Seneca's Latin *Medea*, and who is only spoken of in the Greek play, is re-christened Dirce, and becomes one of the principal singing personages. There are other slight dissimularities, but none especially worth pointing out.

Of Cherubini's share in *Medea*, which contains some of the sublimest passages in dramatic music—a last act, indeed, with scarce a parallel—and is in every way worthy to be mated with the lofty ideal of Euripides, we must take another opportunity of speaking. So truly magnificent a composition ought not to be dismissed in a few brief sentences. Nor can we do more at present than cursorily allude to the performance, which was creditable to all concerned. Mlle. Titiens was grand and impressive from the first scene to the last. There is no part in lyric tragedy so arduous and so difficult as that of Medea. Even Fidelio is easier labor in comparison. Nevertheless, Mlle. Titiens proved fully equal to her task, and achieved a legitimate triumph. All the parts were adequately filled. Probably the splendid music given to Creon, the Corinthian despot, was never so well sung as by Mr. Santley; Herr Gunz, as might have been anticipated, was an excellent Jason; while Dirce, Medea's unhappy rival, found in Miss Laura Harris one able to cope with the more trying than graceful air in the first act, and Neris, Medea's attached follower, was equally fortunate in meeting with so clever a representative as Mlle. Sinico. The opera is thoroughly well put upon the stage, with new scenery, appropriately Greek (by Mr. Telbin), new costumes, and decorations. The last act, which culminates with Medea's escape in the Chariot of the Sun, is particularly imposing. The band and chorus covered themselves with laurels by their execution of music so terribly exacting; and no compliment was ever better deserved than that paid at the termination of the opera to Signor Arditi, the conductor, who, after a general call for the principal singers, followed by a double summons for Mlle. Titiens, was led on to the stage by the Medea of the evening, in obedience to the unanimously expressed wish of the audience. The execution by the chorus of the superb antiphonal pæans in the scene of Jason's marriage with Dirce, and that by the band of the storm, in the midst of which the curtain rises on the third and grandest act, would alone have stamped this performance on the memory of any one capable of being touched by the loftiest manifestations of art.

Among the audience last night were observed the son and nephew of Cherubini.

Munich.—From Herr Wagner's letter to the papers it would seem that his "*Tristan and Isolde*" is to be produced in the King's private theatre in the palace at Munich, and that the performances are to take place before audiences, who, as the letter expresses it, it is desired may consist of those who by previous study of Wagnerian music have prepared themselves to sympathize with the new work.—*Orchestra.*

Leipzig. The Sing-Academie, in May, performed Haydn's "Seasons," an old work which seems to be attracting new attention in several parts of Europe, and is by many considered superior to the "Creation."

On the 9th of May, C. de Barbieri conducted, at the Stadt-theater, his new opera, *"Perdita,"* subject from Shakespeare's *Winter's Tale*. The Lower-Rhine *Musik-Zeitung* finds in his work "only the musical Italian eclectic, who at one time mirrors the style of Verdi and Donizetti, and, at another, that of Meyerbeer and Rossini,"—most successful in following the latter.

Dwight's Journal of Music.

BOSTON, JULY 8, 1865.

The Past Musical Year in Boston.

The great Festival of the Handel & Haydn Society fairly closed our musical season, and we may count up what music (of the kinds commonly most worthy of a hearing) we have heard, or had the opportunity to hear. Looking over the period from the middle of October to June, which includes all the concerts, operas and oratorios of any consequence, we will first note the

I. ORCHESTRAL MUSIC.

The larger plans of Mr. Carl Zerrahn for "Philharmonic" evening concerts, as in former winters, having been abandoned, we have been dependent solely (until the Festival) on the Wednesday Afternoon Concerts of the Orchestral Union, a small, but well assimilated orchestra, under Mr. Zerrahn, in whose twelve concerts were presented the following:

a) Symphonies. Beethoven, Nos. 1, 2, 5, 6 (Pastoral), and 8.—Mozart, No. 3, in E flat, No. 10, in D.—Mendelssohn, No. 3 ("Scotch"), No. 4 ("Italian"), twice.—Gade, in B flat.

On a grander scale, with an Orchestra of 100 instruments, the Festival gave us: Beethoven's *Eroica*, No. 4, and No. 7 in A; Schubert in C; and Mendelssohn's "Scotch" in A minor.

b) Concertos. None for piano-forte. For violin, Beethoven's in D, and Mendelssohn's in E minor, were played by Mr. Henry Suck in the Orchestral Union Concerts.

c) Overtures. To the Union we owe: Bennett's "Naiads" (twice); Rietz, Concert Overture in A (twice); Rossini, *La Gazza Ladra* (twice); Herold, *Zampa* (twice); Auber, *La Sirenè* (2), *Fra Diavolo* (2); Weber, *Oberon*; Beethoven, *Fidelio*; Mendelssohn, *Ruy Blas* and "Midsummer Night's Dream;" F. Kielblock, "Miles Standish" (MS.)

These are for the most part lighter overtures, best suited for a small orchestra, and for graceful contrast before and after a Symphony in popular afternoon concerts. The four Festival concerts gave us larger Overtures, on a larger scale, some of them gloriously rendered, namely: Mendelssohn: "Midsummer Night's Dream," "Ruy Blas;" Beethoven: *Leonora* (No. 3), *Coriolan*; Weber: *Euryanthe*; Bennett: "The Naiads;" Rossini: "Tell;" Wagner: *Tannhäuser* and *Rienzi.*

d) Miscellaneous. Liszt's *Les Preludes* was splendidly played at the Festival, after several performances by the Orchestral Union.—Meyerbeer's *Fackeltanz* music was played by the Festival Band, and also in the two "monster" concerts given in the Boston Theatre by the "Musicians' Protective Union."—Various orchestral arrangements, also—such as Chopin's *Marcia funebre*, fragments from *Tannhäuser* and *Lohengrin*, and other operas, have figured in the programmes of the winter.

To complete the list of purely orchestral music, we must add performances of the C-minor Symphony, and of the *Leonora*, *Rienzi* and *Tell* overtures at the aforesaid "monster" concerts. The Overtures in Oratorio and Opera performances we need not, and those played in the various theatres we cannot, name.

The above is not a meagre list, and yet we *have* done better. If we look back twelve years, to the season of 1852–3, we find in our list of Symphonies that year *all the nine* of Beethoven, including the "Choral," most of them three times over; the *four* principal ones of Mozart; *three* by Haydn; one by Spohr; *four* by Mendelssohn; and one each by Schubert, Schumann and Gade. Of Overtures, *five* by Beethoven, *four* by Mozart, *six* by Mendelssohn, *four* by Weber, *two* by Cherubini, and one each by Gluck, Spohr, Schubert and Bennett. And during that and the succeeding year we heard, with orchestra, the principal piano Concertos of Beethoven, Mendelssohn, Weber and Chopin; that was in the days of Alfred Jaell and the Germanians, and of the classi-

cal pre-existence of Heller the magician. When shall we do so well again?

II. ORATORIO.

For this grandest form of combined vocal and instrumental music we have relied wholly of late years on the Handel & Haydn Society. This year the list is short, containing nothing new, but much that is of the best, the most memorable part of which is that which was compressed within the great week of the Festival, which gave us Handel's *Messiah* and *Israel in Egypt* (incomplete), Haydn's *Creation*, Mendelssohn's *Elijah* and *Hymn of Praise* (twice), and Nicolai's Choral Overture: "*Ein feste Burg*," &c. Before the Festival, the Society gave one performance of Costa's *Eli* and two of the *Messiah*. In the year above referred to for comparison we had two choral societies in the field, who, between them, gave us *five* Oratorios of Handel (*Messiah*, *Judas Maccabæus* (4 times), *Jepthah* (in part), *Joshua* and *Saul*); also Beethoven's *Mount of Olives*, Haydn's *Creation* and Mendelssohn's *St. Paul* (in part).

Sebastian Bach, in the great forms of Passion, Cantata, Mass, *Magnificat*, and even of Motet and Chorale, still knocks at the door of the great music halls unheard; but he has found entrance into some smaller, more secluded, genial chambers, and must ere long leaven the whole lump.

III. OPERA.

GERMAN. We have a new satisfaction in summing up under this head, since the past year has given us for the first time a German Opera, and a really good one. Mr. Grover's company paid us two visits, one of a fortnight (12 performances) in May, 1864, and one of four weeks (24 performances) beginning Oct. 10. In these six weeks they gave us: Mozart's *Zauberflöte* and *Don Juan*, twice; Beethoven's *Fidelio*, 4 times; Boieldieu's *Die Weisse Dame* (Dame Blanche), 3 times; Meyerbeer's *Robert* 2, *Huguenots* 2; Halevy's *La Juive*: Weber's *Freyschütz* 5; Gounod's *Faust* 7; *Mireille* (in part): Flotow's *Martha* 4, *Stradella* 2; Wagner's *Tannhäuser* (1st act); Kreutzer's *Nachtlager in Granada*; Nicolai's *Lustige Weiber von Windsor*.—The pieces new to Boston were *Fidelio*, the *Dame Blanche*, *Tannhäuser*, *Mireille*, the *Nachtlager*, *Stradella*, and the "Merry Wives."

ITALIAN. Maretzek's troupe occupied the Boston Theatre several weeks in January, during which time they gave: Donizetti's *Poliuto*, *Lucrezia Borgia*, *Don Sebastiano* 4, *La Figlia del Reggimento*, and *Lucia*; Bellini s *Norma*; Verdi's *Trovatore*, and *Ernani* 2; Flotow's *Martha* 2; Mozart's *Don Giovanni* 2; Gounod's *Faust* 3; Auber's *Fra Diavolo* 3. The novelties were *Don Sebastian* and *Fra Diavolo*.

This ends the list of music addressed to the larger audiences; Chamber Music, &c., next time.

A Letter from Chicago.

The good people of the Lake City have, we suppose, as good a right as others to *cluck* over their new Opera house and new invoice of latest operatic fashions; but really their newspaper "critics" (and even our own correspondent in some degree) have carried their glorifications to a pitch which is fairly satirized in the following:

CHICAGO, JUNE 28.—The new Opera House is at last fairly dedicated. The anticipations of months have been more than realized in the successful season which has just closed. According to the verdict of critics, who of course are thoroughly qualified to judge, and whose truth and justice are proverbial, we have had the most brilliant operatic season that ever was known. The Opera House is the most magnificent in the world, and the audiences are the finest, although London, Paris and New York do very well for small cities. Mr. Grau is the greatest of living impresarios, indeed the greatest that ever did live, and deserves to be honored at once with a saintship for his unheard of liberality, profound knowledge and devoted self-sacrifice in the interests of art. Unfortunately we are not Roman Catholics, and it would be quite out of the question to confer so *un-orthodox* a degree. The only practicable thing left would be to send him to Congress, where they send all good people whom the "world delighteth to honor."

We condole with those who have been so unfortunate as to miss the great triumph of the century, if not of the world, a series of thirty or forty operas rendered with absolute perfection. We congratulate ourselves upon the rare occasion that has called together so many artists who have reached the summit of earthly glory. The fame of Pasta and Malibran is dimmed. Grisi reigns no longer. Lablache and Tamburini are eclipsed. Rubini will be heard of no more. The genius of the past pales in forgotten splendor. The genius of the future sighs hopelessly. Well may the artists weep, like Alexander of old, for more worlds to conquer. The earth can offer nothing further. It was confidently expected by the credulous that at the close of the season the entire company would ascend together in a blaze of glory. Imagine the shock to unduly wrought imaginations when they simply went away like ordinary mortals. *Sic transit gloria mundi.*

The only consolation we can offer those who are still wearily "climbing up the ever-climbing wave," is, that they must "learn to suffer and to wait"—until some one compiles a new dictionary with a fresh supply of superlatives.

But it has been profoundly remarked that "all things have an end." The operatic season has ended. There were several benefits, in accordance with the scriptural doctrine which teaches us that "unto him that hath shall be given, but from him that hath not shall be taken away even that which he hath." There was a gala night or two, and the opera was over. The Sanitary Fair is over also. The heaving tide of life is settling back to its level, but thinking people recognize that it is a higher level than before. A decided advance in the Art culture of Chicago has been made within the last two months. The Fair brought here a collection of paintings by many of the best American artists. Sculpture has been ably if not very largely represented by Miss Hosmer's Zenobia, and some of the lesser works of Palmer. Architecture has achieved a triumph in the completion of the Opera House, which, if not the finest in the world, a point upon which we are not qualified to judge, never having seen "the world," is certainly a model of convenience, taste and beauty, in other words a "representative Opera House." Music has asserted its power by commanding the time and resources of the people to a remarkable degree for a season of two months. We have listened to the masterpieces of Mozart, Auber, Gounod, Donizetti, Bellini and Verdi, interpreted by such artists as Zucchi, Kellogg, Morensi, Ortolani, Bellini, Mazzoleni, Susini, Massimiliani, and Lotti.

If we have not a generally cultivated taste for art, we certainly have for fashion, which practically amounts to very much the same thing in supporting the Opera, indeed, perhaps, to rather more. Taste in itself is eminently unproductive. People who have no castles of their own, build themselves "castles in Spain," and fill their souls with beauty, which costs little in money, and has no disposition to take unto itself wings and fly away. But they are rarely able to pay for the beauty that is in other people's souls. Idealism is expensive, but idealists seldom pay for it. Fashion, however, has a wonderful power in the adaptation of means to ends. It has a keen eye to the good things of this world, and usually the wherewithal to get them, which after all is very convenient. If money will not buy appreciation, it will buy something that cultivates it, and so in the end fashion is really the good genius of artists. With us it serves very well as a scaffolding, until the glorious temple of Art shall have built itself a more solid foundation in the hearts of the people.

ALTON GRAY.

ORPHEUS MUSICAL SOCIETY.—We had no room in our last to speak of the delightful Soirée at Chickering's Rooms, on the evening of June 8. It was truly refreshing to the social room full of invited guests, in the musical dearth that has followed the Festival. The Club still holds its own under the able directorship of Mr. KREISSMANN, and the part-songs were sung with spirit, delicacy and perfect unity. These were: "*Abendruhe*," by Hauptmann, "*Reiterlust*," (Gade); "*In der Ferne*," and "*Das Lieben bringt gross' Freud*," (Robert Franz); "*Das Vöglein im Wald*," (Dürner), "*Ich liebe was fein ist*," (Marschner); "*Wohin?*" Zöllner), "*Hüte dich*," (Girschner); and a very clever, droll burlesque on the "Carnival of Venice," by Genée. Messrs. DRESEL and LEONARD played the slow movement and finale of quite an old-fashioned Concerto in E flat, for two pianos, by Mozart. Mr. Kreissmann sang with his usual fine artistic feeling a couple of songs by Franz and Schumann. But the freshest and most enjoyable feature of the evening was three Arias from Mozart's operas, sung with accompaniment for two pianos arranged from the orchestral score by Mr. Dresel, and with such consummate skill that almost all that the orchestral parts contain was there. In Leporello's "*Madamina!*" you seemed actually to hear the orchestra, and the air was sung with delightful unction by Mr. SCHRAUBSTAEDTER. The other two were from the *Seraglio*: a bass recitative and air in the part of Osmyn, the jailor, sung by Mr. LANGERFELDT, and one of the most profoundly tender and beautiful tenor songs to be found in Mozart's operas, too little known among us, Belmont's apostrophe to Costanza, which gave scope to Mr. Kreissmann's best powers. We trust these real gems of song, with such accompaniment, will become well known next winter.

TO CONTRIBUTORS.—We cannot print any contribution unless we know the name of the writer. This necessary rule has deprived us of the pleasure of printing more than one good article.

MENDELSSOHN MUSICAL INSTITUTE.—Our readers who have been interested by reports from Mr. OLIVER's excellent school, will be gratified to hear of its continued prosperity. Its twenty-eighth term has just closed another year of unexpected success in our city, during which fifteen out of forty-eight pupils have graduated, many of whom now occupy, or are about to occupy, positions of importance as teachers in seminaries or towns in various parts of the country. By special request of a majority of the pupils, no time has been devoted to preparation for a public exhibition of the skill they have attained, and the teachers of the Institute, entirely satisfied with the evidence of public appreciation afforded by a goodly share of patronage, willingly accede to their wishes. The next term commences Oct. 5.

Rossini's "Barbiere" has lately been given in London by Adelina Patti, Mario und Ronconi; and the London *Times* says that "no other such representatives of the characters of *Rosina*, *Almaviva* and *Figaro* have existed within the memory of the present generation." Of Patti the *Times* adds:

"Happily, though petted, Mlle. Patti is by no means spoiled. This is apparent in the progress she is continually making. No lyric comedian at present

on the boards tries harder to perfect herself—to make herself mistress, in short, of all the requirements indispensable to her recognition as an artist of the first class. Nature has not only bountifully provided her with the physical means, but also with the rare gift of original genius. She can not only master with incredible ease whatever is set down for her, but invent for herself. A more charmingly piquant, graceful, and refined assumption than her *Rosina* could hardly be imagined.

We think there is no exaggeration in what is said above of the three artists in the "Barbiere," for we heard them sing it in London four years ago.

A biography of Schubert, published abroad, includes many extracts from his diary, like the following:

"1824. From the deepest recesses of my heart do I hate that one-sidedness which causes so many poor wretches to believe that only the particular occupation in which they are engaged is the best, and that all the rest are nothing. One beauty should accompany man through life—that is love—but the lustre of his enthusiasm for this should brighten everything else."

"27th March. There is no one who understands the sorrow of another, and no one who understands the joy of another. We always fancy we go to some one else, and we go only by his side. O torment for him who knows this!"

"My productions in music spring from my understanding and from my sorrow; those which my sorrows alone created appear to please the world most."

The Central Park, in New York, is certainly a great fact in the æsthetic, and to some extent the musical, culture of the people. Is it not pleasant to picture to oneself a scene like this described in the *Tribune*?

The fourth concert of the season was given at the Park on Saturday afternoon, by the Central Park Band, under the direction of H. B. Dodworth. The selections were well made, and creditably rendered, to an assembly far too vast to enjoy the music; thousands wandering off in various directions, lounging on the grass, boating on the lake, looking at the (at present) very diminutive zöological collection, taking the air in carriages, feeding the swans, partaking of ices, and luxuriating in modes too numerous to mention. The day was charming, a delicious breeze springing up about the time of the concert, and continuing until long after sunset. The sky was as soft and blue as the eye of Laura di Noves bending over the passionate sonnets of Petrarch; the air was balmy and delicious as the blooming vales of Andalusia. The heavens seemed to kiss the earth, and each to glow with new beauty born of the dear caress. Little was left to desire physically as one sat on the benches or reclined on the smooth sward; the zephyrs stirring the leaves or playing in his hair; the eye resting on the broad, sweet, green shade—a grateful oasis in the brick and mortar desert of the city—with a full and exquisite sense of repose; the soft, melancholy music of Schubert or the vivacious, half-intoxicating strains of Strauss floating and throbbing through the atmosphree into the melody-awakened heart with a semi-voluptuous, semi-spiritual influence. Thousands of citizens and strangers were there on foot and in vehicles of all kinds. Brilliant toilets and lovely faces beamed from the carriages and along the promenades. Every man, woman and child looked happy under the Tuscan sky of rose-fragrant June. The toils, the cares and anxieties of life were forgotten for those few hours which were surrendered quite to the tranquility and pleasure of the radiant scene. We were glad to observe among the throng, a large representation of the mechanical and laboring class, who had come there with their wives and sweethearts and children to breathe a little fresh air, and gain an opportunity to preserve through their next week of toil a pleasant memory and a sweet anticipation of joys to be renewed. Our glorious Park is what it was designed to be—a resort for the people at large; a place of rest and recreation for the poor and humble, who have not the means to seek Saratoga or the sea-shore, the quiet nooks of the country, and the cool shelter of the mountain retreats. The Park generally, but especially on such occasions as Saturday, represents the heterogeneous homogeneity (if we may use the expression) of the Republic, and particularly the metropolitan and cosmopolitan character of New York.

Fashionable women, flashing with jewels and brave with immaculate toilets, rustle against the plain robes of artizan's wives and day-laborers' daughters. Broadway dandies, who give what little mind they have to their sartorial adornment, come in contact with the threadbare coat and the over-worn pantaloons of the small tradesman or burly stevedore, who does not care a fig for modes, and never heard of *Le Follet* in all his life. All ranks, grades, phases of society are found at the Park: and they who believe everybody is out of town have but to visit the vicinity of Fifty-ninth street, to discover their mistake. The Park is indeed, a grand social maelstrom, where personal distinction is for the time being lost, and pretentious individuality swallowed up.

There must have been at least, 20,000 to 25,000 people scattered over the Park on Saturday; but in that large crowd there was no disturbance, no violation of order, no transgression whatever.

Verily we are encouraged to believe the American people are growing civilized, and that in the course of time, we can assemble together and enjoy ourselves rationally without manifesting any disposition to put our National irreverence into practice, and do what we ought not to do just for that reason. We are gradually though steadily gaining in repose, at least externally; we are slowly learning to rid ourselves of the fever that burns our lives out so early; we are gradually disciplining ourselves into self-containment and augmenting our discipline without losing our strength. As a country we need rest, and we are taking it more than we used, and will take more and more because we have so magnificent a place to seek and find it as the Central Park.

Mr. L. H. Southard.—We clipped the following from the *Transcript* of May 30th, but in the crowd of other matters it was overlooked. Mr. Southard is one of our best musicians, as well as a tried pianist.

Concert in Roxbury.—The production of original musical works is always a matter of interest, since it is seldom that we are able to welcome the advent of a composer of genius. In spite of the vast number of published pieces, there are fewer originators of ideas in public probably, than in any of the arts. Mr. L. H. Southard, well known in this city some years ago, and who has now returned after nearly three years' military service, gave a concert at the Mount Pleasant church on Wednesday evening last. He was ably sustained by the choir, aided by several distinguished amateurs. The programme was finely arranged, and every portion of it enjoyable; but the chief interests centered in the few original compositions of the conductor. We have not space for description or analysis, but only to say in general that they display creative powers of a high order and are full of sentiment, fervor, taste and learning. They should be heard in a wider circle, as they will be sooner or later.

Worcester, Mass.—The *Palladium* of June 14th says:

W. Eugene Thayer, of Boston, gave a concert at Mechanics Hall on the evening of the 7th instant, assisted by Miss Annie Cary, Miss Loise Adams, Mr. J. P. Draper, vocalists, and Mr. Joseph Sharland, pianist. Among the best of the performances were Mr. Thayer's playing of Boch's great Fugue in G Minor, the beautiful Sonata of Mendelssohn, No. 3, in A, and the Larghetto from Beethoven's Second Symphony. Mr. Thayer also performed one of his "Idyls of the Rose," and an Improvisation. The Organ had long been silent, the player was on the eve of departure for Europe and study, and the concert was most favorably received. The other performers acquitted themselves well. Miss Cary sang in her best manner, and Miss Adams' voice and singing were an agreeable surprise. With our Hall and Organ, we should oftener hear similar concerts. The "minstrels" have nearly usurped the former of late. Happily, the "black clowd" cannot overshadow the Organ as well! *

Another concert on the Worcester Organ was given on the 17th of June, by Mr. H. B. Danforth, who played Bach's Toccata and Fugue in D minor; Overture to *Tell*, and Batiste's "Thunder Storm" Fantasia.

A Concert—"Grand" of course—was to be given on the 28th ult. by Mr. F. Zitterbart, of New York, a graduate of the Conservatory of Dresden. Mr. Zitterbart (how shall we translate the queer name? Shakes-beard? Wizzle-whiskers?) is a pianist, of what stamp will appear from his selections: "Grand Fantasia from *Dinorah*;" Grand Valse de Concert from *Faust*; Fantasia: "Pearl Shower," (original.) Worcester seems favored with thunder storms this season.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

O rosy morn. Song. *Abt.* 30

How f air art thou! (Wie schön bist du.) *Weidt.* 30
Two capital German songs.

Earth, the beautiful Earth for me. *S. Glover.* 30
Glover has musically rendered a fine poetic idea, and of course the music is good.

Could I be near my boy! *M. Keller.* 30
A sweet, affectionate ballad, with music, perhaps, a little better than the average.

I always feared a married life. 40

Gentle flower, can'st thou tell. 30

My own native vale. 30
Three songs from "Love's Ransom," by Hatton.
This opera contains a number of excellent songs, of which the above three are good specimens.

Thou who searchest the depths of the heart. (Dio, che leggi in fondo all' alma). *Petrella.* 75
Of the character of the greater opera pieces, long, and difficult, but more worthy of practice on that account, as one rises by such practice nearer to the higher ranks of vocalists.

The lovely lass o' Inverness. (Die holde Magd von Inverness). *Beethoven.* 30
Words by Burns. The music very mournful, but—Beethoven wrote it.

Celestial Hope. Tenor Solo and Quartet. Arr. from Beethoven by *A. Davenport.* 50
This is the last of the series of quartets, which Mr. D. has, with fine taste and skill, "separated from a secular to a sacred use." They are all good, and are acceptable additions to choir musical literature.

My heart and hand are thine. (Mir ist so wunderbar). *"Fidelio."* 60
The celebrated quartet, in which Leonore, with Marcellina and her father, and the rustic lover, take part. Not very difficult for common singers.

Instrumental.

Fragment of the Allegretto of Beethoven's 7th Symphony. Arranged by *Batiste* for Organ. 60

Fragment of Finale and Adagio, of Beethoven's 9th Symphony. Arranged by *Batiste.* 75

Fragment of the Allegretto of Beethoven's 8th Symphony, arr. for organ by *Batiste.* 50
These pieces must, of necessity, be good, considering the author and the arranger. Difficult, but not extremely so.

Sonata in F. Four hands. *Diabelli.* 75
Teachers, in the habit of using Diabelli's duets, think very highly of them. They are very "playable," have no awkward places in them, but the fingers go over them easily and naturally. As there is no better practice for pupils than duet playing, practical teachers will be glad to try this and the other pieces.

Barber of Seville. Fantasie Brillante. *J. Leyback.* 1.00
A brilliant opera, and a good "variationist" put together, are pretty certain to bring out a sparkling piece. Try it.

Pas Redoublé. Morceau Brillante. *Sidney Smith.* 75
Smith's music has been already described as very sweet as well as brilliant. A fine piece.

Operatic Pot-pourri.
Il Trovatore. Piano and Violin. *Eichberg.* 75
Traviata. " " " 75
Mr. Eichberg continues his good work, and here provides acceptable practice for lovers of the violin and of operas.

The dream. Piano and Violin. *J. F. Spaulding.* 75

Love's messengers. Waltz. *A. Birgfeld.* 50

Cherry ripe. Galop. *J. Cassidy.* 35

Love's whispers. Song without words. *V. de Ham.* 50

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars. Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass

Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.

By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts **Czerny's Letters to a Young Lady.** 60 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by Oliver Ditson & Co., Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long will thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant

Price, $1.00. Copies sent by Mail upon receipt of price.

Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable, as will be seen by the following list of contents:

As it fell upon a day.....Earl of Mornington
Awake, Æolian Lyre.....Danby
Come, fairest Nymph.....Earl of Mornington
Crabbed Age and Youth.....Stephens
Daughter of Error.....Bishop
Fairest Daughter of the Year.....Danby
Faraway the Camp Fires burn.....'Il Giuramento"
Forresters, (The).....Bohemian Glee
Great Apollo strikes the Lyre.....S. Webbe
Hark, Apollo strikes the Lyre.....Bishop
Hark, each Spartan Hound.....Bishop
Hark, the Lark.....Dr. Cooke
Here in cool grot.....Earl of Mornington
Highlands, (The).....'La Dame Blanche"
Night's shade no longer.....'Moses in Egypt"
Now tramp o'er Moss and Fell.....Bishop
Old May Morning.....Novello
Once upon my cheek.....Calcott
Raid, (The).....Bishop
See the Chariot at hand.....Horseley
Soldier's Chorus.....'Faust"
Tramp Chorus.....Bishop
Victoria, Victoria.....'Fra Diavalo"
What phrase sad and soft.....Bishop
When wearied wretches sink to sleep.....Bishop
With Hawk and Hound.....Bishop
Youthful pleasure is a treasure.....Bohemian

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OPERATIC SELECTIONS,

A SERIES OF

Concerted Pieces and Choruses,

FOR THE CONVENIENCE OF

Choral Societies, Schools, Etc.

NORMA. Chorus of Druids (Dell' Aura), Men's Voices, 25
" Norma Cometh (Vieni Norma)..... 25
" War Chorus (Guerra! Guerra!)..... 25

SONNAMBULA. Phantom Chorus (A fosco cielo).. 30
" Not in thought (D'un pensiero). 30
" With the sunsheltering Canopy (Qui la Selva)..... 25

LUCREZIA. Listen, Music inviteth (Senza, la danzi). 25
" Madam I am Orsini (Maffio, Orsini)..... 25
" Chorus of Sbirri, Men's Voices..... 25

TRAVIATA. Drinking Chorus (Libiamo)..... 25
" Gipsy Chorus (Noi siamo Zingarelle).... 25
" Matador Chorus (Di Madride) Men's voices..... 25
" Bacchanalian Chorus (Largo al quadrupede)..... 25

ERNANI. All welcome the Bowl (Evviva!) Men's voices..... 25
" Exultation (Exultiamo)..... 25
" O Charlemagne (O sommo Carlo)..... 30

MARTHA. Why those gloomy clouds (Tu piu vaga). Female voices..... 25
" Market Chorus (Accorrete, giovinette!)... 25
" Nancy see them eye us (Nancy, guarda), Quartet..... 25
" This is your future dwelling (Siam giunte).25 Quartet.....
" Spinning Quartet..... 25
" Huntresses' Chorus, Female voices..... 25

TROVATORE. Anvil Chorus (Vedi! le fosche notturne)..... 25
" Now let the trumpet (Squilli echeggi) Men's voices..... 25
" Miserere..... 30

LUCIA. Search ye well (Percorrete le spiagge), Men's voices..... 25
" Bridal Chorus (Per te immenso giubilo)..... 25
" Instant Vengeance (Chi mi frena!, Sestettino.. 25
" Ah, happy day (D' immenso giubilo)..... 25
" This unhappy, fatal marriage (Fur le nozze).. 25

A liberal discount made to Societies when quantities are purchased.

Published by Oliver Ditson & Co.,

277 Washington Street.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Morlani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or. the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August, 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet).
Pilgrim Chorus.
Pony Kate.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2.
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boys
Song of the Flowers.
Song of the Robins.
Summer Days.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Flower Girl.
The gathering home.
The Generale.
The Frost.
The jolly old Pedagogue.
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS.

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cheerfully in one another.
Come and sing with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father hear us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss.
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful.
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National prayer.
Now our festive joys are ending.
Now the shades of night are gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshly.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.

Entrance on Winter St. 628.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult.

consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

New and Popular Songs of the War.

PARTING KISS AT THE DOOR, or The Dying Soldier's Last Thought. By W. O. Fiske, 30 cts. UP WITH THE FLAG OF THE STARS AND THE STRIPES. T. H. Howe, 30. WHEN YOU AND I WERE SOLDIER BOYS. James G. Clark, 30. THE SOLDIER LAY ON THE TENTED FIELD. (Soldier's Dream). H. S. Thompson, 30. THE STRIPES AND THE STARS. Hutchinson Family, 30. UNION AND LIBERTY FOREVER. W. O. Perkins, 30. MOTHER, WHEN THE WAR IS OVER. J. W. Turner, 30. ON GUARD TO-NIGHT. W. O. Fiske, 30. BEAR THIS GENTLY TO MY MOTHER. J. W. Turner, 30. BABY SLEEP, SHADOWS CREEP. (Cradle Song of the Soldier's Wife). T. T. Barker, 30. MY HEART IS WITH THE NORTH. J. W. Turner, 30. THE SOLDIER TO HIS MOTHER. B. Covert, 30. THE UNION SOLDIER'S BATTLE SONG. R. Culver, 30. THE SOLDIER'S REQUEST, or, Let me Die in Peace. J. W. Turner, 30. THE WAR WILL SOON BE OVER, and WHEN THEY COME MARCHING HOME. Two new Songs by the Author of "Tenting on the Old Camp Ground," each 30. GOD GRANT OUR SOLDIER'S SAFE RETURN. O. E. Dodge, 30. The above new and popular Sheet Music with Pianoforte Accompaniment, will be sent post-paid, on receipt of price. Oliver Ditson & Co., Publishers, 277 Washington Street, Boston.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00

Mozart's Sonatas, in one volume. 7.50

Mendelssohn's Songs without Words. 4.00

" " " " 4 bds. 6 50

Thalberg's L' Art du Chant. 2.00

Bach's Forty-eight Fugues. 2 vols. ea. 4.00

" " Complete in 1 vol. 7.50

Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30

"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."

"Little Tad." *Turner.* 30

As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."

Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30

In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Haase.* 30

Requiem March. *W. O. Fiske.* 40

Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30

The above sent post-paid, to any address on receipt of the price. Oliver Ditson & Co., 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 634. BOSTON, SATURDAY, JULY 22, 1865. VOL. XXV. No. 9.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

TO TEACHERS OF MUSIC.—Wanted a Teacher of Vocal Music or Piano (or both), who can also play the Organ, to take the lease of a commodious and pleasantly located Music Room in a city in Central New York. The lease, with furniture (including Piano) and all interest in the business, is offered for sale. A gentleman qualified for the situation will find it a lucrative one. Address G. H. H. at this office. 634

SOPRANO SINGER WANTED.—A first class soprano singer to sing in a quartet choir in an Episcopal Church in Connecticut. The salary will be in proportion to the ability of the singer. Address Rev. H. L. Jones, Fitchburg, Mass. Applicants will please send references as to ability. 633-4

SITUATION WANTED.—An American Gentleman of some twelve years' experience in teaching, wishes to obtain a situation as Professor of music in a Female College or Seminary; or as organist and conductor of a choir with a small number of pupils guaranteed. A respectable salary will be required. The applicant is qualified to teach the Piano, Organ, Guitar, Singing, (especially choir and chorus singing,) and the Grammar of music.
Testimonials will be furnished on application, and reference is made to Root & Cady, Chicago, Ill., and to Oliver Ditson & Co., Boston, Mass. Address W. S. B. Mathews, Aurora, Ill. 633-3t

WANTED.—A Salesman of Pianos, well acquainted with, and capable of displaying the instrument. A knowledge of Tuning also desirable. To a thoroughly competent person a liberal salary will be paid. Address A., care Oliver Ditson & Co. 631

The Nation's Hymn.—Third Edition.
"A Nation we are, a nation we'll stand," composed by Clara M. Brinkerhoff, author of One Flag or no Flag,—Oh don't you see the Pony,—Clarita,—Charley, etc. Price 35 cts.
Published by WM. A. POND & CO., 547 Broadway, New York. 632

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

NEW MUSIC HALL.
MILWAUKEE, WIS.
This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.
The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.
The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. The Home Circle; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song; A collection of the most Beautiful Vocal Compositions of the Best German Composers. The Shower of Pearls; A collection of Vocal Duets with Piano Accompaniments. The Silver Chord. A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls. A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.
Oliver Ditson & Co., Publishers,
277 Washington St.

ALL THE NEW SHEET MUSIC
And Music Books
Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

Superb Collections of Piano Music.
Home Circle; Marches, Waltzes, Four-Hand Pieces &c. 2 vols. Shower of Pearls; Vocal Duets with Piano Acc. Silver Chord; Piano Songs, Quartets, Duets, &c. Operatic Pearls; Vocal Beauties of the Best Operas, Piano Acc. Gems of German Song; with Piano Acc. Price of each. Plain $2.50. Cloth, $3 00. Cloth, full gilt, $4. Sold by all music dealers. Oliver Ditson & Co., Publishers, 277 Washington St.

WITHOUT ITS EQUAL
As a Music Book for Young Folks.
Merry Chimes, by L. O. EMERSON. Author of "The *Golden Wreath*," containing Elementary Lessons, Pleasing Exercises and upwards of 200 Charming Songs. The Public Schools will use it: the children at home will use it; all who have seen it are delighted with it. *Specimen pages sent free.* Price of the "Chimes," 50 cts. Sent post-paid. Oliver Ditson & Co., Publishers. 277 Washington St.

FIFTY PIECES
FOR THE ORGAN.
(Carefully Figured and not difficult.
consisting of
Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.
by
EDWARD BATISTE.
Professor in the Conservatoire of Paris, Organist of St Eustache.
This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

PIANO-FORTE MUSIC
BY THE BEST COMPOSERS.
Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas, in one volume. 7.50
Mendelssohn's Songs without Words. 4.00
" " 4 hds. 6 50
Thalberg's L' Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4.00
" " " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00
The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for July.

VOCAL.

The lovely lass of Inverness. Scotch Song. *Beethoven.*	30
My angel. (Mein engel.) Song.....*H. Esser.*	40
Earth, the beautiful earth for me.....*S. Glover.*	30
How fair art thou. (Wie schön bist du.). *Weidt.*	30
O, rosy morn. Song.....*Abt.*	30
Could I be near my boy. Song.....*M. Keller.*	30
I always feared a married life. S'g. *Love's Ransom.*	30
Gentle flower, canst thou tell. " "	30
My own native vale. Ballad. " "	30
Vocal beauties of "Fidelio."	
Gold my friends, if that be wanting. Baritone Song	40
In the spring of life forsaken. Song	40
My heart and hand are thine. Quartet	60
O, were I now thy loving wife. Song	50
In better worlds reward awaits thee. Song	60
O joy, O rapture past expressing. Duet	60
Soldier coming home. Song.....*H. M. Stark.*	30
The summer rain. Ballad.....*M. B. Stuart.*	30
Sweetly the moonlight gleaming. (Guarda che bianca Luna).....*Campana.*	40
The butterflies. Trio for female voices. (Les Harmoniennes).....*J. Concone.*	40
The ring you gave to me. Ballad...*J. Harrison.*	40
Nicodemus Johnson. Song.....*C. Pettingill.*	30
My own. (Mein.) Maid of the Mill..*Schubert.*	40
The evening hour. Song. " " "	40
Our soldier's return. Song.....*C. H. Barton.*	30

INSTRUMENTAL.

Barber of Seville. Fantasia Brillante. *Leyback.*	1.00
Pas redoublè. Morceau Brillante.....*S. Smith.*	75
Love's whispers. Song without words. *V. de Ham.*	50
Mirella Quadrille.....*Coote.*	60
Fragment of Andante. Beethoven's 6th Symphony for Organ.....*Batiste.*	50
Fragment of Adagio. Beethoven's 4th Symphony for Organ.....*Batiste.*	60
Fragment of Allegretto. Beethoven's 7th Symphony for Organ.....*Batiste.*	60
Fragment of Finale and Adagio. Beethoven's 9th Symphony for Organ.....*Batiste.*	75
Fragment of Allegretto. Beethoven's 8th Symphony for Organ.....*Batiste*	50
Night's shades no longer. Trans. by..*C. Grobe.*	40
Cavalry Sheridan. Galop.....*A. Birgfeld.*	40
Nocturne, in F minor, No. 1. Op. 55...*Chopin.*	50
" E flat major, " 2. " "	35
Opera house waltz.....*E. Pattiani.*	30
Romantic Polka.....*Lion Spier*	35
Coronation, or Leap Year Waltzes.....*Strauss.*	40
The "last ditch" polka.....	30
The Wind Demon. Rhapsodie Characterisque. *C. G. Hopkins.*	75
The dream, for Piano and Violin.*J. F. Spalding.*	75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts.
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

Hermann Daum,
Residence.....No 34 Chauncy Street.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

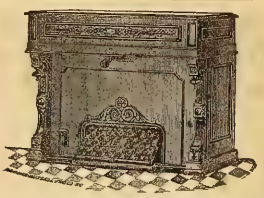
HENRY SCHRIMPF,
Teacher of Piano, Violin, Harmony, Composition and Singing. 11 Boylston Place.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No 13; or address O. Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoiseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 634. BOSTON, SATURDAY, JULY 22, 1865. Vol. XXV. No. 9.

The Handel Festival at Sydenham.

[From Novello's Musical Times.]

The real love for the sacred compositions of the great masters—even of our own Handel—amongst the middle classes is of very recent date. When we remember the state of ignorance on the subject, even at the time the "Oratorio Concerts" at Drury Lane and Covent Garden Theatres were first projected; when the "Ancient Concerts" attempted feebly to uphold the cause to the exclusive few, and the Royal Society of Musicians gave its performance of the "Messiah," as the sacred musical event of the year, it must be obvious that some extraordinary influence must have been exerted to effect so important a change in so short a period.

That this great power was the establishment of the Sacred Harmonic Society can scarcely be for a moment doubted. Founded in the year 1832, it commenced its operations in the Lower Hall, Exeter Hall, creeping gradually into notice for the first few years, until in 1836 the first performance of the Society took place in the Large Hall; and from that date, it may be said to have formed one of the institutions of the country, spreading a love for sacred music not only throughout England, but indirectly inciting musical enthusiasts in the colonies to form similar Societies for the performance of works which had been sealed to the masses for years.

The statistics of the performances given by this Society in the recently published report, are exceedingly interesting, as showing the relative popularity of the composers whose works have been given. It is stated that since 1836, 463 concerts have taken place in Exeter Hall. Of these 463 concerts, 231 (or half the entire number) have been devoted to the Oratorios and other important works of Handel. Mendelssohn's compositions have formed either the entire or principal feature of 132 concerts; and it has been lately seen that the sacred music of Spohr (!) is likely at length to take as permanent a place in the Society's *repertoire* as the works of either the composers already mentioned.

But in tracing the cause of the widely spread love for sacred music, it must be remembered that Novello's cheap series of Oratorios not only supplied the demand which was caused by the constant performance of these works, but actually created a public of its own, by circulating, at the price of a common-place ballad, the entire Oratorios amongst the audience; so that, not only were they enabled to follow every note during the representation of the works, but a library of standard sacred compositions was almost unconsciously formed in thousands of homes, leading in a short time to the establishment of private and public choral societies, which have increased and strengthened year by year.

Although the influence of the Sacred Harmonic Society has been extremely beneficial to the cause of sacred music from its formation in 1832, there can be little doubt that its power has been enormously increased since Mr. Costa has taken the direction of its affairs. Not only has he labored hard to give the greatest effect to all the performances of the Society, but his indefatigable exertions in training a permanent choir, available at any moment to undertake the most abstruse compositions, cannot be too highly commended; and although it must have been long considered a reproach that London had no periodical musical Festival, like Birmingham, Norwich, Hereford, Gloucester, and Worcester, we question whether this slur would even now have been effectually removed, had it not been for the personal energy and perseverance of Mr. Costa.

The experiment of a Handel Festival was gently tried in 1857, at the Crystal Palace; for with such an enormous outlay, it was necessary to feel the way very gradually before the Sacred Harmonic Society committed itself boldly to a triennial performance. The success of the undertaking, however, was so decisive that all doubt upon the matter was at once dispelled; and the performances of '59 and '62 have amply proved that the result may now be confidently relied upon.

The directors of the Crystal Palace having so energetically co-operated with the Sacred Harmonic Society in carrying out all the minute details connected with the Festival, it is scarcely to be wondered at that this triennial musical meeting should take place in a building so admirably adapted to accommodate the thousands of people who are attracted by so magnificent a performance. No doubt, acoustics has its fixed laws, which cannot be put aside by any amount of enthusiasm; but a demonstration of so gigantic a nature requires a building of commensurate proportions; and we may conscientiously say that everything has been done on the present occasion to remedy the defects inseparable from the performance of such an enormous body of voices in a space not originally constructed for music. The programme lately issued by the Crystal Palace Company tells us that it has taken three Festivals to complete the great orchestra, with its vast roof twice the diameter of the dome of St. Paul's; and that the number of executants falls little short of four thousand; statistics which must at once prove that the immense area required for the present Festival can be found nowhere but at the Crystal Palace, where beauty of structure, light and air, combine to give a cheerfulness to the scene which could never be found in a metropolitan concert-room, however colossal might be its dimensions. Without pausing to consider whether these periodical Festivals should be exclusively devoted to the compositions of Handel—a question, however, which we think worthy of consideration—there can be little doubt that, admitting the fact, the selection made for the three days' performance is the very best that could be devised. The *Messiah*, that deeply religious poem, which must ever retain its place in all English musical Festivals, has a right to take the lead, not only at the head of Handel's works, but at the head of all performances where sacred music is to form the distinguishing feature. Then for the next great Oratorio, which shall prove how masses of individuals can unite under one directing mind to interpret the most gigantic specimens of choral writing ever conceived, no work can be found like *Israel in Egypt*, a composition, the intricate beauties of which the Sacred Harmonic Society may certainly claim to have educated the people to appreciate. The middle day between the performances of these two Oratorios is devoted to a selection from the works of Handel, in which, in addition to the compositions which the general public always expects to hear, several pieces not so well known are given, with the intention of showing the universality of the composer's genius. The day fixed for this selection, the 28th of June, being the anniversary of Her Majesty's Coronation, the great Coronation Anthem, *Zadok the Priest*, appropriately forms a portion of the performance.

FIRST DAY, (MONDAY, JUNE 26. "MESSIAH."

Of the general execution of this Oratorio on the opening day of the Festival it would be impossible to speak too highly. Few persons would go to the Handel Festival to pass a severe critical judgment on the solos—the immense space necessary for the due effect of the choruses preventing even the finest voices from reaching the auditors with sufficient tone to satisfy the ear—but many of the principal airs were on this occasion given with more success than we remember at any similar performance at the Crystal Palace. Mlle. Adelina Patti had already shown at the Birmingham Festival how much real feeling she possessed for sacred music; and although the immense area at Sydenham seems to demand the power of Mlle. Titiens, we had in its place a simplicity and purity of vocalization admirably adapted to the devotional melodies of the *Messiah*. That calmness and freedom from the slightest tinge of theatrical effect, which can only be obtained by constant practice in Oratorios, could scarcely, perhaps, at present be expected from one who nightly wins the most enthusiastic demonstrations of approval from the audience at the Royal Italian Opera: but we have hope in her future, for versatility—which is the surest sign of a great artist—is possessed in an eminent degree by Mlle. Patti, and we have little doubt that she may eventually achieve a name as great in sacred, as she has already done in secular music. The florid portions of the air "Rejoice greatly" were thrown off with the ease to which Mlle. Patti has accustomed us; but the words "and he shall speak peace unto the heathen," seemed wanting in that deep feeling which is required as a contrast. In the beautiful air "I know that my Redeemer liveth," passing over the hesitation in one bar, she sang in her very best style, and with an expression that proved she had thoroughly studied the meaning of the words. As an acknowledged favorite of the public, she was received with the warmest applause; and never did an artist more conscientiously strive to win it. Madame Lemmens-Sherrington was eminently successful in her solos, her clear voice penetrating every portion of the concert-room. The soprano solo, "Take his yoke upon you," (which forms the second verse of "He shall feed his flock") was most exquisitely delivered; and we can scarcely say, in the trial of strength between *contralto* and *soprano*—which it appears this song is always in future to be—whether Madame Sainton Dolby or Madame Sherrington bore off the palm. The air "How beautiful are the feet" was most chastely rendered by Madame Sherrington; and the recitatives which fell to her share were carefully and earnestly sung. Madame Sainton-Dolby is so well known as a practised and thoroughly competent singer in sacred music that we need only say that she gave the whole of the contralto music in her usual admirable style, especially the air "He was despised," which lies excellently within her register; and the bass air, "But who may abide," which it now seems the universal custom to give to a *contralto*. The principal tenor part in the *Messiah* seems so identified with Mr. Sims Reeves, that a great performance of the Oratorio would appear almost incomplete without him. There are few singers who have so thoroughly caught the Handelian feeling as Mr. Reeves, as his delivery of the opening recitative and air "Comfort ye," and "Every valley" will amply prove, even to those whose memory can carry them back to the best days of Braham. His recitative is as fine a specimen of pure English elocution as we ever listened to; and as he does not allow himself to be betrayed into the fatal error of displaying his voice at the expense of the composer, the listener is never checked in that devotional feeling which Handel's music, purely interpreted, never fails to produce. As an instance of the manner in which he reserves his voice for the power which is imperatively called for, we may instance the air "Thou shalt break them," in which the words "Thou shalt dash them in pieces like a potter's vessel" were declaimed with a force which proves that the upper notes of his register are fully at his command whenever he requires them. Mr. Santley's fine voice was

heard to great advantage in the vigorous air "Why do the nations;" and Mr. Weiss sang carefully the recitative and air "For behold darkness," and "The people that walked," but with a tameness which too often mars some of his best vocal efforts. The playing of Mr. Harper in the trumpet obbligato of the air "The trumpet shall sound" (sung by Mr. Santley), was as usual one of the features of the Oratorio; but we cannot reconcile ourselves to the omission of the second part of this air, in B minor, thoroughly settled though it may be by custom. We have a recollection of its performance in its entire state at the Hereford Festival; and we have no hesitation in saying that Handel knew what he meant best.

The chorus singing was, on the whole, so uniformly good, that we should do an injustice to Mr. Costa were we not to award him unqualified praise for his exertions. That a certain amount of unsteadiness is occasionally apparent to the listeners is not to be wondered at when we consider that, were it even possible to make four thousand people go together like a machine, it would be utterly impossible for such accuracy to reach the audience. Such gigantic effects as can be gained by the united efforts of an enormous body of voices, therefore, must be accepted as a compensation for that precision which might be gained in a smaller space; and, viewed in this light, we question whether such chorus singing has ever been heard before. The first chorus, "And the glory of the Lord," was a marvel of musical organization; and, indeed, was one of the most perfect specimens of choral singing in the Oratorio. The subjects were given by the several departments of the choir with immense precision; and the *altos*. especially, were remarkably firm throughout. The value of mere numbers in Handel's grandest choruses was never perhaps more fully shown than in "For unto us a child is born." Familiar as this is to an English audience, the effect is always equally grand and impressive; and, with the exception of its performance at the last Birmingham Festival,—a sensation which still lingers in our memory—we have never heard it so well sung. Whether Mr. Costa, with the huge mass of executants before him, found it impossible to adhere to his usual method of whispering the opening part, and reserving all power for the words "Wonderful, Counsellor," or whether he has thought better of it, and kept operatic effects for the Opera-house, we know not; but certainly the chorus was immensely improved by following the score as Handel wrote it. An enthusiastic *encore*, which could not be resisted, rewarded the choir for this fine performance. The "Hallelujah" Chorus was given with extraordinary vigor and precision; and, indeed, the choral forces were thoroughly efficient throughout the entire work, every point being taken up with a firmness which could only be obtained by a perfect system of training, and a resolution to yield implicit obedience to the conductor. Previous to the Oratorio, the National Anthem was excellently sung, first by the *Soprani*, then by the *Alti*, and afterwards in full chorus.

A demonstration on so gigantic a scale as this Festival is not to be judged solely in a musical point of view. Looking from the vast orchestra, filled with the most talented executants from all parts of the kingdom, we behold an immense area, in which every available space is occupied by an audience, whose attention is as much rivetted on the music as those whose duty it is to interpret it. No ardent worshipper of the art should underrate the significance of such a fact. The love of Handel's Oratorios has sunk deeply into the hearts of English people; and the *Messiah* is so regarded as an earnest outpouring of Christian joy and hopefulness that those who listen feel that they are participators in the realization of the work itself: and hence a bond of union is established between audience and artists. Thus indeed should it ever be with the undying creations of genius; for, as true religion makes converts wherever its pure doctrines are felt, so should true art draw within its magic influence the sympathies of the people, until all are made to feel that the worship of such works should be not partial, but universal.

SECOND DAY. MISCELLANEOUS.

(From the London Times.)

The performances began with selections from *Saul*, an oratorio composed three years earlier than *Messiah*, and comprising, as those who attend the concerts of the Sacred Harmonic Society are aware, some of Handel's noblest choral pieces. First there was the introduction to the first part—the "Epinicion," or song of triumph, for the victory over Goliath and his armies; next the scene where the deeds of Saul and David are conjointly celebrated by the Israelites; next David's prayer for Saul; next, the choral apostrophe to "Envy;" and lastly, the "Dead March." The selection was altogether suitable and effective—containing a reasonable admixture of choruses with solo recitatives and airs. The chorus, "How excellent is Thy name!", the semi-chorus, "Along the monster atheist strode"—so full of character; and the chorus, "The youth inspired by Thee, O Lord," ending with a bright and cheerful "Hallelujah" (the Epinicion) formed one piece of music, connected together by the soprano solo, "An infant raised by Thy command," sung yesterday by Mlle. Parepa. Then the *sinfonia* and semi-chorus, "*à carillons*," "Welcome, welcome, mighty King," with full chorus, on the same theme, "David his ten thousands slew," interspersed with recitatives for Michal and Saul (Mlle. Parepa and Mr. Santley), formed another, in a more directly jubilant vein. Then the air, "O Lord, whose mercies," when David prays for Saul, whom he is about to console and divert with the music of the harp (admirably sung by Madame Sainton Dolby, and loudly applauded), imparting a graver coloring, which in the wonderfully impressive chorus, "Envy, eldest born of hell!" was deepened into a gloom bordering on the terrible. This and the incomparable "Dead March" were, strange to say, though the most sombre, precisely the parts which in yesterday's selection from *Saul* created the most marked sensation. The chorus was sung, the march played, in perfection. Both were encored and both repeated.

Next to *Saul* came *Samson*, which may be said to tread on the heels of *Messiah*, having, with the exception of three pieces—including the air "Let the bright Seraphim," and the chorus, "Let the celestial concerts," not originally forming part of the work—been completed about six weeks later. Both these added pieces were included yesterday, preceded, however, by the pathetic air of Samson's father, Manoah—"How willing my paternal love"—confided to Mr. Santley, who has rarely sung with more genuine and artistic expression. Great as the sensation produced at the rehearsal by Mlle. Adelina Patti's facile and brilliant execution of "Let the bright Seraphim" (trumpet, Mr. T. Harper), it was exceeded yesterday. There is nothing left for us to add to our previous description of this performance, one of the most faultless, as well as one of the most striking, we can recall; nor shall we attempt to describe its effect. Enough that a repetition was demanded from all sides; and that again the voice and the trumpet made music together to the intense satisfaction of the entire audience. The ingenious, grand, and truly picturesque chorus, "Let their celestial concerts all unite"—a splendid afterthought of the inspired composer—made a glorious climax to the brief and welcome selection from his *Samson*.

To *Samson* succeeded two pieces from the pastoral *serenata*, entitled *Acis* and *Galatea*, words by Gay, a better poet than it was often Handel's good fortune to find as co-laborer, and performed at Cannons, the seat of the Duke of Chandos—for whom it had been expressly written, in 1721, about twenty years earlier than the *Messiah*. These pieces were the respective love songs of Acis and Polypheme, the "star-struck" shepherd and the formidable giant, co-aspirants for the favors of the beautiful Galatea (who, by the way, might have been allowed to complete the picture with "Hush, ye pretty warbling choir"). Mozart himself never surpassed "Love in her eyes sits playing;" while, with "Ruddier than the cherry," nothing we know of can be compared, seeing that no other composer has set to music the burning passion of a Cyclops able to annihilate his rivals by hurling rocks at them. How Mr. Sims Reeves and Mr. Santley are accustomed to give these very oppositely-conceived love songs it is unnecessary to remind our musical readers. The first, which breathes the very breath of tender melody, affording the usual tranquil pleasure; the last, all fierceness and impetuosity, raised the usual enthusiasm and was unanimously called for again.

The epithalamium for Solomon and the Queen of Sheba, "May no rash intruder"—the "Nightingale Chorus," as it has been named, on account of a peculiarly characteristic feature in the orchestral accompaniments, one of the most popular things in *Solomon*—which came next in order, was so well sung, and the *pianissimo*, at the passage—

"Ye zephyrs, soft breathing, their slumber prolong,
While nightingales lull them to sleep with their song"—

sustained with such exquisite and unfaltering truth of intonation, that it was asked for again, and another repetition was thus added to an already sufficiently long catalogue. The oratorio, *Solomon*, written in 1748, seven years later than the *Messiah* and *Samson*, shows, nevertheless, no diminution whatever in the vigor of the composer's powers or the freshness of his melodic invention.

The next piece—the Coronation Anthem, "Zadok the Priest," one of four composed for the Coronation of George II. and Queen Caroline in Westminster Abbey—took us back again more than 20 years (1726). Few composers can better stand this arbitrary mixing up of epochs than Handel; and, as every one had anticipated, "Zadok the Priest" was not only one of the grandest and most impressive, but one of the most completely successful performances of the day.

A selection from *Judas Maccabæus*, the martial oratorio intended to celebrate the victory of Culloden (1746), comprised more than one popular air, more than one admired chorus. The chaste and devotional "Pious orgies" was given in a chaste and devotional style by Mlle. Parepa; the florid "From mighty Kings," was perfectly executed by Mlle. Adelina Patti; and the heroic recitative and air, "Sound an alarm," was splendidly declaimed by Mr. Sims Reeves. This, the last *encore*, though vociferous and prolonged, was the only one not accepted. The choruses, "O Father whose almighty power," solemn and grand; "We hear, we hear," the response to "Sound an alarm;" and "We never, never will bow down," which in power, majesty, and elaborate contrivance even Handel has rarely surpassed, were one and all nobly given by the vast company of players and singers, whose exertions were directed by Mr. Costa with even more than his accustomed vigor, decision, and skill; the richly varied and uniformly interesting selection being triumphantly brought to a close by an execution of the familiar though never hackneyed "See the conquering hero comes"—solo trio (Mesdames Adelina Patti, Parepa, and Sainton), semi-chorus, and full chorus—which was of a piece with all that had gone before. As on Monday, the concert proceeded from the first chorus to the end without an interval of repose.

To-morrow, *Israel in Egypt*, always the most attractive performance of the three, will again bring the Handel Festival to a conclusion. In no other oratorio is the gigantic chorus assembled together from all parts at these extraordinary celebrations heard to such striking and continuous advantage as in this colossus.

A Friend of German Music.

(From the N. Y. Weekly Review).

We find in the *Revue Moderne*, one of the most excellent publications of France, an article entitled "Chats about Music," which offers the somewhat novel spectacle of a Frenchman who with zeal and understanding has explored the sometimes dangerous depths of German music, and is not one of the narrow-minded critics whom

we meet with almost everywhere among the foreign reviewers of German music. The author of this highly pleasing article is L. Viardot.

It is in the form of a conversation, which takes place at Baden-Baden. The author meets in that charming watering-place a Neapolitan gentleman whom he has seen before in Naples, and whose companion through the mountains he becomes. The Neapolitan confesses that the evergreen pine and fir trees, and the splendid meadows, are pleasant even to Italian eyes: but he cannot admire them, because they are part of Germany—and he hates Germany too much to love her forests. The author replies that Baden does not deserve the hatred of a man who loves liberty, as it is full of freedom-loving people; but his friend answers him," "It is all the same; I shall hate the Germans so long as they possess Venice."

"True," says the Frenchman, "you do not possess Venice, but you have not Rome either;" and he goes on to prove that Germany, by the Reformation,has rescued all nations from the pope-king of the world, and from the rule of the priests: and digressing upon the subject of the arts, he speaks about the influence which German art has had upon Italy. At these words the Italian exclaims:

"The arts! the arts! You want to compare German with Italian art! Albrecht Dürer with Raphael?"

"Calm yourself," says the Frenchman. "Dürer was in friendly correspondence with Raphael, and was the actual teacher of Raphael's best interpreter, Marc Antòn Raimondi, who with the same chisel copied the frescos in the Vatican and Dürer's works."

Then he proceeds to state that German art has had two beautiful buds, painting and music.

"Music!" exclaims the irate Italian. "Do you want to take the palm from the country which Dante calls

"Il bel paese ove si suona"?

Yes, I will take the palm from Italy and give it to Germany."

And then Viardot proves with irresistible logic and by indisputable facts, that German music is superior to Italian music in every respect. The discussion first turns upon the origin of music as an art, which the Italian fixes at the time of Palestrina.

"Do you know who was Palestrina's teacher?" asks the Frenchman.

"Flamand Goudimel," replies the Italian.

"Well, then, and Goudimel's teacher was Martin Luther! That heretic has the honor of having been the father of music, who propagated it. It was he who drew it from the priests' cloisters, where it was shut up as a part of their paraphernalia. He divested it of the Latin language—he delivered it from prison, and causing his chorals to be sung in German, in the open squares of the cities and villages, he made music a free and popular art!"

The friends, after a lengthy discussion, agree to compare composers of the eighteenth century only—of the golden era of music. The Italian leads, as in a game of chess, by presenting an officer, Benedetto Marcello, to head the van; but he is met by Handel, whose twenty-six oratorios are compared to Marcello's fifty psalms. Handel's oratorios are fresh to day, everywhere, while Marcello's works are only to be found in libraries. The Italian now withdraws Marcello and puts Scarlatti in front. The Frenchman asks him whether he knows of the inkstand which is kept in the Conservatory at Naples.

"No," replies the Italian.

"Well—that inkstand has been kept there for two centuries, because all the celebrated Italian composers from Alessandro to Donizetti have put their pens in it. Eh bien! you take all that these masters knew, and you will not have a total result of what one German composer embraced in his mind—and that composer was John Sebastian Bach!"

The Italian had barely heard the name of Bach.

"That is all," says the Frenchman "that you in Italy know about him; and in France he is but little more known. He is the legislator of music!"

The Italian is compelled to withdraw Scarlatti, and mentions Boccherini, the inventor of the symphony, who however was beaten by Haydn with his one hundred and forty symphonies and sonatas. Porpora and Pergolese vanish before Gluck. "He created the opera, which before him was a concert, and which he made a musical drama. Piccini is forgotten, but Gluck lives!"

The Italian then tries Cimarosa, but is answered that even Rossini bowed before Mozart, Cimarosa's contemporary.

"But Mozart is not a man, he is a host!"

"Call him Mozart, and you have praised him! A man who in a life of thirty-six years has composed six hundred pieces. He could have written what a proud Spaniard once wrote on his coat of arms, which showed a sun rising above the stars, and the inscription, 'What are they, when I rise?'"

The Italian agrees with the Frenchman, but mentions Cherubini, the author of operas and sacred music.

"True," says the Frenchman, "he is a great man, but what do you ever hear of him in Italy? If you want to hear something of Cherubini, you have to go to Leipsic, Vienna, or Berlin, and not to Italy, or to his adopted country, France. And against him I match Beethoven: against Cherubini's 'Medea,' 'Lodoiska,' and 'Faniska,' I match 'Fidelio,' 'Egmont,' and the 'Ruins of Athens;' against the 'Messe du Sacre,' the 'Missa Solemnis; against Cherubini's three quartets, seventeen by Beethoven, besides six trios, six concertos, thirty-two sonatas, and his immortal nine symphonies."

The victory of Germany is completed by Carl Maria von Weber, and the conversation ends with a courteous and warm praise of Rossini; and now the author says the following true words to his friend:

"What does it matter whether these composers have been born on the right or on the left side of the Alps? All of them are men—all benefactors of mankind. In almanacs of future times, the days of the year will be marked by the names of great authors and artists from all nations, and Germans and Italians, French, English, Hindoos and Americaus will be blended in one great family!"

"Amen!" says the Italian; and the friends return arm-in-arm.

Music Abroad.

London.

We have for some time, in our collection of foreign musical intelligence, been mainly attentive to what was passing on the Continent, letting our *resumé* of London music run very much behindhand. We were in fact discouraged by the enormous multitude of operas, oratorios, concerts of all sorts, going on there, and it seemed a hopeless task to try to report of them. We propose now to look back over a period of three months or more, and give a brief and general survey of the field (at least under its principal aspects),so far as we are enabled by perusal of the English musical journals.

Of the Operas, we have indeed already given the substance of what was notable up to a recent date, and may leave this branch of the subject to take its turn again later. The Oratorio societies—though we continually read of performances of the *Messiah*, *Elijah*, *Judas Maccabœus*, and Costa's *Naaman*,have bent all their energies for months past towards the great Handel Festival at the Crystal Palace,which took place near the end of June, and of which an account will be found on our first page. We turn therefore to those concerts of classical instrumental music which fill so large a space in the musical life of London, and which we have so long neglected, beginning with Orchestral Music.

Philharmonic Society. The 53d season of the old classical society began in the latter part of March. between which time and the end of June it had given seven concerts, as usual in Hanover Square Rooms, and under the direction of England's chief musician, Prof. William Sterndale Bennett. Programmes true to their old character: always two Symphonies (mostly from the old sources), commonly two overtures, a Concerto, and some sprinklings of song. But new things have not been entirely *tabooed*, and even Schumann's name is not the bugbear that it used to be in that quarter, as we presently shall see.

The Symphonies of the first concert were Haydn, Letter I, and Beethoven, No. 4. The Overtures, Weber's "Ruler of the Spirits," and the "scholarly prelude to Onslow's little-known opera," *L' Alcalde de la Vega*, which, they say, is written strictly in the style of Mozart, as if Beethoven never had been born. Spohr's 9th Violin Concerto was played,in a masterly manner it would seem, by Herr Ludwig Strauss. Miss Louisa Pyne sang things by Auber and by Wallace, and Mr. Renwick sang an Aria from Spohr's *Faust*.

The second concert was graced by Royalty (Prince and Princess of Wales, &c.) Symphonies: Mozart in E flat, Beethoven in C minor. Overtures: *Oberon* and *Le Philtre* (Auber). Joachim, the master violinist,played Mendelssohn's Violin Concerto, and doubtless as no other man could play it. The singers were Mme. Emma Heywood, contralto, who sang an old air by Rossi, with happy effect, and a duet from Spohr's *Jessonda* with Mme. Parepa (that rival of Alboni in dimensions), and the latter sang *Non paventar*, from the "Magic Flute."

The third concert (May 1) began with a fine performance of the *Pastoral* Symphony, and closed with Mendelssohn's *Ruy Blas* overture. Mlle. Edenska, a Russian contralto, from the Imperial Opera at Moscow, sang the romanza from *Linda*; Mlle. Sinico, from Her Majesty's Theatre, gave *Qui la voce*, and the two combined in Rossini's *Quis est Homo*. The chief attraction, however, is thus described by the *Musical World*:

This was the new symphony in G minor, written expressly for the Philharmonic Concerts by their excellent conductor, Professor Sterndale Bennett, and produced near the end of last season. Received with enthusiasm on the first occasion, it was still more enthusiastically appreciated now. In the interval between the two Philharmonic performances, the symphony in G minor had been adopted by the celebrated Gewandhaus Concerts in Leipsic, where its composer, more than 20 years ago, used to play, to conduct when Mendelssohn played, and to hear his own overtures and other works performed so often and with such applause. A composition so original, so fresh, spontaneous, and full of genuine musical beauty, could hardly fail to please an assembly of connoisseurs like the subscribers to the Gewandhaus. The work gains much by closer acquaintance. The character of the *allegro seriosa*, the opening movement, is only so far not symphonic inasmuch as the customary elaborations of the second part, or "free *fantasia*," as the Germans sometimes call it, is replaced by a wholly independent episode. This episode, nevertheless, reappearing unexpectedly near the end, at once vindicates its own importance and makes clear the design of the composer. The movement abounds in melody, has quite a romantic tone, and is instrumented with a master hand from one end to the other. The succeeding movement, a *minuetto* with *trio* in the old established form, is as perfect in its way as it is entirely unpretending. The two sections are contrasted with great felicity, the brass instruments in the *trio* giving a wonderful brightness of coloring after the quiet repose of the *minuetto*. The *rondo finale* is fully as original, fully as spirited, and fully as interesting as either of its precursors. The leading themes are not merely striking, but effectively opposed to each other; and the movement is conducted with a vigor and animation that never flag. The *finale*, in short, has only one fault, and that fault is its somewhat disproportionate brevity. If ever Professor Bennett can be induced to develop it, and, further, to compose a slow movement for the symphony, he will bestow still higher importance upon a work which, as it stands, is a credit to himself and an honor to the English school.

The fourth concert had certainly a great programme: Mozart's "Jupiter" and Mendelssohn's "Italian" Symphonies; Weber's *Euryanthe*, and Beethoven's *Egmont* Overtures; and Beethoven's Violin Concerto, played by a virtuoso of the first class, of good name in the classical concerts of Germany, Herr Lauterbach. Rare interest attached to the vocal pieces, for, says Davison:

Madame Joachim (wife of the eminent violinist) has not only a *mezzo soprano* voice every tone of which is rich and sympathetic, but sings with a style that proclaims her an artist born. Gluck's "Che faro senza Eurydice" (*Orfeo*) and Mozart's "Deh! per questo" (*La Clemenza di Tito*) were ambitious selections for a *debutante*, before such an audience as that of the Philharmonic Concerts. But Madame Joachim, by the refined and expressive manner in which she delivered both, established her unquestionable right to come forward with such music under any circumstances. Notwithstanding a slight nervousness, quite intelligible under the circumstances, she produced an unmistakeable impression.

Of the fifth concert (tainted perhaps with *Schumannism?*) our *Musical World* friend is silent; here is the *Orchestra's* report:

With a programme carefully and richly arranged, the Philharmonic Society's fifth concert was further interesting inasmuch as Clara Schumann was there to expound her husband's Concerto in A minor, and there awakened a sensation which proved the lealty of the piano loving world to the queen of the piano. Added to Schumann, Mlle. de Murska formed another strong attraction—an astonishing one. Those among the audience who had judged Mlle. de Murska's capacity in the opera-house seemed yet unprepared for her concert-capacity. She created a sensation such as this year has not yet seen—a *furore* which reminded one of the days of a warmer public and stronger auditorial passions. It was a wise step the directors made in securing the chief attraction of the season, for De Murska will become the rage. Premising that the performance of Mendelssohn's overture in C, composed when the maestro was a mere lad of 16, was most satisfactory at the hands of the Philharmonics, we give the programme:—Symphony (No. 2) in D minor, Spohr; Aria, "Gli angui d'inferno" (*Il Flauto Magico*), Mlle. Ilma de Murska, Mozart; Concerto in A minor, Mme. Schumann, Schumann; Aria "D'amor sull' ali rosee" (*Il Trovatore*), Mlle. Ilma de Murska, Verdi; Overture in C, (MS.) Mendelssohn; Symphony in F (No. 8), Beethoven; Aria (with variations) Mlle. Ilma de Murska, Proch; Overture (*Die Zauberflöte*), Mozart.

There was a worse than Schumann to disturb the London orthodoxy at the sixth concert. The name of Wagner throws the critics into convulsions; for example, the *Orchestra:*

Ten years ago a certain empiric who now, under the patronage of a royal hobadehoy, fulminates mouthing decrees about his own genius, was conductor of the London Philharmonic Society. By a natural return of the old love which held fast before Wagner committed artistic infidelity with the future, the Society chose his overture to *"Rienzi"* for their *pièce de résistance* on Monday. *"Rienzi"* was written long ago, before the future and conceit had turned Wagner's head and fascinated a boy-king in Munich. The overture is rough for a room, for brass predominates, but the themes are at least in harmonious coloring and highly dramatic.

And one of the daily papers says:

The band did their best to render Herr Wagner's overture comprehensible. There is little in the overture to *Rienzi* to puzzle the plainest ear. This composition does not so much belong to the "Music of the Future" as to *no music at all.* When *Rienzi* was composed, Richard Wagner had not sounded the depths of the theory propounded in his *Oper und Drama*, and was not quite so mystic and unfathomable as in *Lohengrin* and *Tannhauser.* The overture to *Rienzi* expresses little, but what it expresses is not beyond the reach of common understanding. The objection to it is that it is miserable stuff, without thought, purpose, or quality of any kind. The wonder is that such superlative stuff should have found a single director to recommend it.

The same writer is alarmed at the programme of this concert following the example of the *"New* Philharmonic" in giving only one Symphony (Mozart's in D, No. 2) and two Concertos,—and one of those only a Flute Concerto, although so eminent a musician as Molique was the composer. The other concerto was a great one, Beethoven's in E flat, for piano, played (to an audience "of course, rapt and enchanted beyond measure") by Mme. Arabella Goddard Davison. The other overture was Beethoven's to "King Stephen," a rare treat. Mlle. Tietjens being laid up by accident, Mme. Harriers-Wippern, the charming soprano from the Berlin Opera, took her place and sang the Romance of Alice from *Robert*, the *Freyschütz* scena, and Mozart's *Deh vieni, non tardar*, exquisitely, by all accounts.

For the seventh concert (Juue 26) was announced: Finale to Mendelssohn's *Loreley;* Beethoven's 7th Symphony; Overture to *Dinorah* and *Les deux Journées;* Spohr's E-minor Concerto and Bach's *Chaconne*, with Joachim for violinist. Vocalists: Tietens and Signor Agnesi.

The New Philharmonic Concerts (we do not know that there *is* any New Philharmonic *Society*) have already run through their fourteenth season of five. Their programmes are supposed to take a somewhat freer range, for Dr. Wylde, their originator and Conductor from the first, is unaided and untrammelled by a Committee of Directors. St. James's Hall is their *locale.* The critics report of them this year with even more enthusiasm than of the *old* Philharmonic, the orchestra being quite as large and admirable, and the solo artists quite as famous. The opening programme was particularly rich: Overture to *Medea*, Cherubini; Aria, *"Per pietà,"* from Mozart's little-known *Il Curioso indiscreto*, sung by Mme. Sainton-Dolby; Beethoven's Choral Symphony, entire, (the vocal quartet being Mmes. Parepa and Dolby, Mr. Perren and Mr. Weiss); Spohr's Dramatic Concerto (*Scena cantante*) and Bach's Violin Fugue in G minor, both played by Joachim; Cavatina by Meyerbeer, sung by Mme. Parepa; and Overture to *Preciosa.* The Symphony was a triumphant success.

Schubert's Symphony in C (absurdly abridged by Dr. Wylde, making it appear longer rather than shorter, as a critic sensibly suggests) was the main feature of the second concert. Mendelssohn's first piano Concerto was played with "wonderful energy and fire" by Mme. Clara Schumann; and another treat was the "absolutely faultless execution, by Mr. Lazarus, of Mozart's delicious Concerto for the clarionet (with orchestra) in A major." The Overtures were Spohr's to *Faust*, and Beethoven's to the ballet of *Prometheus.* The singers were Mlle. Bettelheim, a rich contralto, who sang an air from Gluck's *Ezio* and another from Donizetti, and M. Joulain, tenor, who sang from *Lucia* and *Trovatore.*—Third Concert: Spohr's Symphony "Power of Sound;" Hummel's piano Concerto in A minor, played by Arabella Goddard; Concerto for Violoncello, by Gotterman, played by M. Paque; Overtures, *Leonora* and "Ruler of the Spirits;" Songs (from Mozart, Donizetti, Gounod, Meyerbeer, Bellini) by Tietjens and Mr. Santley.—Of the fourth concert we find only this brief notice in the *Orchestra:*

The success which has attended Mlle. Ilma de Murska at the Opera-house, followed her into the concert-room, where the new New Philharmonic Society held their fourth concert on Wednesday. A scena from *"Lucia,"* a duet from *"Linda"* ("Ah tel destin"), and the shadow song from *"Dinorah"* raised the audience to a perfect furore of enthusiasm. We never heard an artist throw herself more into her art, or more completely carry the sympathies of her audience along with her. Mr. Barnett's symphony was a good feature in the programme, and together with Hiller's concerto in F sharp major, which Herr Jaell gave on the piano, went excellently. The Pastoral Symphony, and the overtures to *"Ruy Blas"* and *Oberon"* were among the attractions of one of the richest programmes that this Society has ever set forth. Credit is due to Dr. Wylde, who conducted.

The fifth and last concert had for Symphony, Mendelssohn in A minor; for overtures, *Der Alchymist*, by Spohr, and *Masaniello;* Weber's E-flat Concerto, played by John Francis Barnett; Beethoven's Romance in F for Violin, played by Herr Strauss, an original Italian *scena*, composed by Dr. Wylde("with a decided feeling for the style and manner of the great masters") and "splendidly declaimed" by Mlle. Tietjens, who also sang *Qui la voce;* Rossini's *Una voce*, by Trebelli; and *Ah non giunge* by Miss Laura Harris (American), creating "an immense sensation."

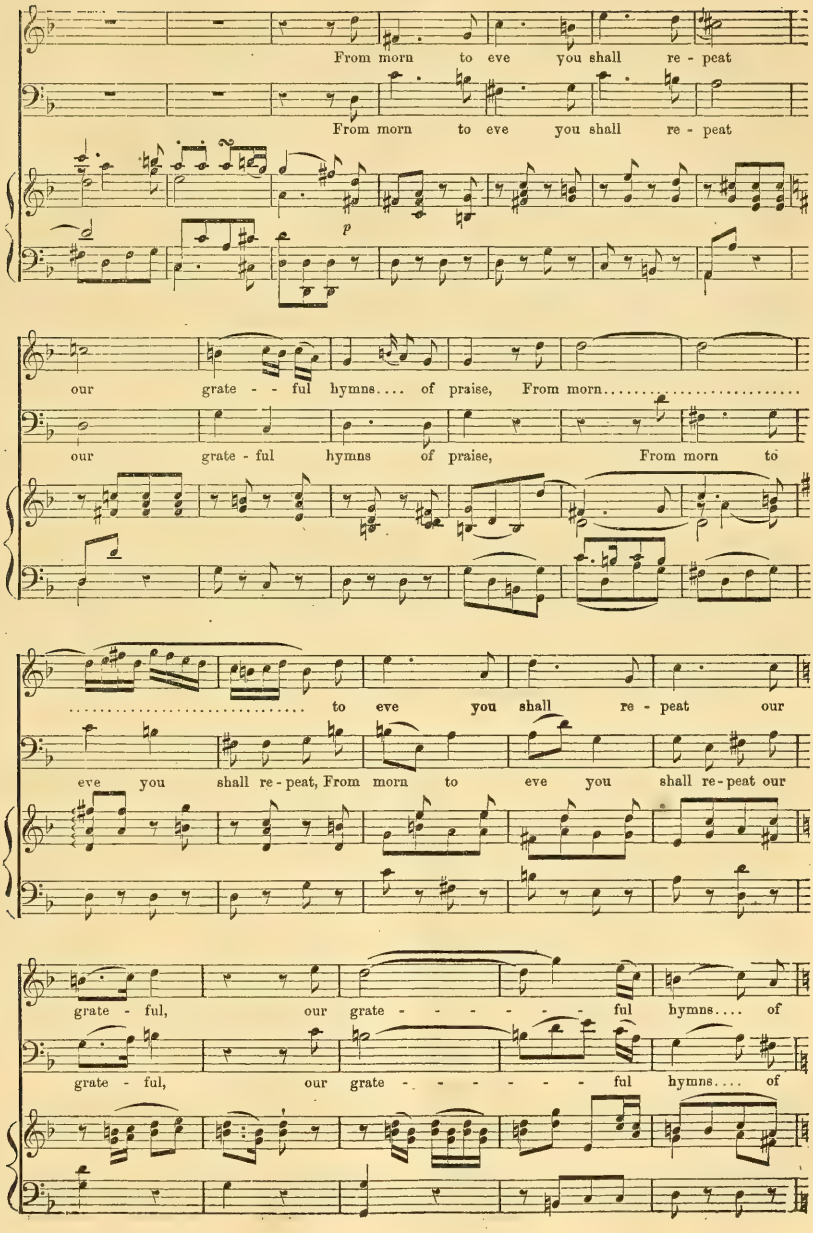
The Musical Society of London is in its seventh season, and gave its first Orchestral and Choral Concert at St. James's Hall, March 29, with Alfred Mellon as Conductor. Mr. Henry Smart's Cantata," "The Bride of Dunkerron," (written for the Birmingham Festival last year, and now presented for the first time in London) failed to create much enthusiasm. For the rest:

Beethoven's symphony, in C No. 1, was splendidly played, the lovely *andante cantabile* which forms the second movement being particularly fine. Beethoven's trio "Tremate! empi, tremate" was sung by Mme. Rudersdorff. Mr. Cummings, and Mr. Weiss; the expression which was thrown into the *adagio* was exquisite. Herr Joachim gave a masterly performance of Bach's concerto in A minor, and of the recitative and andante from Spohr's 6th concerto. Auber's overture *"Lestocq"* brought the concert to a conclusion.

About the principal features of the second concert (the minor ones being the overtures to *Ruy Blas* and *Oberon*, and some solo singing by Miss Pyne), let the *Musical World* relate:

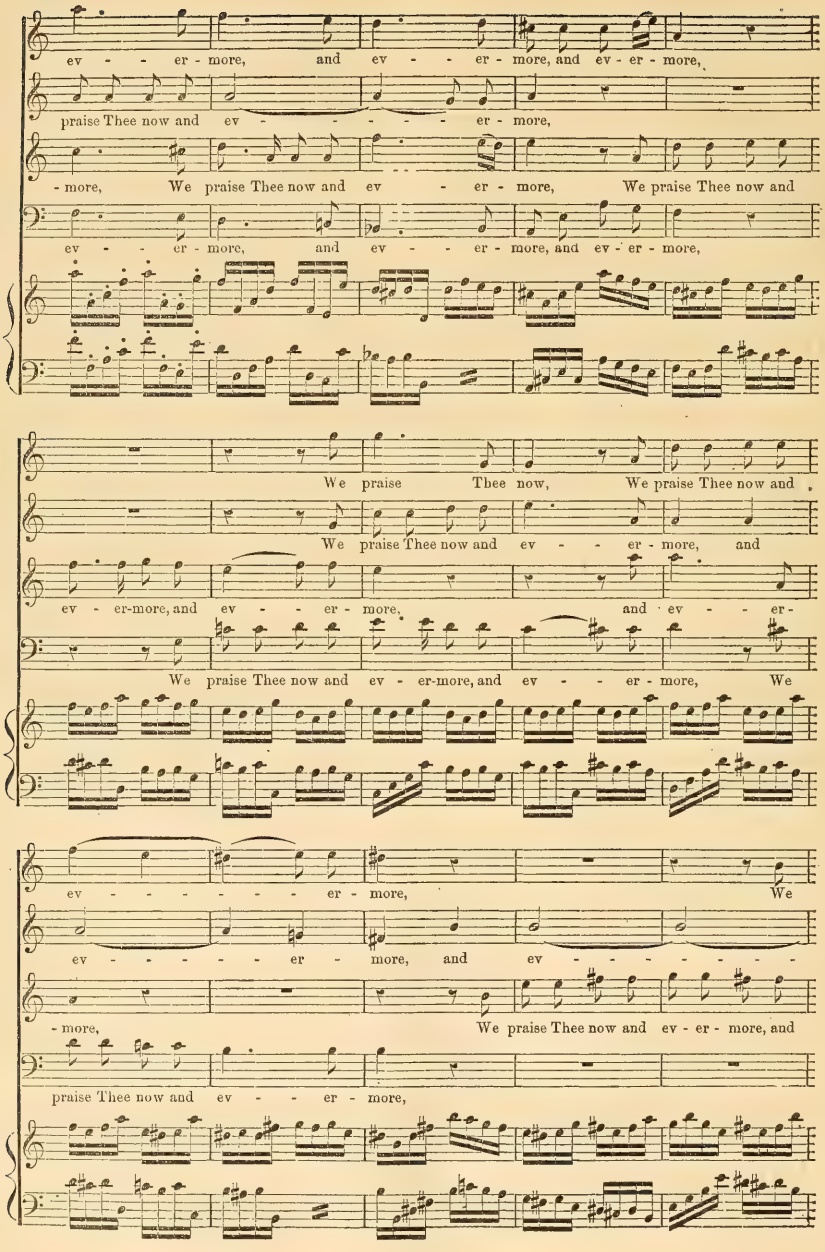
The band of the Musical Society of London, unequalled in numerical strength, guided by a conductor whose superior it would be difficult to find, and comprising in its ranks, with very few exceptions, the best instrumental players in the country, must, nevertheless, look to its laurels. Such an execution, as that on the occasion under notice, of Herr Ferdinand Hiller's symphony in E minor, *"Es muss doch Frühling werden"*), is not likely to sustain the reputation it has won by many really admirable, some quite first-class, performances. Although the symphony is not absolutely new, having been given at the Düsseldorf Festival of 1855, it has but recently been published, and is dedicated to the Musical Society of London. A compliment so marked from a composer of European fame, an honorary fellow of the society, Director of the Conservatory at Cologne, Mendelssohn's contemporary, friend, and in some sort rival, should, we think, have met with proportionate consideration. But the fatal system of presenting a strange composition, however elaborate, after the experience of one solitary rehearsal, obtains at the concerts of the Musical Society of London, as at those of other societies which do not pretend to half so much. The consequence was that the symphony of Herr Ferdinand Hiller shared the fate of Mr. Henry Smart's *Bride of Dunkerron* at the previous concert. It was for the most part coarsely performed by the orchestra, and altogether ill-appreciated by the audience. Mr. Smart's *cantata*, a composition of very eminent merit, was received with enthusiasm at the Birmingham Festival, last September, and more recently at the Liverpool Philharmonic. Herr Ferdinand Hiller's symphony has passed the ordeal of the severest judges in Germany. Both fell dead before the audience of professors and "connoisseurs," the Musical Society of London; and neither, it must be admitted, owed anything to the manner in which they were executed. The same was the case some time ago with Schubert's imaginative symphony in C, which Mendelssohn loved, and himself brought to England, of which Schumann wrote in terms of rapture, which Dr. Wylde has made thoroughly acceptable to the audiences of the New Philharmonic, and which was hissed by some of the members of the Musical Society of London—just as the superb overture to Rossini's *Guillaume Tell* was hissed in the "dark ages" of the elder Philharmonic Society, where now it would meet with its deserts. Under the circumstances, we shall merely say of the symphony of Herr Ferdinand Hiller, that it is the masterly work of a genuine master of his art, and that it merited both a more refined execution and a more cordial reception.

But the feature of the concert was, beyond comparison, Madame Clara Schumann's very fine performance of Beethoven's pianoforte concerto in E flat—"the Emperor-Concerto," as it has been appropriately styled. It would be difficult to imagine anything more intelligent than her reading of this magnificent work, from end to end. Every phrase was rightly emphasized, every passage, dominant or subordinate, allowed its proper significance; and thus the right balance was preserved throughout. The Clara


From morn to eve you shall re - peat
From morn to eve you shall re - peat
p
our grate - - ful hymns.... of praise, From morn.....
our grate - ful hymns of praise, From morn to
..... to eve you shall re - peat our
eve you shall re - peat, From morn to eve you shall re - peat our
grate - ful, our grate - - - - - - ful hymns.... of
grate - ful, our grate - - - - - - ful hymns.... of


praise.
praise.
TUTTI.
SOPRANO.
Cres.
f
p
Hail! boun - teous Lord! Al - migh - - - ty, hail!
ALTO.
Cres.
f
p
Hail! boun - teous Lord! Al - migh - - - ty, hail!
TENOR.
Cres.
f
p
Hail! boun - teous Lord! Al - migh - - - ty, hail!
BASS.
Cres.
f
p
Hail! boun - teous Lord! Al - migh - - ty, hail!
p
Cres.
ff
SOPRANO.
p
Thy word call'd forth this wond' - rous frame, The
ALTO.
p
Thy word call'd forth this wond' - rous frame, The
TENOR.
p
Thy word call'd forth this wond' - rous frame, The
BASS.
p
Thy word call'd forth this wond' - rous frame, The
p


heav'ns and earth thy pow'r a - dore; The heav'ns and earth thy pow'r a -
heav'ns and earth thy pow'r a - dore; The heav'ns and earth thy pow'r a -
heav'ns and earth thy pow'r a - dore; The heav'ns and earth thy pow'r a -
- dore; The heav'ns and earth..... thy pow'r a - dore; We
- dore; The heav'ns and earth thy pow'r a - dore;
- dore; The heav'ns and earth..... thy pow'r a - dore;
- dore; The heav'ns and earth..... thy pow'r a - dore; We
praise Thee now and ev - - - er - more, We praise Thee now and
We praise Thee now and ev - - - er - more, We
We praise Thee now and ev - - - er -
praise Thee now and ev - - - er - more, We praise Thee now and


ev - - - er - more, and ev - - - er - more, and ev - er - more,
praise Thee now and ev - - - - - - - er - more,
- more, We praise Thee now and ev - - er - more, We praise Thee now and
ev - - - er - more, and ev - - - er - more, and ev - er - more,
We praise Thee now, We praise Thee now and
We praise Thee now and ev - - - er - more, and
ev - er-more, and ev - - - er - more, and ev - - - er-
We praise Thee now and ev - er-more, and ev - - - er - more, We
ev - - - - - - - er - more, We
ev - - - - - - - er - more, and ev - - - - - - - -
- more, We praise Thee now and ev - er - more, and
praise Thee now and ev - - - er - more,

Wieck of "Eusebius" and "Florestan," the wife of the intellectual and aspiring Robert Schumann, showed herself worthy of her fame. The music and the performance were equally well understood; and the applause bestowed upon Madame Schumann, who was unanimously summoned at the conclusion, was enthusiastic. Unqualified praise may, with equal fairness, be bestowed upon Mr. Alfred Mellon and the band, for the admirable manner in which the orchestral accompaniments were played.

The third concert offered the 7th Symphony of Beethoven; Overtures to *Athalia* (Mendelssohn) and *Anacreon* (Cherubini); Violin Concerto, No. 9, by Spohr, and Songs by Mr. Santley. The fourth and final concert had two Symphonies (Haydn in B flat, Mendelssohn in A); Arabella Goddard played Weber's *Concertstück*; an overture by Macfarren, "*Don Quixotte*," (pronounced uninteresting) closed the first part, and a Hungarian March by Berlioz the last part; Mme. Sherrington sang well-known bravura pieces; Mr. Mellon was loudly called for and cheered, and so the Society adjourned till next November, when it is to make an orchestral trial of new compositions.

The Crystal Palace, also, had its orchestral concerts, for the many, every Saturday throughout most of the Spring. These too have been of a high order. For instance, on April 22d and 29th, Beethoven's "Choral Symphony" was performed entire, producing a great impression. The only other instrumental piece was the same master's early overture to *Prometheus*. Some of the first vocal artists sang from Handel, Schubert, &c. Herr Manns was the Conductor. Early in May, the orchestral gave way to operatic concerts.

Passing from the Orchestral to the classical Chamber Music, we are bewildered by the number and variety of such entertainments, this year more than ever, taking place in London. Let us glance for the present at the most important series, namely, the

Monday Popular Concerts. Not content with the weekly evening concerts of the past six seasons, this year the large assembly of listeners at St. James's Hall have also patronized another every Saturday morning. Thirty-one concerts have been given during the past (seventh) season, closing on the 3d of July. We mention a few programmes to give an idea of their richness and variety, and of the kind of talent employed in interpreting the music.

March 27. A Mendelssohn night; *all* Mendelssohn—Octet, C-minor Trio, Quintet in B flat, Capriccio for piano, and part-songs. Joachim held the leading violin, with Piatti, Webb, Ries, &c., for colleagues in the strings; and Arabella Goddard was the pianist.

April 3. All Beethoven. Quartet in F minor, op. 95; Sonata in D minor, op. 29 (Charles Halle); Sonata, piano and 'cello, G minor, op. 5 (Halle and Piatti); Romance for Violin (Joachim); Trio in B flat, op. 97 (Halle, Joachim, Piatti); Songs: "Knowst thou the Land," "Farewell" (Miss Banks).

May 8. Quartet in D, Haydn (Joachim, &c.); Beethoven's *Sonata Appassionata* (Mme. Goddard); Sonata Duo in B flat, Mozart (Mme. Goddard and Joachim; C-minor Trio, Mendelssohn; songs by Sims Reeves.

May 15. Mme. Clara Schumann appeared, in a programme purely of her husband's compositions. Let the *Musical World* speak, he being no "Schumannite:"

It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41), its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte *solo*, consisting chiefly of variations upon an original theme (not, however, by Schumann himself,); the three *Fantasiestücke* for pianoforte and violin (originally intended for pianoforte and clarinet); the Quartet in E flat, for pianoforte and stringed instruments, and two of the songs ("Widmung" and "Ich wand're nicht"). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Herr Wiener, Herr Grün and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined, entered heart and sould into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer, the question of whose claims to consideration still divides the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded wherever applause could find a vent, and several times called forward. The two songs were assigned to Mr. Cummings. There was a very full attendance.

On a second occasion Mme. Schumann played Beethoven's Sonata in C, op. 53, and Trio in D (with Joachim and Piatti). The great violinist played Tartini's "*Trille du Diable.*" Songs, from Rossini and Gounod, by Miss Edmonds.

May 27. (Morning). Beethoven's Septet, Joachim leading; Piano Sonata in C by Weber (Halle); Trio in F by Spohr. In the preceding evening concert Halle played a *Partita* by Bach.

June 3. (Morning). Quintet in A by Mozart; Mendelssohn's "*Variations Serieuses*" (Mme. Schumann); "Kreutzer" Sonata (Do., with Joachim); songs, &c.

June 12. Benefit of Sims Reeves, who sang *Adelaida* and lighter things. Madame Joachim, wife of the violinist, sang songs by Schubert; Herr Joachim played in Quartets by Mendelssohn and Haydn, also the "Devil's Trill;" Arabella Goddard played some "Musical Sketches" by Bennett and accompanied Reeves.

July 3. The closing concert (Directors' Benefit) offered fragments of a Quartet by Mendelssohn (Herr Strauss leading); Song: *La Naïade*, Gounod (Miss Banks) *Suite de Pièces*, Handel (Halle); Duo Concertante, Spohr, (Joachim and Strauss); Song: *Dalla sua pace*, Mozart, (Reeves); Piano Sonata in A, No. 2, Mozart (Mme. Goddard); Beethoven's Serenade, op. 8, for violin, viola and 'cello (Joachim, Webb and Piatti); Songs: "The Savoyard," "The Stolen Kiss," Beethoven, (Reeves); *Pensées fugitifs*, by Ernst, for piano and 'c llo; Violin Prelude aud Fugue by Bach (Joachim); Song by Haydn (Miss Banks); Rondo by Schubert for piano and violin, (Strauss and Halle.

We shall resume this summary with a peep at some of the other series of Chamber Concerts, especially those of Charles Halle.

Dwight's Journal of Music.

BOSTON, JULY 22, 1865.

The Past Musical Year in Boston.

(Concluded).

IV. CHAMBER MUSIC.

Under this head we habitually look first to the Mendelssohn Quintette Club, who for *sixteen years* have been our principal, most of the time our only, medium of listening acquaintance with the stringed Quartets and Quintets, Trios, &c., of Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, and the other masters in these most pure, essential forms of musical creation. This year again they have occupied the field alone; nor have their concerts been more numerous on that account, but on the contrary fewer than before. Formerly it was their custom to give eight concerts in a season; last year the number was reduced to five; this year to *four*, one each in the months of December, January, February and March. The programmes, however, were all choice and memorable, containing the following compositions.

a) Quintets (for strings). Mendelssohn in A, op. 18.—Onslow, in C minor, No. 15, (1. Moderato espressivo; 2. Presto, "*Delire*"; 3. Andante, "*Convalescenza*"; 4. Allegro Vivace, "*Guarigione.*")

b) Quartets (strings). Beethoven, No. 13, in B flat, op. 130; in D, op. 18, No. 4.—Mozart, in F, No. 8.—Mendelssohn, in A minor, op. 13 (Adagio and Intermezzo).—Schumann, in F, No. 2, op. 41.

c) Sextet. (For two violins, two violas, two violoncellos). Spohr, in C, op. 140. (the Allegro Moderato and Allegretto).

d). Concerto. J. S. Bach, in G minor, for Pianoforte (B. J. Lang) and Quartet accompaniment.

e) Trios. (Piano, violin and 'cello). Beethoven, in B flat, op. 97, (Lang, Schultze and Fries). —Schumann, in D minor, op. 63, (Pianist, J. C. D. Parker).

f) Piano-forte. Schubert, *Rondo Brillant*, (Miss Alice Dutton, with violin, Schultze)—Chopin, *Scherzo* in B-flat minor (Miss Dutton).

g) Songs. Robert Franz; "Supplication" (*Weil auf mir*), "Summer" (Miss Ryan); "The Angel's Call" (Mrs. J. S. Cary).—Schumann, "The Cottage" (Miss Ryan).—Mozart, *Parto, ma tu ben mio*," from *Tito*, (Mrs. H. M. Smith). —Spohr, "My dream of life is over" (Do).—Schubert, "Hark, the Lark!" (Do.)—Stradella, "Prayer" (Mrs. Cary).—Parker (J. C. D.), "I saw in dreams," from Heine, (Mrs. Cary).

The pieces presented here for the first time, in the above list, were the Schumann Quartet, the Sextet by Spohr, the Concerto by Bach, and the Trio by Schumann. The "posthumous" Quartet of Beethoven was as good as new, having been first presented by the Club four years ago and not again till this time.

Otto Dresel's Piano-forte Concerts have added very largely to our treasures in the way of Chamber Music. The *thirteen* programmes of the two series given by this admirable interpreter, as well as searching and fastidious explorer of the classics of his instrument, offer a list of the choicest works, and such only, written for the piano, which both for quantity and quality, and for suggestive contrast, has few parallels in the concert experience of any year in any city. We have only to enumerate the pieces.

T. S. BACH.

Concerto for three pianos in C major, accompaniments arranged by Mr. Dresel for a fourth, (Messrs. Dresel, Leonhard, Lang and Parker), twice given.
Concerto for three pianos, in D minor (as above).
Gavotte, from Orchestral *Suite* (arranged by Mr. D. for two pianos).
Pastoral Symphony, arranged (as above) from the Christmas Oratorio. Twice.
Sarabande and Rondo, from *Partita* in C minor.
Fugue, in C minor, ("Well-tempered Clavichord," Part I. No. 2).
Prelude and Fugue, C-sharp minor, (Do. I. 4.)
Prelude and Fugue, F minor, (Do. II. 12).
Organ Prelude and Fugue in A minor.
Fugue, in C-sharp major, (Well-temp. Cl. I. 3).
Prelude, in E-flat minor, and Fugue in G-sharp minor.

BEETHOVEN.

Sonata, in D minor, op. 31, No. 2, ("Tempest")
" " E flat, op. 31, No. 3, (twice).
" " C major, op. 53, (twice).
" " A major, op. 101.
" " E major, op. 109.
" " A flat major, op. 110.
" " C minor, op. 13, ("Pathetique").
" " A flat, op. 26, (Var., *Marcia funebre*, &c.)
" " E minor, op. 90.
" " G major, op. 31, No. 1.
32 Variations on a Theme in C minor.
Larghetto, arranged from Second Symphony.

MENDELSSOHN.

Serenade and Allegro Giojoso, op. 43, (orchestral parts arranged by Mr. D. for a second piano).
Presto Scherzando, (twice).
Prelude and Fugue in E minor, (twice).
Scherzo, from op. 16.

CHOPIN.

"Krakowiak," Rondo, op. 14, (Orchest. accompaniments arranged by Mr. D. for second piano played by Mr. Leonhard). Twice.
Adagio and Finale from Second Concerto, in F minor, (accompaniments as above). Twice.
Notturno, in B major, op. 9, (twice).
" " D flat, op. 27.
Adagio and Rondo from First Concerto.
Three Mazourkas: in E minor, op. 41; E major, op. 6; and C-sharp major, op. 41.
Mazourka in B major, op. 56.
Etude in G flat.
Mazourka, in B minor, op. 33.
Impromptu, in F sharp.
Berceuse and Finale from Second Concerto.
Three Mazourkas: G major, op. 50; A minor, op. 17; E major, op. 6.
Mazourka in C-sharp minor, op. 30.
Valse, in D flat, op. 64.
Three Mazourkas.
Valse, in A flat, op. 31.
Barcarolle, op. 60.
Fantasie, op. 49, (twice.)
Prelude in D flat.
Polonaise in F-sharp minor.
Andante and Polonaise, op. 22.
Etudes: in C-sharp minor, (twice); G flat; E flat; A flat.
Scherzo, in B-flat minor, (twice).
Rondo, op. 16.

SCHUMANN.

Concerto. (Allegro appassionato; Intermezzo; Finale). Orchest. accomp. for second piano, (twice).
Intermezzo, op. 26.
Adagio, from *Carneval*, op. 9.
Finale from *Kreisleriana*, op. 16.
Novellette, in E major, (twice).
"Child falling asleep," from *Kinderscenen*.
Sketches for Piano with Pedals, op. 58, Nos 1 & 2: Extracts from.
Allegretto in form of Canon, from "Studies for Pedal Piano," op. 56, No. 5, (three times).
Fantasie, op. 17, (last movement).
Selections from op. 28, 23, 24 and 20. (Romance; Notturno; Scherzo; Andante espressivo; Allegretto).
Scherzo, from op. 52.

MOZART.

Gigue, (twice).
Serenade from *Don Giovanni* (sung, with Mr. D's. arrangement for two pianos).

HAYDN.

Andante, arranged from a Symphony.

SCHUBERT.

Sonata, in A minor, op. 42.
Allegretto, arranged from Symphony in C.

LISZT.

Transcriptions of Songs ("*Der Schalk*" and "*Der Bote*") by Robert Franz.
Transcription of Schubert's Hungarian March.
"Valse Caprice," No. 6, after Waltzes by Schubert, (3 times.)
Weber's "Slumber Song," transcribed.
"Valse Caprice," in E major, after Schubert.

MOSCHELES.

Etude: "Kindermährchen," (twice).

HUMMEL.

Septet, arranged for two pianos.

FERD. HILLER.

Impromptu, in E flat.
Bolero, (twice).

STEPHEN HELLER.

Valse.

TAUBERT.

Andante and Etude.

JULIUS SCHAEFFER.

Three "Phantasie-stücke," op. 1.

O. DRESEL.

Intermezzo, and "Phantasie stücke," (twice).

AUG. SARAN.

Fantasie Variationen, op 1.
Fantasie-stücke (C-sharp minor, D-flat major), op. 2.

We have yet to see what the Organ Concerts have yielded us; and possibly something may be gleaned from the record of the miscellaneous concerts.

The German Saenger-Fest in New York.

"Frau Musica," as some quaint German poets call her, seems to be celebrating the summer solstice by grand musical festivals, on a colossal scale, in all parts of her dominions. Here, in her new world, never were such blessed auspices inviting to her cultus. Indeed the whole summer has been so glorious, the air so temperate and pure and sweet, day after day so beautiful, that were we Greeks, we should build temples to Fine Weather, as well as to the Muses. It really seems as if the War, in rolling off the Slavery nightmare from the Nation's breast, had purified the whole air and renewed the o'er-ripe dog-day summer after the pattern of the midsummer day and night dreams of our childhood, when time did not gallop quite so fast withal, nor hang heavily on our hands either, but flew tranquilly along with us through a clear, bright, peaceable forever. Such days as these should break out into song, as naturally as into leaves and flowers and fruits, over the length and breadth of the whole land. Our Boston Handel and Haydn Society's Festival of great Oratorio and Symphony, in the last week of May, came most opportunely. About the same time, on the other side of the water, the usual Pentecost musical festival of the Lower Rhine was held at Cologne; we translated a description of it in our last. To-day we give the reports of two of the three days of the triennial Handel Festival at the Crystal Palace, where *four thousand* singers and grand orchestra were performing the "Messiah," "Israel in Egypt," &c., before audiences of fifteen or twenty thousand people. These were festivals of high Art, of Music inspired by the most high and sacred themes.

The German *part-song* festivals, which now rule the hour, are of a more popular and unpretending character as to art, but perhaps even more significant, for they are a sort of musical expression of democracy; beginning in trusty social circles and widening over neighborhoods and nations. The people come together, from homes far apart, and feel the generous thrill, not merely of a common nationality or race, but of the common Humanity, in song. While the Liedertafels, Singvereins, "Orpheus" and "Arion" clubs, &c., of all Germany were holding colossal festival in Dresden, 20,000 voices strong (to which as well as to the *Schützen-fest* in ——— large delegations of our German Americans sailed, amid escort and cheers of their companions a few weeks since), here in New York, this past week, has been held a German singing festival, at which some two-thousand singers of the local societies entertained about the same number of singers from other parts of the Union, and united in a series of concerts with 4,000 voices. Our German fellow citizens had already held four such "Saenger-fests": in Philadelphia, 1850; Baltimore, 1852; New York, 1855; and again in Baltimore, in 1859. Then came the Rebellion, and four years of warlike interruption; and now under the rainbow of a Union saved and cemented in Freedom, with what new appetite and inspiration must the four thousand voices lift themselves in joyful gratitude and hope together!—It was not our good fortune to be present on this interesting occasion; we must therefore gather from the New York papers an account of it.

One or two words of comment naturally occur on reading the subjoined reports. However good the singing may have been, and however full of spirit, however excellent the social, patriotic, human sentiment of the occasion, it strikes us that the selections of music, on the average, were not up to the significance of such a time and such a meeting. Thus, for Overtures, in Monday's concert, we find Littolf's "Robespierre" and Wagner's "Rienzi"—both of an overstrained and noisy, superficial character as to art, and relating to restless, bloody, revolutionary themes. How much truer to the reach and meaning of *our* great revolution of to-day, and to that sublime thought of the blending of all peoples into one free people on this continent—the very thought which makes so many Germans love to prove themselves also Americans—would have been a performance of Beethoven's "Choral Symphony!"

"Seid umschlangen, ihr Millionen!"

All the powers of harmony, voice and instruments, employed to typify the embrace of all mankind!—The part-songs, too, seem to be mostly by composers, popular to be sure, but of a second order; the chorus from Mendelssohn's *Œdipus* being almost the only specimen of real nobility of style and genius. What an opportunity was offered by that Sunday evening concert in the Academy of Music! What is there particularly "sacred" in the "*Preludes*" of Liszt, or a chorus from one of Marschner's operas, or even in the "Walpurgis Night" cantata of Mendelssohn, fine a work as it is? The spirit of the selections throughout seems to have been rather that of "*Zukunfts-Musik*" and Young Germany. The concert was called "Sacred" merely to compromise with the police and satisfy the letter of an absurd restrictive law. Being obliged to choose between "sacred" or none at all, would it not have been better to accept the *sacred* in the fullest sense and made a programme of the highest order.

Now for our extracts. But we will not copy the list of names of all the singing clubs taking part as guests and as receivers; it would be like half a Canto of Homer filled with a catalogue of ships. Suffice it to say that the thirty or more New York Societies received eighty-four Societies from Philadelphia, Baltimore, Hartford, Boston, Springfield, Montreal, Buffalo, &c., and even Richmond sent six men! Our Boston "Orpheus" sent 27 men, who were the especial guests of the Liederkranz, and must have lived in clover, having "five tables a day set for them in the very best style"!—to say nothing of beer *ad libitum*. By the way, one is struck by the appropriate name of one of the Honorary Presidents, Herr *Bierwirth* (Beer-landlord)!—a most respectable personage, no doubt.—First, let our friend "Trovatore" of the *Evening Post*, describe the Committee of Honor:

The approaching festival, embracing thousands of singers, is under the control of a committee of

honor, composed of highly intelligent German gentlemen and scholars, men of position and influence both at home and abroad; patriotic men, whose hearts glow with enthusiasm over the recent surprising and important victories of the glorious land of their adoption. But while they are Americans in their reverence of our institutions and obedience to our laws, they gaze across the Atlantic, and with the yearnings of the student for *alma mater*, they fix their eyes on the Fatherland, the land of the reformation, the land which for the last century has flooded the civilized world with mental wealth elaborated by her poets, her philosophers, her theologians, her musicians and her artists, and with a laudable pride they reflect, "we, too, are Germans."

Conspicuous among the veteran Germans who lend the weight of their influence in behalf of this genial national festival (representative of the mercantile interest) ranks Mr. John W. Schmidt, originator of the house of "J. W. Schmidt & Co." (established 1815) the oldest German firm in this city. Mr. Schmidt yet retains his mental faculties as vigorously as half a century ago, though now arrived at the advanced age of eighty-six years—and though recently he has retired from the active duties of mercantile life, still holds his official powers—being consul general of Prussia, Saxony, Baden and Oldenburg to the United States; privy commercial councillor of the king of Prussia; knight commander of the Order of the Red Eagle of Prussia, with the star of knight commander of the Order of the Kingdom of Saxony and the Grand Duchy of Baden and Oldenburg. He came to this country in 1805; marrying a Miss Bache, a descendant of Benjamin Franklin. Baron E. Von der Heydt, also Prussian consul, recently returned to Germany, is his son-in-law." Among the Sængerfest committee of honor we note the names of the following persons: Charles F. Loosey, Austrian consul general; John W. Schmidt, Prussian consul general; Leopold Bierwirth, Wurtemberg consul general—old citizens and residents of New York; Phillip Bissinger, president of the German Savings Bank and of the German Society, president of the festival; Emil Sauer, vice president; Conrad Poppenhusen, A. Schleicher, H. Stursberg, R. A. Witthaus, Friedrich Kapp, Fred. Schuetz.

On Saturday evening the visitors arrived. A letter written on Sunday says:

In anticipation of the torch-light procession, and formal reception by Mayor Gunther at the City Hall, of the German delegation from abroad, a vast multitude assembled in the Park, last evening, at 8 o'clock, the hour on which the column was expected to arrive; but it was quite 9½ o'clock before the throng had the gratification of seeing the Germans, with their Chinese lanterns, file into the Park. The Mayor's office was brilliantly lighted, waiting the coming guests, and the Mayor patiently waited with a welcoming speech, but did not have opportunity to deliver it before 10 o'clock.

The route down the Bowery was brilliantly illuminated, many buildings having a candle at every pane. Among these, the office of the New York Staats Zeiting was conspicuous, having a transparency over the whole front, with the word

WILLKOMMEN,

in large letters, while from the upper stories flags of the Union and the German ensign were hung, the whole presenting a neat appearance.

The scene in the Park, after the arrival of the societies therein with their torches, was one of surpassing brilliancy, the 2,000 flambeaux lighting the whole front of the Hall, and converting the wall into a sea of flame.

After a graceful welcoming address from Mayor Gunther, "Unsere Grusse" was sung by about 3.000 voices, and then the procession marched up Chatham street, Bowery, Grand street, Essex street, Avenue A, Fourth street to the Bowery and the Germania Assembly Rooms, where Philip Bissmyer and Fred. Kapp, Esqs., received the societies with brief addresses, and the 1,200 active singers sat dowil to a collation provided by the host.

Extensive preparations were made at the headquarters in the way of decorations. For more than three days the ladies belonging to the New York societies were engaged in decorating the place with festoons, garlands, and bunting. The large hall was decorated with the coat of arms of every society in this vast gathering, and when, last night, the many flags and banners of the various societies were placed there, the hall presented a sight rarely met. On the outside of this building a pedestal fifteen feet high surmounted with the word "Wilkommen," was placed and lighted with gas.

After the collation, the different guests were taken in charge by the Committee on Quarters, Mr. Franz Fisher, chairman, who provided quarters in the neighborhood of the headquarters.

The programme of the fest is as follows:

Sunday, July 16—Meeting at the Germania Assembly Rooms, and reception concert at the Academy of Music in the evening.

Monday July 17—Meeting of singers at headquarters, at 8 A.M. Procession of singers to the Academy of Music at 8 1-2 A.M.

Tuesday, July 18—Meeting of delegates at 9 A.M. Meeting of singers at headquarters at noon, and excursion to the Park. Prize singing at the Academy of Music at 8 P.M.

Wednesday, July 19—Procession and Sanger picnic at Jones' Woods.

Thursday, July 20—Closing exercises and departure of the singers.

Mr. Hillenbrand has been appointed Fest Marshal, and can be recognized by a scarf with golden stars. His assistants are Messrs. Ladusky, Trinkner, A. Schmidt, Luckhard, Vogel, Schaffer, J. Petri, Jos. Burger, Hasse, Beringer, Minkot, Himmer, M. L. Schader, F. Lutz, George Klein, George Maurer, Ringshauser and V. Scherer.

SUNDAY EVENING. SACRED CONCERT.

The musical critic of the *Tribune* writes:

The weather was most unpropitious, the rain coming down very heavily, which will account for the very slim audience present on the occasion. The parquet was not half filled, the second tier was literally empty, the family circle and gallery were partially filled, and the balcony alone was tolerably crowded. It is to be regretted that anything should have occurred to throw a damp upon the opening of this great musical gathering. The importance of this Festival in a musical point of view, cannot be over-estimated. It will direct the attention of our citizens to the fact that music is a great element in aid of civilization, and that, at least among one portion of our population, it is cultivated generally as a means of social enjoyment, and no one will doubt its genial and harmonizing effects when the habitual conduct of our German fellow-citizens is duly considered.

This Festival still further shows that the great city of New York—the Metropolitan City, as we delight to call it in our pardonable arrogance—has no public building capable of accomodating a chorus of a thousand voices—that this city is not fitted for the holding of a great festival, as its means are far inferior to Boston, and in every way insufficient. It is a blot upon our reputation for enterprise, and in more ways than one it is a positive loss to the city, for great musical occasions cannot be attempted in face of the fact that there is no hall in which they could be celebrated.

The programme of the first grand concert was as follows:

1. Les Preludes (by the Orchestra) ..... Fr. Liszt
2. Psalm (for Chorus and Orchestra)..... C. Klein
3. Grand Chorus from the Opera "Der Templer und die Juedih." (The United Singers)..... Merschner
4. Walpurgisnacht, (for full Chorus and Orchestra) ..... Mendelssohn

Mad. Zimmerman and Messrs. Bernhard, Steins and Trost.

The orchestra which was directed by Carl Bergmann performed Liszt's Preludes, in a manner worthy of all praise. Promptitude, precision, delicacy and brilliancy characterized his performances; the players felt the masters' hand, and followed its lead with utter faithfulness. We have rarely heard more delicate shading, or more poetic coloring than this performance exhibited. It is a pity that so much excellence in execution was wasted upon a work which is memorable only as a masterly piece of orchestration.

The chorus, which numbered perhaps 600 or 800, were behind the band and filled the stage up to the back wall. The greater portion of them stood on the stage, and sang right into the back of the heads of those who stood before them. Undoubtedly two-thirds of the power was lost by this means. The impression of all who heard the first chorus was that of disappointment at the absence of the expected grandure and sonority which so large a body of singers was expected to produce. But the multiplication of voices does not bring a corresponding increase of out-spoken power. The sound emitted by 1,000 voices, although it is more massive, is scarcely louder than that to be obtained from 500 voices. Besides, mail voices are not penetrating in their quality, one-half the number of mixed voices, male and female, would produce double the tone. As the concert proceeded, however, the real power of that mass of voices was appreciated, and the grandure of the massive swelling harmony was felt by all. The voices were well trained and are of good quality; the general intonation is good, and promptitude in execution remarkably excellent. The light and shade in the compositions were well observed, and the *crescendos* were most effectively executed.

The Psalm by Klein and the grand chorus from Marschner's "Der Templer" were admirably sung, the latter especially, and were received with loud and most cordial applause.

The Walpurgisnacht, by Mendelssohn, was the crowning excellence of the performance. It is a work of rare beauty, full of exquisite fancy, and rich in strength of passion. The orchestration is replete with figures of rare beauty and of singular variety, so that the attention and interest of the hearer are retained to the closing note. The subjects are fresh and vigorous; some of the choruses can hardly be excelled in fancy and spiritual beauty. In this composition the female chorus is employed, and the soprani voices lighting or lifting up the mass of male voices, seemed to quadruple its power. The work was finely performed throughout; the *pianos* were strictly observed, the *fortes* were grandly sonorous, and the most delicate shades of color added a charm while they fully revealed the thought and intention of the composer. The solos were most creditably executed. The performance was loudly applauded throughout, and most enthusiastically at the close. It must be considered both as to selection and execution, a decided success.

SECOND DAY, (MONDAY, JULY 17).—Passing over the morning's rehearsal, and the various hospitalities of the day, we come to the second evening concert. 2,000 (?) singers took part, under the direction of Herr Agricola Paur, Herr Bergmann conducting the orchestra. Academy crowded. Programme as follows:

1 Overture—Robespierre (full orchestra)..... Littolf.
2 Thürmerlied (by the United Singers)..... Rebling.
3 Auf, greift zum Schwert..... Kücken.
(Sung by the United Singers of Philadelphia).
4 Œdipus in Colonos..... Mendelssohn.
(The United Singers and Orchestra.)
5 Overture—Rienzi (full orchestra)..... R. Wagner.
6 Hymn to Music..... Lachner.
7 Prayer of the Earth..... Zöllner.
(Sung by the United Singers of Baltimore).
8 Battle Hymn..... Rietz.
(United Singers and Orchestra.)

The overtures were applauded,—at all events the fine execution thereof—while opinions differ as to their musical importance. "Robespierre" being finished, (the *Post* goes on to say:

The green curtain then rose, disclosing the vast company of singers, who were seated on the stage, completely filling it up to the rear wall. They sang the *Thürmerlied* by Rebling. The United Singers of Philadelphia followed this with a vocal composition by Kücken, *Auf greift zum Schwert*, which was favorably received; and a magnificent chorus by Mendelssohn, from *Œdipus in Colonos*, by the united singers and the orchestra, closed the first part.

A "Hymn to Music," by Lachner, was sung by the full chorus, but failed to produce any marked impression. The vocal gem of the evening was Zollner's "Prayer of the Earth," sung by the United Singers of Baltimore, who include in their number many superior voices, among them an effective first tenor, whose voice and style is very much like those of Lotti. The composition sung by this group of vocalists is unusually varied and striking, and at once took the fancy of the audience. Though sung without accompaniment, the singers never failed, hesitated or flattened; and their admirable performance was rewarded with the most cordial applause of the evening. The Baltimoreans will prove prominent competitors at the singing tournament this evening.

The concert closed with a battle-hymn by Rietz, the main theme of which reminds the hearer of a well-known phrase in Meyerbeer's "Hugnenots."

The upper part of the house, the warmest and most uncomfortable, was the best in which to hear the music. The choral effects were full and satisfying, but not as overwhelming as the vast body of singers would lead one to expect. It is, indeed, a mooted point with musicians whether an increase in numbers produces a corresponding increase of choral sonority. According to some of the best authorities, six hundred is the maximum number of average voices which can be used effectively in a chorus. In England, at the Handel festivals, several thousands are, however, used; and at the great musical gathering to be held this summer at Dresden, there will be the enormous chorus of twenty thousand voices—the greatest ever known in the history of music.

The *Tribune* prefers the Philadelphia singers; let them have the benefit of it:

In delicate coloring, just emphasis and intelligent reading, the United Singers of Philadelphia have not yet been surpassed. Their voices are fine and harmonize well. Their efforts were rewarded by loud and long-continued applause, and the audience would have gladly heard it over again.

ERRATA. The making up of our last number was hurried on account of the "glorious Fourth," when we were off, and our type-setters' minds were off, so that the last page went to press *unproved*, and full of mortifying errors. To mention only two: In introducing a paragraph from the *Transcript* complimentary to Mr. Southard, we wished to allude to his manly three years' service in the war, and spoke of him as "one of our best musicians, as well as a tried patriot;" it was printed "tried *pianist*!" So too a mere play on names about a concert-giver in Worcester was spoiled; and the omission of the title of one of his pieces ("Thunder Storm") left the intimation that "Worcester is favored with thunderstorms" *cloudy*, to say the least.

Mr. Punch, or somebody, proposes to reward the chorus singers of the great Handel Festival at the Crystal Palace with a new title:

"The singers in the Handel choir
So well have earned their fame,
That each should have, if he desire,
A *Handel* to his name."

A PROVIDENT MANAGER.—Some years ago, says *Le Nain Jaune*, a vessel bound for America set sail from Havre. On board was an operatic company whose destination was New Orleans. One day, during a lull in the attacks of sea-sickness, five of the gentlemen met on the deck and began, without premeditation, trying their voices.

"O Mathilde, idole de mon âme!"

sang the first.

"Rachel, quand du Seigneur,"

replied the second, while the other three burst out simultaneously and respectively with

"Amis, la matinée est belle;"
"Il est à toi, ce prix de ton courage;"

and

"Asile héréditaire——"

"What is this? Five tenors in the company!" they exclaimed furiously, as they went in search of the manager. When they had found him, each proceeded to upbraid him, something in this style: "It is infamous! It is shameful! You promised me, most solemnly, that I should be your only tenor!" "Gentlemen," replied the manager, "pray be calm. Have confidence in my honesty, and just listen to what I have to say. Before the end of the first week after your arrival at New Orleans, two of you will be dead of yellow fever, and two more will die during the rehearsals. The survivor shall be my only tenor, I give you my word of honor!"

SARATOGA (writes a visitor from that fashionable watering place) "is destined to be a rendezvous of musical celebrities. The magnificent new Opera House, built by the Lelands—grand in architecture, and rich in appointments—is to be opened on the 10th of July, with a grand ball to Gen. Grant, who is to be present; after which, we have in anticipation, a season of German and Italian Opera, alternating with Wallack's New York Company, under the management of Leonard Grover, which is a sufficient guaranty of its complete success. Among the musical entertainments with which we are treated at this season, the June Concert at Temple Grove Institute, under the direction of Prof. G. D. Wilson, has a deep interest with the friends of that institution, which was made manifest by their re-union in full force, on Tuesday evening June 27th,

"We cannot speak too highly of the performances of all the young ladies, particularly in the "Tell" Overture, which was given by eight performers on four pianos, in a style evincing careful study and true appreciation. The young Miss who performed Wallenhaupt's "Dernier Soirée," and who gave for the encore, "The Last Hope," of Gottschalk, is deserving of great credit. The vocal part of the entertainment was well selected and unexceptionably given. The entire entertainment was a proof of the enjoyment of high musical advantages at the institution, and reflects great credit upon both teachers and pupils."

G.

THE GERMAN OPERA. We hear ominous rumors of a partnership between Grover and Maretzek:—are German wines improved by mixture with Italian? Or any wine by mixture with another? Fitzgerald, in his Philadelphia *City Item*, gives the following intelligence. We hope it is not true that the charming Frederici and her artist-like husband (Himmer) are lost to Grover's company; and we trust that the operas named below—even the "Africaine"—will constitute only the least part of the next season's repertoire:

Mr. Grover's enterprise last season succeeded so well that he intends re-organizing his excellent troupe for a fall and winter season. He will visit all the principal cities, including Chicago (with its handsome new Opera House) and New Orleans, where he will do well, we are sure. His troupe, we are told, will have a larger chorus, orchestra and ballet than that of last year. The repertoire will be pretty much the same, comprising such operas as "Tannhäuser," "Robert le Diable," "Les Huguenots," "Faust," "The Merry Wives of Windsor," "Mireille," etc., and a grand novelty in the shape of Meyerbeer's "Africaine," for which opera a new singer from Germany will be engaged.

We feel almost sure the Company will undergo many changes. Marie Frederici, Franz Himmer and Bertha Johannsen have returned to Germany, and we fear they will remain there. Habelmann, Formes, and Hermanns will probably be retained, although there is a constant warfare between the two celebrated bassi. Madame Rotter, a reliable singer, with a few mannerisms, will be of the troupe. As for Canissa and Dziuba—they are conscientious singers, and should be retained. Good singers are rare in Germany—exceedingly rare(?)—and we doubt whether Mr. Grover will recover his truant warblers. We hope he may catch better ones, but we think he was wrong to let them go until he had done so.

German Opera in America appears to be a settled fact. Thanks to Mr. Anschütz, who commenced it, and Mr. Grover who has carefully carried it on. Next, we shall be able to support an regular opera in our principal cities. New York ought to be able to do so now. If our Academies of Music were put to their proper use, we would soon have a Conservatoire of our own, and could afford to give opera to the masses—not the Seignors de Boots and Lady Magnolias. America can do anything, and can surely support a popular Opera House. If one could only be started on a cheap plan—that is, good opera, for a small price—the Americans would soon prove by their hearty support that they were a music loving people.

MODERN CHURCH MUSIC. "Doesticks" has communicated to the Detroit *Advertiser* some of his experience in New York. Having exhausted the amusements of the theatre, the opera, the museum, and the concerts, he tried the church. The following is his account of the music:

"Pretty soon music—organ—sometimes grand and solemn, but generally fast and lively enough for a contra dance. B. D. said the player got a big salary to show off the organ, and draw a big house. He commenced to play the Old Hundred. At first, majestic as it should be, but soon his left hand began to get unruly among the bass notes, then the right cut up a few monkey shines in the treble; left threw in a large assortment of quavers; right led off with a grand flourish and a few dozen variations; left struggled mournfully to keep up, but soon gave up dead beat, and after that went back to first principles, and hammered away religiously at Old Hundred in spite of the antics of its fellow; right struck up a march—marched into a quick step—quick step into a gallop; left still kept at Old Hundred; right put in all sorts of fancy extras, to entice the left from its sense of propriety; left still unmoved; right put in a few bars of a popular waltz; left wavers a little; right strikes up a favorite polka; left evidently yielding; right dashes into a jig; left now fairly deserts his colors and goes over to the enemy, and both commence an animated hornpipe, leaving poor Old Hundred to take care of itself. At length with a crash, a squeak, a rush, a roar, a rumble, and an expiring groan, the overture concluded and the service began.

"At length, with another variette upon the organ, and all the concentrated praise and thanksgiving of the congregation, sung by four people, the service concluded. I thought from the manner of the last performance, each member of the choir imagined the songs of praise would never get to Heaven if he didn't give them a personal boost in the shape of an extra yell."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Heller's Slumber Song. For the voice. 30
This is Heller's beautiful Nocturne, with the melody arranged as a song. The words are quite "Slumberous," and suggestive of the dreamy noon slumbers of the tropics.

Vocal beauties of "La Dame Blanche."
Song. I am old and very lonely. (Spinne arme Margarethe). 40
Duet. Ah! sweet love! (Diese Hand so weich). 30
Two pieces from this fine opera. The first is the spinning wheel song of old Margaret, and is very simple and touching; the second is the duet between George and the White Lady, and is full of melody.

Ah! sure he'll ne'er deceive me. (Domani! oh me felice), from the opera of Osterio, by Lillo. 40
A very brilliant and sweet piece, Italian and English words. Difficult.

My mother's sweet good-bye. Ballad. *M. Keller.* 30
The words are in good taste, and the music is excellent.

Home the boys are marching, or, Ring the merry bells. Song and chorus. *F. Wilmarth.* 30
Quite spirited and pretty.

In better worlds. (Ench werde lohn). "Fidelio." 60
This melody occurs in the prison scene, and is full of pathos and simple beauty.

O joy, O, rapture past expressing. (O namen namen lose freude.) Duet. "Fidelio." 60
Full of rapture as the preceding was of a sadder shade of feeling. Too well known and liked to need a description.

I have listened for her footsteps. Song & Chorus. *M. Keller.* 30
One of the "Mother" songs, which are not yet out of date, neither are those about the wounded soldiers. Words and music very pleasing.

O, my heart goes pit-a-pat. S'g & duet. *Gomersal.* 30
A favorite comic song or duet, at pleasure. Quite popular with the audiences who have heard it.

Instrumental.

The Chough and Crow. Trans. *B. Richards.* 60
A fine old song by Bishop, neatly instrumentalized by Richards.

Nocturne. F. Chopin. Op. 62. No. 1. B major. 60
" " " " " 2. E " 50
These are, like a good proportion of Chopin's compositions, somewhat difficult to play correctly, so as to bring out the meaning and emotions intended to be expressed by the composer; but are worthy of careful study.

Constellation March, *A. E. Pillsbury.* 30
A new, good and easy march, and will be a treat to learners who have progressed far enough in the instruction book to take a piece now and then.

Martha. Fantasie Brillante. *Sydney Smith.* 1.00
No composer can afford to leave out Martha from his list of arrangements. Smith has taken hold of it with a will, and caused the melodies to shine with new brilliancy. Moderately difficult.

Mirella Quadrille. *Coote.* 60

Mirella. Bouquet of melodies. *R. Nordman.* 60
Mireille, or Mirella, (as we use the French or Italian name), has a number of charming melodies. In the above pieces they are assembled for the pleasure of the dancer and the player.

La Reine Topaze. Polka. *D'Albert.* 50

Fairy footsteps. Mazurka brillante. *L. Williams.* 60

Ducal waltz. *A. O. Leavy.* 50
Three pleasing pieces.

Cedar Point march. *H. C. M. Story.* 30

Gen. Sherman's march to the sea. " " 20
These are two unpretending little marches, but are pretty, and just adapted to learners. Easy.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice**, and **Czerny's Celebrated Letters on the Art of Playing the Piano**, 50 cts. **Bertini's Self-Teaching Catechism**. 40 cts. **Burrowes' Piano Primer and Guide to Practice**, 30 cts **Czerny's Letters to a Young Lady**. 60 cts. **Jousse's Catechism of Music**, 25 cts. **Oliver's Text Book**, 50 cts. **Knorr's Methodical Guide for Teachers**, 75 cts. **Calcott's Musical Grammer**, 1.00. **Ford's Class Book and Piano Primer**, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long will thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

OP. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper. $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO. 277 Washington St.

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. **Oliver Ditson & Co.,** 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste,** Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.,** 277 Washington St., Boston.

A NEW

COLLECTION OF MUSIC,

OF

GREAT EXCELLENCE.

Gems of German Song,

A COLLECTION OF THE MOST

Beautiful Vocal Compositions.

OF

Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Froch, Keller,

AND OTHERS.

With Accompaniments for the Pianoforte.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, viz.—PLAIN, $2.50; CLOTH, $3 00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,

277 Washington Street.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time. Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. 60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leyback.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now. Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leyback.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leyback.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leyback.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leyback.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riédel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 635. BOSTON, SATURDAY, AUG. 5, 1865. VOL. XXV. No. 10.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MUSIC VALE SEMINARY.

MOTTO.

"*If it be that I have done so much, it is that I have done one thing at a time.*"—WM. PITT.

Persons desiring Catalogues of the above named highly popular and time-honored Institution, can receive them by mail, by enclosing stamp to the address of Hon. Orramel Whittlesey, P.M.V.S Music Vale Seminary and Normal Academy of Music, Salem, New London Co., Conn. 635--7

THE MUSICAL INSTITUTE OF PROVIDENCE, R. I., affords rare facilities for obtaining a thorough Musical Education. It is furnished with a first-class Organ, Library, and Musical Cabinet. The School is graded, and a full graduating course in Theoretical, Vocal and Instrumental Music is established. A Certificate of ability, acquirements, &c., is furnished at the termination of the First and Second grades, and a Diploma is awarded to those completing the course. At the close of each term, a Testimonial of diligence, progress, and deportment is given to every pupil. Tuition moderate. Board in the Institution, $3 per week. Next term commences August 24th. Send for Catalogues and Circulars. Address.

EBEN TOURJEE, Principal,
635 Providence, R. I.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together, are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

TWO TEACHERS WANTED.—One a Music Teacher, at Mt. Carroll Seminary, Carroll Co., Illinois. Address, F. A. W. SHIMER & GREGORY, at Ballston Spa, N. Y., till Sept. 10th. Applicants will give qualifications, references and terms. 636--1t

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

TO TEACHERS OF MUSIC.—Wanted a Teacher of Vocal Music or Piano (or both), who can also play the Organ, to take the lease of a commodious and pleasantly located Music Room in a city in Central New York. The lease, with furniture (including Piano) and all interest in the business, is offered for sale. A gentleman qualified for the situation will find it a lucrative one. Address G. H. H. at this office. 634

SITUATION WANTED.—An American Gentleman of some twelve years' experience in teaching, wishes to obtain a situation as Professor of music in a Female College or Seminary; or as organist and conductor of a choir with a small number of pupils guaranteed. A respectable salary will be required. The applicant is qualified to teach the Piano, Organ, Guitar, Singing, (especially choir and chorus singing,) and the Grammar of music.
Testimonials will be furnished on application, and reference is made to Root & Cady, Chicago, Ill., and to Oliver Ditson & Co., Boston, Mass. Address W. S. B. Mathews, Aurora, Ill. 633-3t

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

ALL THE NEW SHEET MUSIC
And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by **Oliver Ditson & Co.**, Music Publishers, 277 Washington St.

Superb Collections of Piano Music.

Home Circle; Marches, Waltzes, Four-Hand Pieces &c. 2 vols. **Shower of Pearls**; Vocal Duets with Piano Acc. **Silver Chord**; Piano Songs, Quartets, Duets, &c. **Operatic Pearls**; Vocal Beauties of the Best Operas, Piano Acc. **Gems of German Song**; with Piano Acc. Price of each. Plain $2.50. Cloth, $3.00. Cloth, full gilt, $4. Sold by all music dealers. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

WITHOUT ITS EQUAL
As a Music Book for Young Folks.

Merry Chimes, by L. O. EMERSON. Author of "The *Golden Wreath*," containing Elementary Lessons, Pleasing Exercises and upwards of 200 Charming Songs. The Public Schools will use it: the children at home will use it; all who have seen it are delighted with it. *Specimen pages sent free.* Price of the "Chimes," 50 cts. Sent post-paid. **Oliver Ditson & Co.**, Publishers. 277 Washington St.

FIFTY PIECES
FOR THE ORGAN.

(Carefully Figured and not difficult.
consisting of
Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.
by
EDWARD BATISTE.
Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By **Oliver Ditson & Co.**, 277 Washington Street.

PIANO-FORTE MUSIC
BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas, in one volume. 7.50
Mendelssohn's Songs without Words. 4 00
" " " 4 bds. 6 50
Thalberg's L' Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4.00
" " " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00
The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. **OLIVER DITSON & CO., Publishers**, 277 Washington Street.

New Music for August.

VOCAL.

Beauties of La Dame Blanche.
I am old and sad. (Spinne, arme Margarethe). 40
Ah! sweet love. (Diese Hand so weich). Duet. 30
Oh! house of Avenel. (Laut tönt das Sieges lied.) Song and Chorus. 30
A soldier's life for me. (Ach, welche lust.) Song. 40
The Maid of Avenel. (Seht jenes Schloss.) Romance. 30
Come, gentle lady. (Komm, O, holde Dame.) Song. 40
O would I were a bird. Song. *C. Blamphin.* 30
Watering places and hops. A song of the season. *Col. Murray.* 30
She sang among the flowers. Song. *W. T. Wrighton.* 30
The wandering Gipsey girl. *B. Richards.* 30
O, my heart goes pit-a-pat. S'g & duet. *Gomersal.* 30
My mother did so before me. Song. *B. Covert.* 30
Ann Maria. A song for the times. *J. S. Perry.* 30
Bring the jewel to me. (Un givel prezioso). *"La Juive."* 40
The storm wind. (An den Sturm-wind). Song. *Evers.* 35
Come hope, dear solace. (Komm, Hoffnung.) *"Fidelio."* 60
Wedding bells. Song. *H. M. Garrison.* 30
O mother dear, Ballad. *A. Lee.* 30
Heller's Slumber Song. Vocal. 30
Ah! 'sure he'll ne'er deceive me. (Domani! oh me felice). *"Osleria."* 40
My mother's sweet good-bye. *M. Keller.* 30
I have listened for her footsteps. Song and Chorus. *M. Keller.* 30
Let thy loving mercy. (O salutaris hostia.) *L. H. Southard.* 35
We are coming home to-morrow. Song and chorus. *F. Wilder.* 30

INSTRUMENTAL.

Fairy footsteps. Mazurka brillante. *L. Williams.* 60
Mirella. Bouquet of melodies. *R. Nordman.* 60
La Reine Topaze. Waltz. *D'Albert.* 50
Ducal waltz. *A. O. Leary.* 50
Santa Lucia. Polka redowa. *J. S. Knight.* 30
Farewell. L' Adieu. *F. Muller.* 30
Berceuse. Cradle song. *C. B. Lysbery.* 30
Il Trovatore. Piano and violin. (Op. pot-pourri. *Eichberg.* 75
Traviata. " " " " 75
Chough and Crow. Transcription. *B. Richards.* 60
Nocturne. Op. 62. No. 1. In B major. *F. Chopin.* 60
" " " 2. E " " 50
Impromptu. " 29. " 1. A*b* " " 50
Constellation March. *A. E. Pillsbury.* 30
Martha. Fantasie Brillante. *S. Smith.* 1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

Comprising

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by **OLIVER DITSON & CO., Publishers,** 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. **Scotch Songs.** 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. **The Message Bird.** 50.
Old Folks' Concert Tunes. 40 cts
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Dodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.

Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

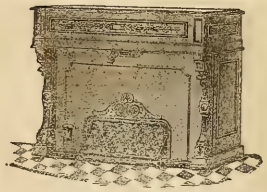
J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No 13; or address O. Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 623.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to $600	each
Carved and panelled Walnut	200	to 500	each
Dappled Walnut			200 each
Oak	110	to 600	each
Oak, with Walnut carvings	200	to 500	each
Rosewood	135	to 800	each
Ebony, engraved and gilt	250	to 700	each
Black Walnut and Ebony, richly carved and panelled			1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by **Oliver Ditson & Co.,** 277 Washington Street.

Dwight's Journal of Music.

Whole No. 635. BOSTON, SATURDAY, AUG. 5, 1865. Vol. XXV. No. 10.

The Telegraph.

BY C. P. CRANCH.

I.

The world of the Past was an infant;
It knew not the speech of to-day,
When giants sit talking from mountain to sea,
And the cities are wizards, who say:
The kingdom of magic is ours;
We touch a small clicking machine,
And the lands of the East hear the lands of the West,
With never a bar between.

II.

We need not the lamp of Aladdin;
We envy not Solomon's ring;
The obedient lightning is safe and tame
As the carrier-pigeon's wing.
The girdle that Shakespeare's fairy
Would lay round the earth in an hour,
We hold in our hands, and day by day
We prove its miraculous power.

III.

Know ye the musical, mystic
Chords of the century's lyre,
Common as copy-book lines to a boy—
The wonderful telegraph wire?
Strings that seem drawn by Arachne,
So fine on the air they are spun;
Yet netting the state in fraternal embrace,
And binding the nation in one.

IV.

From Boston to distant Nevada—
From Texas to Labrador's beach,
They thrill with a fire that is born of a fire—
Thought flashed in electrical speech.
And the great World is dumb no longer,
Nor time nor space are a bar:
Minnesota is talking with Georgia and Maine—
There is no more a Near or a Far.

V.

Look anywhere out from your window,
Look anywhere up in the street,
Rumble along on the railroad track,
Go seek some shady retreat
By the road 'mid the blackberry bushes,
Where the wagons of hay pass by,
You will see those lines of music ruled
Along the blue of the sky.

VI.

These gossamer threads of the Summer,
These webs of ephemeral birth,
They are pulsing veins of the nation's life,
They are vital nerves of the earth.
Frail as æolian harp-strings,
And swaying in wind and storm,
Yet they bind the world in a Union strong
And give to the Age its form.

VII.

Though now four years we have battled
In strife and in agony sore,
The electrical chords of the Age shall thrill
With the message "Peace once more."
They will teach the old lesson of ages,
Once taught by Galilee's shore,
All men are brothers—the earth is one—
There shall be War no more!

—*Evening Post.*

The Handel Festival at Sydenham.

THIRD DAY (JUNE 30). "ISRAEL IN EGYPT."

[From the London Times.]

The threatening sky augured ill yesterday afternoon for the prospects of the third and last performance. Nevertheless, it did not scare Handel's true worshippers, who had looked forward to *Israel in Egypt* as the culminating point of this musically memorable week. The large majority, indeed, were on their way by rail or road, before the deluge of rain had set in; and thus, although the facility of ingress to the Palace was very considerably diminished by the untoward state of things, the great central transept, the galleries, and the places contiguous were speedily filled. The rain penetrated at intervals through the crystal roof, to the general discomfort; but this unwelcome visitation only lasted for a short time, and people were speedily reconciled to what might happen. As, owing to the delays and disasters of the journey, visitors had arrived with comparative slowness, if not by driblets, at least in uncomfortable groups, that thorough disciplinarian, Mr. Costa—before all a rigid timekeeper—was persuaded to defer the commencement of the oratorio for more than a quarter of an hour. This was a great boon, and duly appreciated, for no one that cares a straw for Handel would willingly lose one phrase of his grand *Biblical Oratorio*.

Whoever was absent from the Crystal Palace yesterday—as whoever was present can testify—lost the very noblest performance ever heard at a "Handel Festival" of Handel's greatest choral work. From beginning to end it was one uninterrupted series of successes. Of course much of this may fairly be attributed to chance; and the more so as *Israel in Egypt*, though a far more difficult work than the *Messiah*, was, we say it advisedly, twice as well executed. From the outset a universal confidence seemed to prevail. No sooner had Mr. Cummings delivered the opening tenor recitative—"Now there arose a new King over Egypt"—which briefly and epigrammatically supplies the place of the orchestral overture Handel was accustomed to affix to his oratorios, than the double chorus, "And the children of Israel sighed by reason of their bondage," in which the woes of the Israelites under the rule of a King that "knew not Joseph" are eloquently set forth, gave promise of the sort of choral performance that was in store. The "cry" of the oppressed people "came up" in tones that went to every heart. "They loathed to drink of the river," where the first of the plagues inflicted by Moses on the Egyptians is portrayed with such terrible suggestiveness, was even better. In spite of its strange intervals and chromatic harmonies, so difficult to keep invariably in tune, not a fault could be named. The effect of the single chorus here, in direct contrast with that of the double choir, was remarkable, notwithstanding the division of the host of singers—sopranos, altos, tenors, and basses—with an express view to the antiphonal character of the double choruses which abound in Israel. Madame Sainton, in the declamatory air, "Their land brought forth frogs," then gave a forcible description of the plagues that ensue; and the climax was depicted with fearful reality in the wonderful double chorus, "He spake the word, and there came all manner of flies," &c. This which, at rehearsal on Friday last, was by no means satisfactory, now did not offer a single point for criticism. The emphatic reiteration of the simple and commanding sentence, "He spake the word," the passages, so suggestively accompanied by the fiddles, describing the plague of "flies and lice in all their quarters," and the distinct phraseology of the *coda*, where "the locusts without number" add to the discomfort of the Egyptians, came out separately and in combination with singular force and clearness. The audience would fain have had this picturesque chorus repeated; but the despotic conductor, who knew what was coming, happily showed a deaf ear to their entreaties. What was coming was no less than "He gave them hailstones for rain," &c., which immediately follows the other. Nothing so imposing as this was ever produced by means so simple. The episodical theme, "Fire, mingled with the hail, ran along upon the ground," and its subsequent treatment, stand alone in choral harmony. Of the execution of this familiar piece, we can only say that, in our remembrance, it has never been approached. The effect was such that the whole audience enthusiastically called for it again. This was naturally looked upon by Mr. Costa rather as a command than as a request; and so, at a well known movement of his baton, the performers turned back to the first page and went once more through their task.

The second performance, which seldom happens, was quite as good as the first. Another singularly fine display succeeded. The impressive choral recitative, "He sent a thick darkness," notwithstanding its bold and unusual progressions of harmony, was delivered from the first bar to the last without the intonation ever perceptibly wavering. When the concluding sentence—"Even darkness which might be felt,' where the music rises to the sublimity of the words, had been uttered, a subdued murmur of admiration followed; and no wonder. The connected series of choruses that ensues, commencing with "He smote all the first born of Egypt," comprising "But as for His people, He led them forth like sheep," and ending with "There was not one feeble person among their tribes," was uniformly well given. The opening was marked by a vigor thoroughly in keeping, especially at the wonderful passage where a pause divides each emphasized monosyllable:—"*He—smote—the—chief—of—all—their—strength*," in which the expressive power of Handel as a word-painter is remarkably exhibited. The *piano* singing of each section of the voices, whenever the exquisitely melodious phrase, as truly pastoral as it is tuneful—"He led them forth like sheep"—occurs, was perfect. While the jubilant phrase, "He brought them out with silver and gold," went on, one might almost see the precious metals glitter and hear them clink; and last and best, the triumphant asseveration that "there was not one feeble person," was made convincing through the emphatic choral delivery of the sentence. Passing the quaint fugal chorus, "And Egypt was glad when they departed," we come to a second connected series, even grander than its predecessor. The sublimity of the phrase, "He rebuked the Red Sea," delivered by full chorus in a voice of thunder, with its deeply expressive sequel, *pianissimo*, "And it was dried up," can never fail to impress. But these are simple when compared with what follows—"He led them through the deep," and "But the waters overwhelmed their enemies." The stately, large, and solemn theme of the first—so graphically suggestive of the miraculous passage of God's chosen people through the divided sea—was given out by the basses with tremendous power; while the execution of the last, with its marvellous peroration, in which the fact that not one of the pursuing Egyptians was left, is iterated and reiterated with ever-increasing earnestness, was a triumph of choral singing from end to end. In vain, however, did the vast audience clamor for a repetition—Mr. Costa, wisely we cannot but think, proceeded with the final chorus of Part I., "And

Israel saw that great work," a performance which would have been remarkable if only for the very grand enunciation of its most remarkable passage —"And the people feared the Lord, and believed the Lord and His servant Moses."

We cannot undertake, however impressed by so wholly exceptional a performance, to go through the whole of *Israel in Egypt*, piece by piece. The praise awarded to the execution of the first part, which Handel really composed last, and originally named *Exodus*, is fully as due to the second,—the *Song of Moses*, in which the miracles actually described in *Exodus* are recapitulated, amid songs of praise and thanksgiving to the God of Israel. The choruses of this part are in many instances the most difficult in the oratorio; but from "Moses and the children of Israel," with which it triumphantly sets out, to "Sing ye to the Lord, for He hath triumphed gloriously"—both, as all who know Handel's music are aware, including the famous apostrophe, "He hath triumphed gloriously, the horse and his rider hath he thrown into the sea"—with which it as triumphantly terminates, chorus after chorus was all that could be wished. The two most complex, elaborate, and trying of all—"And with the blast of Thy nostrils the waters were gathered together" and "The people shall hear and be afraid"—were sung in absolute perfection. Never, even by a choir and orchestra of ordinary numerical force, and, therefore, much more easily directed, have we heard these magnificent pieces so well given—with such spirit and precision, such uniform correctness and unswerving intonation. This is, no doubt, attributable in a great measure to the intermediate practices carried on from time to time since the last Handel Festival at Exeter-hall and elsewhere. But it also says no little for the general improvement in choral singing all over the country. Among other noticeable choral displays must especially be mentioned "Thy right hand, O Lord, is become glorious in power," one of the most vigorous and brilliant of the double choruses, and the fugued choruses on ancient modes, "I will exalt Him," and "The earth swallowed them," which for clearness and decision of part-singing have rarely been surpassed. One of the most characteristic of them all—"Thou sentest forth Thy wrath, which consumed them as stubble," in which Handel's graphic pictorial genius shines marvellously, was scarcely so fortunate; though even this, but for a temporary unsteadiness, soon rectified, would have been irreproachable. Enough, however, of the choruses, which in *Israel* so predominate that we are sometimes tempted to overlook other parts of the Oratorio, of a different character it is true, but in their way of equal excellence.

The airs and duets in the second part of Israel are all good, and several of them are unsurpassed for effectiveness. The plaintive duet "The Lord is my strength" was extremely well sung by Mesdames Lemmens-Sherrington and Rudersdorff; the purely devotional one, "Thou in Thy Mercy," equally so by Madame Sainton-Dolby and Mr. Cummings. The grand declamatory duet for basses, "The Lord is a man of war," in which Herr Schmid shone to much more advantage than at rehearsal, if still overmatched by our great English barytone, Mr. Santley, was, as rarely fails to be the case, unanimously encored and as a matter of course repeated. Madame Sainton, who always sings Handel like a true Handelian, was more than usually happy in the air, "Thou shalt bring them in;" and Mlle. Adelina Patti added another to her brilliant successes of this week by her irreproachable singing of the air, "Thou didst blow with Thy wind," which won another unanimous encore. But as usual, the great sensation of the day, and, indeed of the Festival, was created by Mr. Sims Reeves, in the magnificent air, "The enemy said I will pursue," which he sang with a fire and enthusiasm, a power of voice, a truth of accent, and a well sustained fluency of execution impossible to surpass. The effect was indescribable. At the conclusion a storm of applause broke out from every part of the building. The air was, we need scarcely add, repeated, and declaimed with the same unflagging animation.

After the oratorio the National Anthem was performed, Mlle. Adelina Patti singing the solo verse with the fervor and emphasis of a loyal and genuine British subject—which she ought surely to be, or she could hardly pronounce English so admirably. Then Mr. Costa whose labors have been no less arduous and unremitting than invaluable, received the hearty demonstration which was justly his due.

RESULTS.

(Times, July 3.)

The financial issue of last week's unprecedented series of performances can hardly so soon be decided with accuracy. We believe however, that—notwithstanding the approaching dissolution of the old Parliament, the absorbing interest in the coming elections for the new, the extremely bad management of the railway transit most immediately in relation with the Crystal Palace (which has been the subject of general animadversion), the inexplicable absence of all patronage and countenance, direct or indirect, from the highest quarters, the untoward deluge of rain which deterred thousands of people from attending the performance of *Israel* on Friday, and other unforeseen eventualities,—the Crystal Palace Company will receive on account of the Festival something more than 5,000*l.*; while something more than 1,000*l.* will go to the Sacred Harmonic Society. Against the company's profits must be placed the exclusive occupation of the Palace during four entire days, and the tax upon the time and attention of the general manager, with his staff of assistants, for months in advance. That the 1,000*l.* can reimburse the Sacred Harmonic Society for its labor, time, and expense, for its preliminary practices, under Mr. Costa, at Exeter Hall, and for the temporary suspension of its ordinary operations is altogether out of the question. But this high-spirited body of amateurs—which by its ordinary proceedings has done so much and with such unexampled disinterestedness for Handel and oratorio in particular, for sacred and choral music in general—is satisfied with, nay, proud of the honor that accrues to it, and would, if necessary, with equal zeal and unselfishness have redoubled its exertions. But with the Crystal Palace Company it is naturally otherwise; the chief consideration in the eyes of the managers being whether a transaction "pays," or whether it does "not pay." It is difficult even to induce them to speculate as to what, under more favorable circumstances, might have been the result, or to allow for the fact that but for the drawbacks enumerated—some of which at least may be easily avoided, while others may not exist, at the next Festival —the receipts would in all probability have been twice as large. The company is of course the best judge of its own affairs; but the outside public would not hesitate for one instant in unanimously declaring its firm conviction that the Handel Festival *does* "pay," if only through the enormous prestige it gives to the Crystal Palace, not merely in England, but throughout Europe, wherever newspapers are read. Fancy alone the publicity waiting on the pens of no less than 460 reporters, who were invited to the Festival! For a week past the Crystal Palace has been written and talked about, not only in the capital, but all over the empire; and for a week to come it will doubtless still be the topic with London correspondents of our country contemporaries, as well as with local contributors who have attended the Festival. Moreover, the Crystal Palace being now regarded as an institution of which Englishmen may justly feel proud, credit and prestige are surely worth its seeking; and the fame of having, four times within a brief period, held a musical festival on a scale of such magnificence as could by no possibility be attempted at any other building in the world, is something not lightly to be abandoned. If the Handel Festival dies on the occasion of its fourth anniversary, it will die in a halo of glory; for certainly nothing to compare with the musical performances of the past week has previously been heard in this or any other country. To refer to the third day alone, when the incomparable *Israel in Egypt* was the oratorio, the effect produced on that occasion can never be obliterated from the memory of any one who, alive to the impressions created by grand and beautiful music, was fortunate enough to be present. There can be but a single opinion among musical judges with respect to the great improvement in an acoustical sense, obtained by the new arrangements in the central transept, but one opinion about the wonderful progress of the chorus—a progress due to efforts simultaneously exerted in London and in all the large towns which sent delegates to swell the numbers and add to the efficiency of the choral force.

As a mere result of skilful organization the Handel Festival this year was more than ever a triumph of order and discipline. It is impossible for us to appreciate in detail those onerous duties gratuitously undertaken by the various gentlemen connected with the Sacred Harmonic Society, who afforded valuable assistance to Mr. Bowley, the able, zealous, and undaunted general manager of the Crystal Palace, to Mr. J. F. Puttick, of the Sacred Harmonic Society, whose charge was the by no means easy one of arranging the whole of the professional engagements, to Mr. George Grove, the pink of courtesy and the pearl of secretaries, and last, not least, to Mr. Costa, who directs the movements of vast orchestras like a musical Napoleon. The perfect success which attended their arduous exertions, and the perfect satisfaction with which those exertions were regarded, must, to such indefatigable and self-denying gentlemen, be a sufficient recompense.

(From The Reader.)

The *Israel in Egypt*, which concluded the Handel Festival, yesterday week, was, without doubt, the grandest musical performance which the world has ever seen or heard. The memory of that amazing music as it was sung by that wonderful chorus will be a thing to haunt, for many a long day, the imaginations of those who were wise enough to go and hear it. All the drawbacks of which we have before spoken were there, but from the nature of the work, and some other circumstances, they were felt so little, that they made a very slight deduction from the sublimity of the result. Of the measure and degree of that sublimity it would be vain to try to give any estimate in words. Nor is it much use to speculate as to how much of it was due to the intrinsic power of the music and how much to the grandeur of the performance. No music *needs* splendor of execution less than Handel's to make its power felt. It will sound sublime even when poorly, weakly, badly done; its greatness is perhaps never more convincing than when the material means employed are of the slightest, or even when there is no material presentment of it at all, when it is merely "read" by the eye from the printed page to the inner ear, just as a big mountain never seems so imperial as when seen dimly on the horizon from afar. But the impression left by the festival "Israel" was of a different kind to this. It was overwhelming and indescribable. Chorus after chorus came pealing out with a stateliness and majesty which seemed to give a new life to the familiar music, a new emphasis to its grandeur, and new tenderness to its pathos. For, never certainly can the antithesis between force and sweetness, terror and beauty, have been more wonderfully manifested in music. Perhaps what most helped to make this marvellous effect was the entire absence of all appearance of effort on the part of the performers. As the eye rested on such a host of singers, it seemed impossible to think of them otherwise than as making one huge instrument, which sounded at its director's will. One missed the fuss and flutter of ordinary orchestras. A certain sense of repose was never absent. The vast chorus seemed calm even in its grandest bursts of power, just as it seemed never stronger than in its lightest pianissimo. *Israel* is full of points which brought out these wonderful characteristics. The prodigious unison, to quote one example, which announces the coming of the plague of flies, "He spake the word," sounded supernaturally grand. Equally wonderful for its pathetic loveliness was the sweet strain, "He led them like sheep." The long-sus-

tained notes, held successively by the soprano and alto parts in this chorus, made an effect which will dwell in the memory as one of the loveliest ever heard by mortal ears. But it was chiefly, as it seemed to us, in the second part of the oratorio—the Exodus-hymn—that the colossal power and beauty of the chorus were most felt. "The depths have covered them," "Thy right hand, O Lord," "And with the blast of Thy nostrils"—of these and one or two more choruses the effect was stupendous. We can but take refuge again in negation, and say it was indescribable. And of "The horse and his rider," which begins and ends the hymn of triumph, and which perhaps to most hearers seemed to reach the crowning point of musical glory, we can say no more. The splendid success of the last day's singing was mainly due, no doubt, to the effect of the three days' previous practice. There was little enough to find fault with before, but by the end of the Festival the signs of timidity which marked the first attempts of the gigantic chorus had wholly disappeared. The conductor had thorough command of the whole body. It answered to the beat with a springiness of accent, if one may use the term, which showed that every component unit was under the government of that magical baton; that every one was singing completely at his ease. The admirable skill of Mr. Costa has been, indeed, in the way of personal distinction, the most conspicuous feature in the whole festival. If we are obliged to dissent from some points of what we may call his principles of editorship, it is the more incumbent on us to pay due acknowledgment to his splendid conducting. Neapolitan as he is, representing by birth and education schools of music the very remotest from all that English Handel-worship has to do with, he has yet conferred signal service on the national music of England. If we can claim, and we fairly can, to be now taking the lead in Europe in the matter of choral singing, the distinction is due in no small degree to the society which was wise enough, forgetting national prejudices, to put itself under the guidance of the most skilful conductor of orchestral music. To that happy choice the society mainly owes whatever success it has had. It is as well to recollect this, when witnessing such consummate leadership as Mr. Costa has been displaying in his place of command at Sydenham. The public behind a conductor is apt to forget that the less he seems to be doing, the more he is really doing or has done. Only by long years of patient discipline could the nucleus of that chorus have been brought so thoroughly into hand. The whole annals of music probably can show no more wonderful instance of successful organization than the singing of this great multitude, *for the first time together*. The easy way in which, on the very first day, they fell into their places, and were presently singing as steadily as if they had been practicing for months, was a marvel to see. And upon the last day especially, choruses of extreme difficulty, such as "The people shall hear," were sung with a degree of steadiness and freedom such as have never been reached within our hearing by the Sacred Harmonic Society or any other choir.

Of the solo singing during the festival much might be written, but it would be chiefly a repetition of old eulogies. If the gathering of 1865 has any place in the history of English music, it will have to be recorded that the honors fell to two English singers, Mr. Reeves and Mr. Santley. Of Mlle. Patti's performance it may be enough to say that she made her little voice heard to better effect in this large building than any one had anticipated, and sang the oratorio music of Handel in a style which was as faultless, vocally speaking, at it was admirable for simplicity and earnestness. Two persons alone excepted—Mlle. Titiens and Madame Goldschmidt—we knew not who could have better filled the place of first soprano.

Of the musical success of the Festival, this much must suffice. It is not a fraction of what might be easily written of an event so interesting. It is said that the undertaking was virtually a failure in a pecuniary sense, though a nominal surplus is shown. If this be so, every one will be sorry, but few need wonder. The expense of such music as this is necessarily enormous, and who is to pay for it? Not the middle class, for they cannot afford the cost; not the upper, for they do not care about the music. We do not see how such demonstrations are to be made to "pay," unless means can be found for making the music audible to larger multitudes than have yet been attracted to the Crystal Palace. If this could be done, and the prices reduced to one-fourth of the present scale, the cost might be met easily enough; but of the first condition being reached, there seems at present but slight chance. On the whole, it would seem to be more reasonable to be content with a decennial celebration, which should be really a "festival." This gathering has had nothing festival about it. The "commercial" impulse has been the motive of the undertaking. Grand music has been produced, but the sentiment of Handel worship has had little or nothing to do with it. The public, moreover, do not like puffing, and the puffing in this case has gone beyond all ordinary bounds. The thing has been over-advertised. Advertising may answer with dwarfs and tumblers, but a "Handel Festival" should be above it. You cannot advertise people into enthusiasm. A decent amount of publicity, and less of the gratuitous trumpeting which begets suspicion, would probably have answered better. As it is, the musical people of England have to thank the Crystal Palace Company for a magnificent display, which has been musically an honor to the country. There would have been more reason to sympathize with a partial failure, if a great name had not been dragged through mud puffery to swell a dividend.

For Dwight's Journal of Music.

Music in Cincinnati.

CINCINNATI, O., JUNE 23, 1865.—There were five concerts this month, a fact which proves several things: first, for instance, that your correspondent was mistaken when some six or more weeks ago he thought the *saison* closed; secondly that Cincinnatians can stand a good deal more than Bostonians—for such thermometers as we had to endure in concert rooms here, you could not—nor did you ever—stand.

To begin with the last: the "Cæcilien-Verein" gave the fourth concert of the ninth season, last night, Thursday, June 22d. The programme was as follows:

1 "Be not afraid," Chorus from Elijah. Mendelssohn Bartholdy.
2 Fantasia for two pianos from Norma. ..... Thalberg.
Mr. Charles Kunkel and *** (Mr. Andres).
3 "Ocean, du Ungeheuer." Soprano Aria from Oberon. Weber.
Mme. Caroline Rive.
4 Tarantella for two pianos..... Fr. Kroell.
Mr. Charles Kunkel and *** (Mr. Andres).
5 "Requiem für Mignon," from Goethe's Wilhelm Meister. Rob. Schumann.
6 Third Scene, first Act, from "Lohengrin." Rich. Wagner.
Elsa, Mme. C Rive. Lohengrin, M. Helmkamp.

The chorus was excellent, and especially in the magnificent *scena* from *Lohengrin*. It was the first concerted piece, excepting the Pilgrim chorus from *Tannhäuser*, that I ever heard from any of Wagner's operas. On first impression the "music of the future" as represented here seemed good enough music for me. There are strange modulations, it is true; but so there are in Beethoven, a great many. There was melody too; and the magnificent combination of five soli with a chorus of six parts, (Soprani, Alti, Tenori primi e secondi, Bassi primi e secondi) was soul-stirring in the extreme. Of the other pieces, the Requiem for Mignon, which we heard repeatedly, was very finely performed. Especial praise is due to the composition of Mr. Kroell, yet in MS., which is a piece of music worth playing and listening to. The fine manner in which the different parts are carried, the effective melodies and harmonies make it a piece that ought to be known and played widely. Madame Rive is a teacher of music here; her voice is no longer fresh, her manner of singing not remarkable, and we have nothing especial to say about her. Messrs. Charles Kunkel and Andres played finely, and—personally, that is between you and myself—if they had played some other piece than "Norma" I would not have objected either. We have heard as much of Thalberg and his school as is wholesome. In fact the question ought to be solved by this time how far the finger-gymnastics introduced by Thalberg and Liszt, and followed up *ad nauseam*, are a proper subject for exhibition in a concert-room in general, and in the room of a society avowedly devoted to classical music in particular.

Now if Mr. Wehli, "the eminent piano-forte virtuoso and composer," as the show-bills have it, plays Wehli one—two—three—four times each evening, and if the Wehli style resolves itself into Etudes and Fantasias by Thalberg principally, with the admixture of some Liszt, we have no right to find fault with it, nor with him, nor with Mr. Max. Strakosch. For their object is to make money. The public prefers high and lofty tumbling on the piano, to pieces that are worth hearing. Why then should they not have left-hand solo pieces *à la* Dreischock or Fantasias *à la* Thalberg and Liszt? M. Wehli has a mastery of the instrument that is remarkable; he plays what he does with fine taste; but for the improvement of true taste for the best music it is not at all necessary to hear what he plays. Sky-rockets are not generally considered works of art, nor are they looked upon as great incentives to improvement in the art of painting for example.

Mr. Strakosch exhibited twice, June 16th and 17th. Mademoiselle Helene de Katow plays simple airs with much taste, but has no strength for bravura-pieces. Madame Behrens excels principally in dwelling on very high notes an immoderate length of time—giddiness on the part of the audience is the necessary consequence—and sings various songs. Mr. Powers sings other songs and seems to be quite a favorite. I did not hear his "Adelaide" and cannot therefore judge. It ought to be added that the bills did not attract Cincinnati very violently; the houses were hardly half full.

The concert next in retrograde order was the concert of the Harmonic Society, June 13th.

1 Overture—Egmont..... Beethoven.
2 "As the hart pants," 42 Psalm..... Mendelssohn.
3 Andante,—Fifth Symphony..... Beethoven.
4 Cantata, for Solo & Chorus "Hear my Prayer." Mendelssohn.
5 Solo, Violoncello, Hymn from 'Stradella,' arranged by A. Lindner.
6 Chorus, "Hallelujah to the Father," from Mount of Olives..... Beethoven.

The programme was excellent, and so were the singers. There was a vocal effect particularly beautiful in the chorus, which is rarely found, produced by an Alto numerous and strong, fine, sympathetic voices, in the place of that insufficiency and thin quality of tone usually found in the Alti of choruses. Another point of especial attraction was the fine singing of Mrs. D. in the Soprano-soli. That solo "O for the wings of a dove" yet rings in my ears, and I do not remember where I have heard it sung with more poetic insight into the character of the music, and with more true feeling. A society is fortunate if it have a member like Mrs. D., whose voice is so fresh and sympathetic, and whose reading and performance so true and tasteful.

The orchestra unfortunately did not at all well. We dissent altogether from the tempo which Mr. Barus took for the Andante of the Fifth Symphony, and hope we need never hear the piece again from the same orchestra, played in a manner as crude as it was our misfortune to hear it that evening. There is a characteristic tendency, it seems, of mixing up insignificant pieces with grand works of genius. The same *Stradella* transcription for Violoncello which we once reported as played in the "Caecilien-Verein," made its appearance here again. What its effect must have been, sandwiched as it was between Mendelssohn and Beethoven, I leave you to imagine.

The first concert of the month as to time was that of Mr. Jacob Kunkel, June 2d. Mr. Charles Kunkel, one of the few prominent pianists here, is a brother of the concert-giver, who is quite young. Mr. Jacob K. played his one solo, Gottschalk's *Grande Paraphrase de Concert sur "Il Trovatore,"* with much brilliancy. It would be well for him to improve his touch, which is not yet varied enough, and—if his audience will stand it—to play something by somebody else when he gives his next concert. Gottschalk is well enough—elegant, dainty, sometimes enchanting—but after all it is small matter. There are some older masters and some young ones, say for instance Beethoven and Chopin, Mendelssohn and Ferd. Hiller, Hummel, and Moscheles and Field; and one so old, that our generation in this neighborhood at least, affects not to be able to see any beauties in him, old Johann Sebastian Bach. Now all these have written some music for the piano, which is fully as enchanting and elegant as Gottschalk's, and in addition there is the true fire of holy and immortal inspiration in their works, which compares to Gottschalk's music as the eternal fires of Baku to yon fire-fly. There were "Les Contrastes" for two pianos by Moscheles, which you in Boston well know, finely played by Messrs. Andres, Kroell, Charles and Jacob Kunkel. Mr. Hahn played a piece by David for the violin quite well. A little more certainty in high notes, some improvement in touch and bowing will make Mr. Hahn quite a good soloist on his instrument. Breadth and boldness of tone, fine shading and delicacy will follow as the legitimate fruits of study. Mr. Powers and Madame Rive sang various songs and duets. The house was very full and bouquets were plenty. The Messrs. Kunkel are decided favorites.

A noteworthy feature in Mr. Wehli's, Mr. Kunkel's and Mr. Andres' concerts was the Chickering Grand, which all these gentlemen evidently prefer to any other. Mr. Wehli carries two with him, Mr. Kunkel has one with which he is enraptured, and Mr. Andres thinks they excel all others. As your correspondent always held the same opinion, and as he cannot forget either old Mr. Chickering, or the present Messrs C., or Boston where these instruments are made, or the instruments themselves and their wonderful tone: he is really glad that competent judges in this part of the country are of the same opinion; and he hopes such opinions will tend to the benefit of good playing, of good music, and of the Messrs. Chickering. *†

Very Shabby Worship.

(From the Presbyterian Standard.)

A country town. There is one Roman Catholic Church. There are five starveling Protestant Churches, all briskly competing with each other for such of the church-going population of the place as do not run after the attractions of Popery. Some of the houses of worship are neat and architecturally beautiful. Others are remarkably inelegant. Two or three lank steeples pierce the atmosphere, distinguishing the edifices which they deface, from market houses or barns.

The people who gather under the roofs of these several structures, exercise the right accorded to them by the Constitution of the United States, to worship God according to the dictates of their own consciences.

The most glaring feature of their worship is what they call sacred music. To listen to it, one would think that some of them have no consciences at all.

To begin with the Presbyterian Church. The pastor gives out what he calls "the twenty-fourth *Sa-a-am*," which he reads in a sing-song manner from the beginning to the end, as if he feared his congregation could not read it in their books. Having read it, he says that we will sing four verses of it, and then sits down. Now the other end of the church begins its work. A wheezing is heard, as when the fire is blown by means of an aged pair of bellows. The instrument is getting up its wind. Some extemporized discord follows the wheezing. A few flourishes of "voluntary" are being played, preparatory to playing the tune as a sample of what is to be sung. One-half of the notes are incorrectly played. These interfere with the musical effect of the other half. Presently the tune is blundered through, and the singing begins. *Singing?* The angels in heaven don't sing in that style, certainly. *Singing?* No, it is *howling*. The choir consists of a large man with a voice like a calf, two women with cracked voices, and one with a defective idea of time. The instrumental help is a machine which the church bought for fifteen dollars less than they would have had to pay for a good "Mason and Hamlin." The man who had it to sell, told them that it would make a louder noise. So it does. Noise is not worship. We leave the place.

Then to the Methodists. Surely they will praise God in better style. They are not annoyed by the presence of such a wind instrument. That is a relief. The preacher gives out "the ten hundred and sixtieth hymn, on the eleven hundred and seventieth page, long metre," after which he, like his Presbyterian neighbor, reads the hymn through. The reading being done, he again announces the number, page, and metre, and *lines out* the first half of the first verse. Now for the singing. The deficiency of instrumental accompaniment is more than compensated for by the magnitude of the leader's voice. Although the church can hold but three hundred people, his lungs and throat are of a sufficient capacity to fill a cathedral, and he gives them full play. He cannot consent to hide his light under a bushel. With all his might he bawls forth the two lines, then comes to a halt. The fine, clear voice of the minister is then heard, in pleasant contrast to this great bull of Bashan, reading the next two lines. It is as if he would say: "My friends, I see you have your books before you, but I know you can't read the hymn, so I will read it for you." "Lining out" would be a miserable interruption, if the singing were good; as it is, it is a desirable thing to stop the eruption of that volcanic voice, on any terms possible.

Now for something more elegant and cultured. At the Lutheran Church they have an organ. It is an imposing little affair, with pretty case, and gilt pipes. A boy blows the bellows behind, and a young lady presides at the key-board in front. If somebody would put a small quantity of some lubricating substance on that part of the bellows apparatus which squeaks, it would remove a great annoyance. And if the fair organist would bring her fingers in contact with the keys with that gentle pressure which should characterize organ playing, rather than in the strumming, pounding fashion in which she learned to play jigs on her mother's piano, the result might be a style of music which would be more befitting the house of God than that which now grates on the ear. The time is good. The tune is well selected, and in keeping with the words. But the choir mouth and mumble their words so that nobody can understand what they are singing.

Away to the Baptist Church. Two streets off, their singing is audible. They *all* sing. That is an advantage and an excellence. It is better than in those churches where it is understood that the choir have the monopoly of it, and that it is ungenteel to interfere. They sing pretty well, too. The minister happens to be the leader. Take care, though, good brother, or you may have an attack of bronchitis, some day, if you keep at that steady kind of work too long. Praying, preaching, and singing, all on a stretch, are too much for one man. Get a good man to take your place, as soon as you can find the right man. But meantime, keep at it, and make your people sing.

They are praising God at the Episcopal Church. A neat miniature cathedral. The walls of solid and pointed (plaster in imitation of) brown stone; a comely belfry on top. The rector stands with his tasteful robe of white, and the people with their prayer books in their hands. A well tuned organ, small, but of sweet tone, is played by a delicate young lady. The choir consists of three young girls and a small boy. There is no depth to the music; no richness; no fullness. The congregation is afraid to join in it, lest they should crush it out of hearing. The minister looks quietly on, as if to say that he would not on any account disturb it. It gently pursues its unruffled course till it comes to the end of the chant, when it gracefully subsides, and gives place to the next part of the service. Where are the men? Where are the big boys? Where somebody to take hold of it and help it along in good, earnest, wholesome burst of sacred song?

Was the temple worship of the Jews of olden time anything like any of these? Is the spirit of the Psalms such as to lead us to offend all musical propriety and all decency when we worship God? Why need we offer to the Lord of heaven and earth, such lame, halting, imperfect stuff as would not be listened to in a decent concert room? Aye, such as would be kicked out of the commonest beer-garden. If the preaching were as bad as the music, there would be talk of turning the minister away.

It is almost as easy to execute music well as to do it badly. There is no good reason why bad music should be tolerated in any Christian church. Let us give God the best. Let us train our people to the total abolition of all such unholy nuisances as have been alluded to. While we say with the psalmist, "let everything that hath breath praise the Lord," let us also say with the apostle, "I will sing with the spirit, and I will sing with the understanding also."

BACK WOODS.

The German Saenger-fest in New York.

(Concluded).

THIRD DAY (TUESDAY). Visits to Central Park, &c. In the evening a minstrel Tournament, at which fourteen societies (from abroad) competed for a prize. Programme:

FIRST DIVISION.

1 "Only Thee," by Jost. The Philadelphia Sängerrunde.
2 "The Singer's Greeting," by Fischer. Buffalo Liedertafel.
3 "Hunting Song," by Andre. Philadelphia Orpheus.
4 "The Meeting," by Kunz. Washington Sängerbund.
5 "Wine Chorus," by Kruger. Hartford Sängerbund.
6 "Good Night! Farewell!" by Kücken. Poughkeepsie Germania.
7 "The Grove," by Haeser. The Buffalo Sängerbund.

SECOND DIVISION.

1 "The Sailor's Dream," by Abt. Baltimore Germania.
2 "Storm and Blessing," by Kaliwoda. Philadelphia Sängerbund.
3 "Eight Psalm," by Abt. Baltimore Liederkranz.
4 "Evening Fête," Abt. Philadelphia Liedertafel of the Freie Gemeinde.
5 "Love," by Zoeller. Philadelphia Liedertafel.
6 "The Wanderer's Night Song," by Reissiger. Philadelphia Junge Maennerchor.
7 "How Murmur the Waves," by Abt. Baltimore Arion.

The Judges were Messrs. Timm, Theodore Thomas and Meierhofer. The *Tribune*, after special notice of each effort, ends with saying:

It will be seen that the singing, generally, was of a very high order of merit. We have designated seven societies as first class. They are the Liedertafel of Buffalo, the Saengerbund of Hartford, the Saengerbund of Buffalo, the Saengerbund of Philadelphia, the Liederkranz of Baltimore, the Liedertafel d. f. Gemeinde of Philadelphia, and the Junger Männerchor of Philadelphia. We do not presume to anticipate the judgment of the prize judges, but we think the victory will rest between the Liedertafel of Buffalo and the Saengerbund of Philadelphia. Both are equal in all points of excellence, excepting perhaps that the Buffalo Society displayed more delicate artistic perception of the finer shades of tone. The music they sang was of a simple character, while that of the Philadelphians was ambitious in its difficulties. The singing of both was equal in excellence, and with us the decision would rest in favor of Philadelphia, judging by this single hearing, which is hardly fair, because of the higher character of the music performed.

FOURTH DAY.

Wednesday, July 19th, was the first day of the Festival proper at Jones's Wood. We borrow from the *Tribune's* description of the scene, omitting, however, its learned disquisition upon "ankles!"

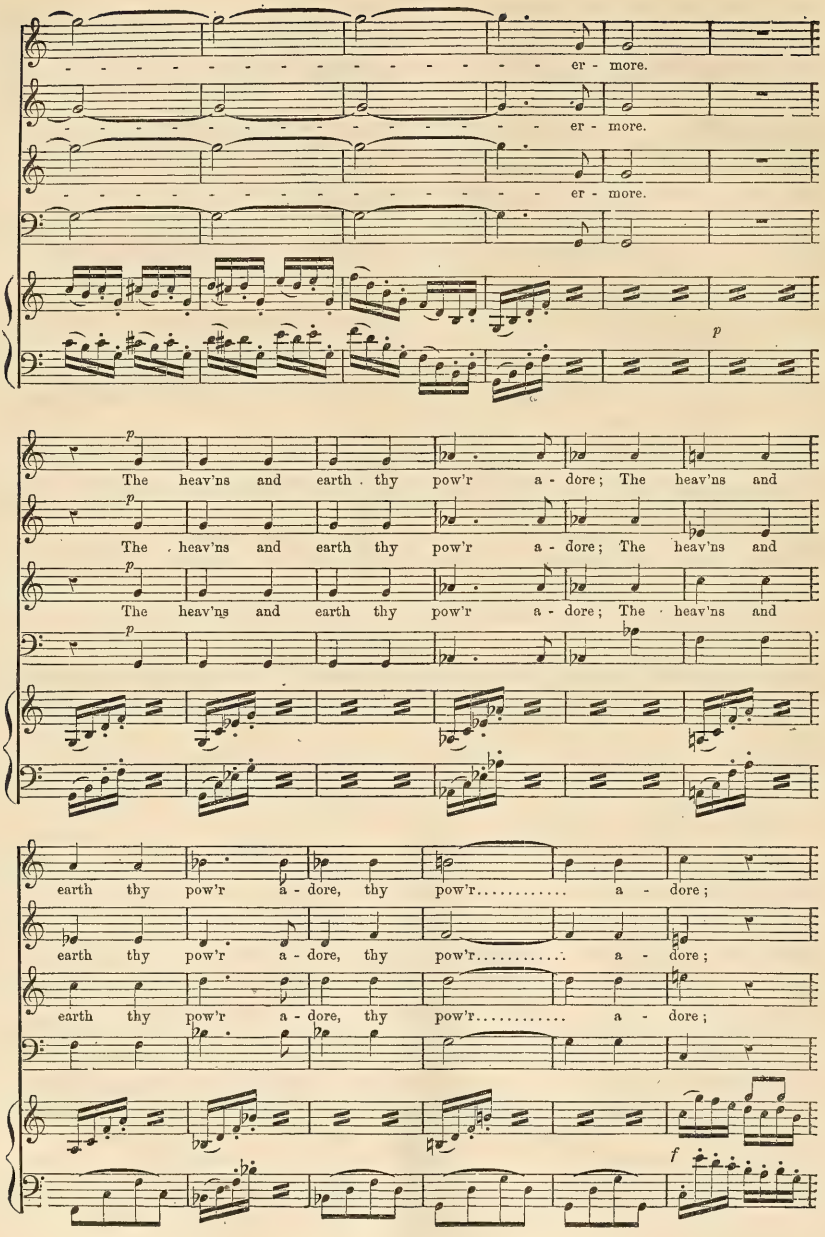
The morning dawned with puffs of white cloud in the heavens, upon a broad, bright field of blue sky. The breezes were afloat, but there was an abundance of brilliant sunlight, and the day promised to be fine.

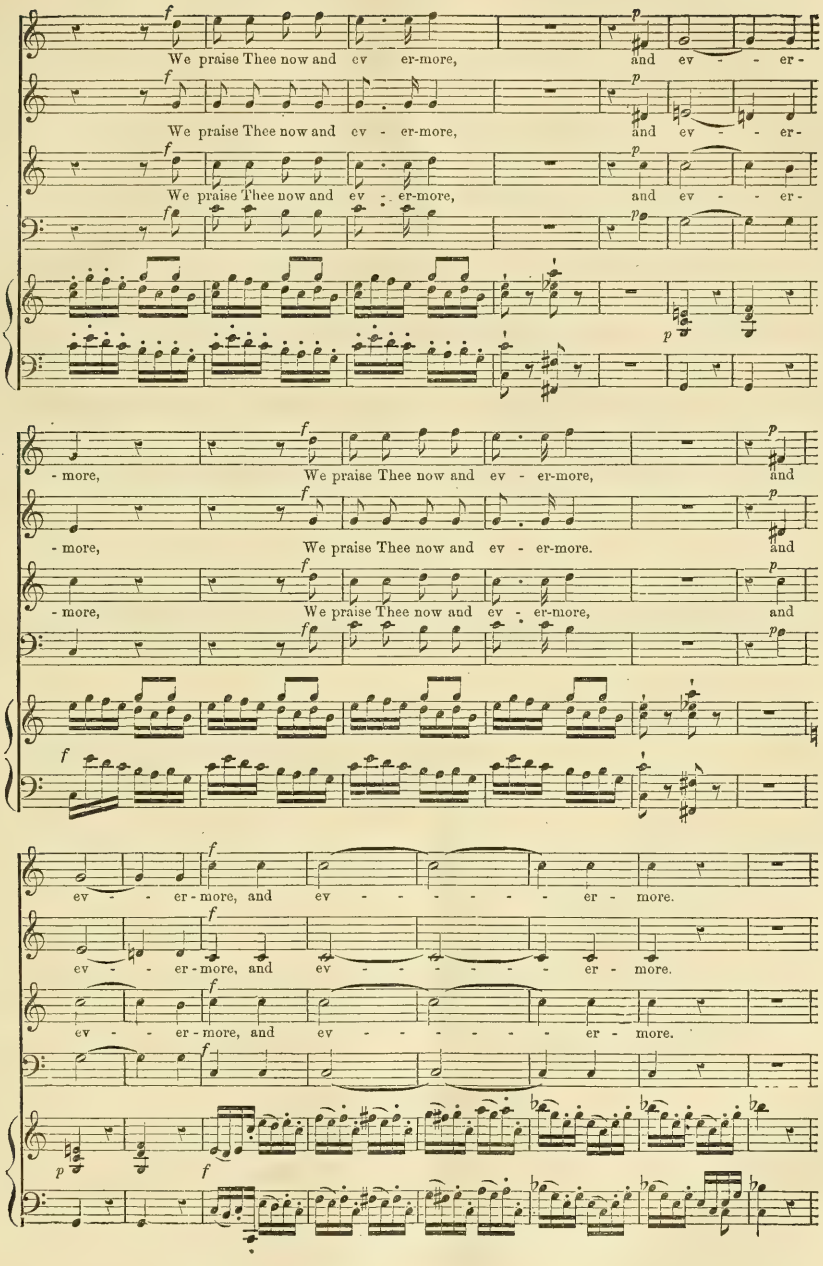
As early as 9 o'clock in the morning, the up-going cars and East River steamers began to be thronged; by 9 1-2 they were crowded; by 10 they were crammed. The Germans were out in full force. They brought their wives and their babies. By every avenue they came to the wood. The Second and Third ave. cars were packed to their utmost, and there were hundreds of hacks, carriages, baronches, buggies and wagons in the thoroughfares. The lower part of the city was deserted, and the reservoirs of beer in the upper portion were opened, and seemed to be inexhaustible.

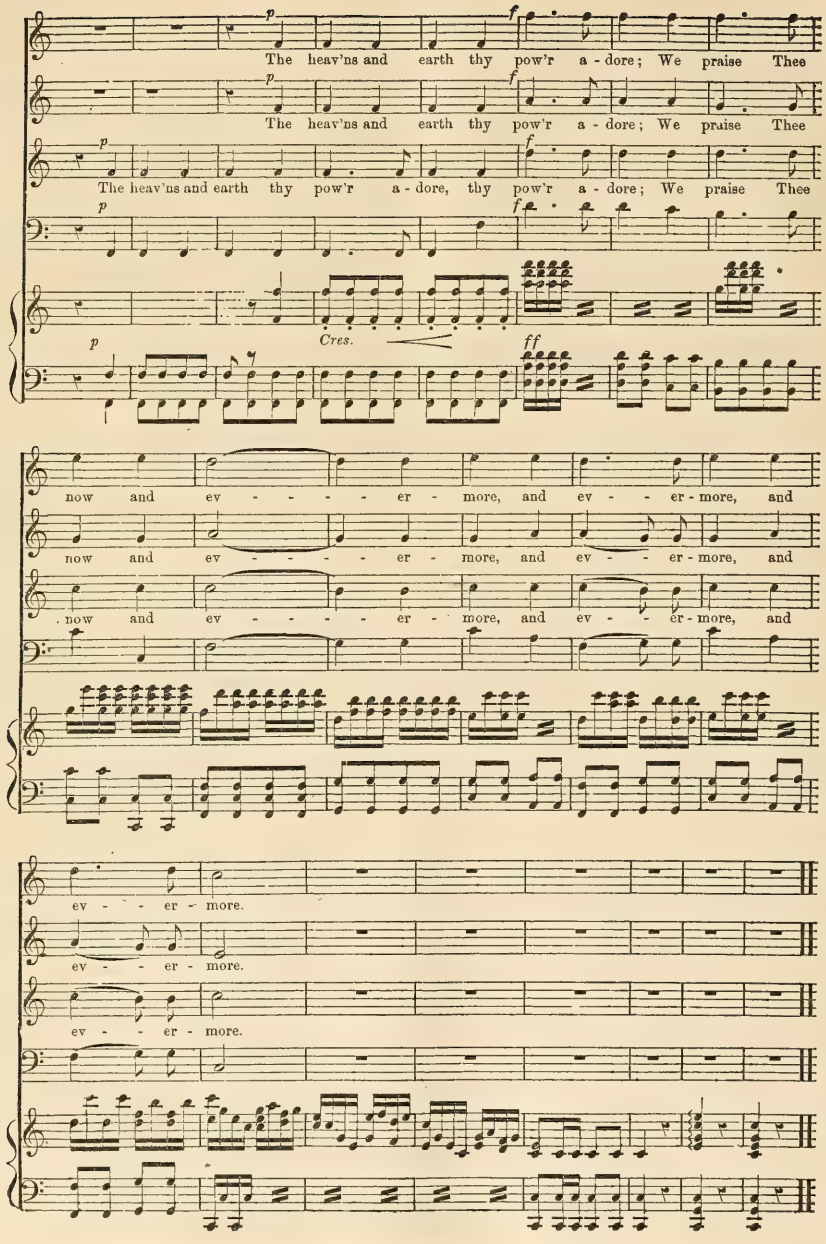
IN THE WOOD.

Making our way through the narrow entrance to the Wood, with the kindly assistance of a number of policemen who preceded us with their clubs drawn, elbowing and forcing our way through this wall of human beings, we at last found the coveted inside of the fence almost equally crowded. The upper side of the grove contained a general crush of hacks, carriages, buggies and almost every species of vehicle from the funeral hearse to the common cart. Hackmen were swearing, cartmen were replying with vigor and effect; little boys—the gamins of New York—were running hither and thither, with apparently


praise Thee now and ev - er-more, and ev - - - er - more,
- - - - - - - - - er - more,
ev - - - er - more, We praise Thee now and
We praise Thee now and ev - - - - - - er-more, We praise Thee now and
We praise Thee now and ev - - - er - more, We
We praise Thee now, We praise Thee now and ev - - - er -
ev - - - er - more, We praise Thee now and
ev - er-more, We praise Thee now and ev - - - er - more, We
praise Thee now and ev - - - er - more, We praise Thee now and ev - - - -
- more, and ev - - - er - more, We praise Thee now and ev - - - -
ev - - - - - - - er - more, We praise Thee now and ev - - -
praise Thee now and ev - - - er - more, We praise Thee now and ev - -


er - more.
er - more.
er - more.
p
The heav'ns and earth thy pow'r a - dore; The heav'ns and
The heav'ns and earth thy pow'r a - dore; The heav'ns and
The heav'ns and earth thy pow'r a - dore; The heav'ns and
earth thy pow'r a - dore, thy pow'r..... a - dore;
earth thy pow'r a - dore, thy pow'r..... a - dore;
earth thy pow'r a - dore, thy pow'r..... a - dore;
f


We praise Thee now and ev er-more, and ev - - er-
We praise Thee now and ev - er-more, and ev - - er-
We praise Thee now and ev - er-more, and ev - - er-
- more, We praise Thee now and ev - er-more, and
- more, We praise Thee now and ev - er-more. and
- more, We praise Thee now and ev - er-more, and
ev - - er-more, and ev - - - - - - er - more.
ev - - er-more, and ev - - - - - - er - more.
ev - - er-more, and ev - - - - - - er - more.


The heav'ns and earth thy pow'r a - dore; We praise Thee
The heav'ns and earth thy pow'r a - dore; We praise Thee
The heav'ns and earth thy pow'r a - dore, thy pow'r a - dore; We praise Thee
Cres.
now and ev - - - - er - more, and ev - - er - more, and
now and ev - - - - er - more, and ev - - er - more, and
now and ev - - - - er - more, and ev - - er - more, and
ev - - er - more.
ev - - er - more.
ev - - er - more.

no other object than to scream, shout, and make themselves general nuisances; while the main crowd of incoming Germans—men and women, children on foot, and babies in arms—continued to pour on toward the river, like a torrent toward the sea.

The dry grass was trodden into dust, and the roads and pathways were doubly dusty with the tramp of eager multitudes. The groves no longer presented green vistas of cool retreat and seclusion. Almost every square rod of green grass was taken possession of by some family group. The smooth, jutting rocks were transferred into impromptu tables, whereon the luncheon of the day was spread, with its attendant drinkables.

Now and then you would notice beside one party a keg or two of lager, with a temporary booth containing wine and other beverages. This indicated the down-town proprietor of a lager-beer saloon on a festive burst. He had brought with him his own wine, beer, and cheese, and was having a family time in a domestic, hearty way. Other groups would consist of several young fellows, who, with their three or four bottles of whisky, were making merry regardless of expense; and now and then the German shoemaker or tailor, with his family, was to be seen, having a more quiet and less expensive time with plain sandwiches and cheese, without the accompaniment of beer or wine.

Further on the crowd grew in density. It ceased to be groups of families, and became a succession of miscellaneous assemblages, seated on benches, with burdened tables before them, or lying in the grass with charming indiscrimination and abandon, and with a regular lager beer booth in the centre.

The meadow, where the Caledonian Club chiefly resort for their cricket and ball games, and where the great target of the Schutzen Corps still remains, was a specially favorite place of resort. Upward of 20 minor booths had been here erected, around which thirsty throngs were gathering and going, and a band of music was pouring forth its mellifluous strains from the small dancing stand, where the mystic maze was being woven by men and women, boys and girls, with an energy worthy of the best and any cause. Flags were flying. From every bare branch fluttered a streamer or banner, representing various nationalities, but with the national colors of red, white and blue omnipresent. Almost all the men wore badges symbolic of the singing society to which they belonged, which were also represented on the persons of the ladies by graceful scarfs of appropriate colors.

It has been said that the German women whom we see in this country usually lack beauty. But there were many pretty girls at the festival yesterday, and the joyousness and heartiness of those who were not thus distinguished, amply made up for beauty of face and gracefulness of form.

We cannot follow the *Tribune* man's highly colored *con amore* description of the dancing stands, swings, hobby-horses, ladies' *ankles* (!), booths, &c., or his Homeric enumeration of all the Singvereins, Turners, drum corps, bands, &c., that composed the grand procession through the city to the steamboats, and again from the landing through the woods. We will suppose them all assembled at the place of their destination, ready to proceed to the grand business of the day.

Finally at about 3 o'clock the singers were summoned to the Green, where the distribution of prizes to the successful Society was to take place and the oration to be delivered.

After a patriotic air by Huschmann's Band, and a few introductory remarks, the President, Mr. Steffen, introduced the Hon. Frederick Kapp, the orator of the day, who spoke as follows:

THE ORATION.

The festivities which, for four days have united us within and without the walls of the great American metropolis, are drawing to a close. The hours of friendly intercourse, of cheerful mirth and recreation, have gone by. It remains to crown the winners in the race of song, to distribute these prizes among the most successful, to raise a parting song, a shout, words of farewell, a pressure of hands, and the gay throng will be among the things that were. May the remembrance of these fleeting moments beguile the journey homeward, and may the trophies won animate the victors and the vanquished to increasing effort in the glorious path of German song. I have had the honor of welcoming you on your arrival in our city, and the unavoidable absence of a valued friend, who was to have tendered you our farewell wishes, devolves upon me the duty of taking his place. How could this duty be better performed than in contemplating what we have attempted and attained in its bearings upon the position and the future of the German-Americans in the social and political life of this country and in the home of our fathers? It is not the first occasion, as we are well aware, on which the German singers of the Eastern States have held a festival, although it may be the first on which so large a number as 2,500 have attended. Within 15 years past, Philadelphia, Baltimore and New York have welcomed the German glee clubs in their midst no less than eight times, and the present celebration would have been held four years ago if the war had not intervened between design and execution. In the turmoil of arms the muses were hushed. At a time when the fate of a people rests on the point of the sword, the mind is not at ease to follow the airy flights of fancy, or the play of lighter humors. In a free country where all sit in council who take the field, where the chances of war decide also the individual fortunes of every citizen, he willingly sacrifices the comforts of retirement to the political exigences of the time, and holds his personal advantage subordinate to the higher interests of the community. Thus, from the first outbreak of Rebellion our countrymen fully appreciated the importance of the contest which was forced upon the country; thus every man hastened to the rescue of our liberties and labored in his sphere and to the utmost of his power without hope of favor or reward. More than all others the fighting men of German birth—Turners and Singers in the van—discerned the true state of political affairs, and poured out their blood on every battle-field of the vast theatre of war, absolving the debt of patriotism without stint or cavil. I do not say this with a view of claiming especial merit for us as Germans. We have done our duty, and conscience is our reward. But now that liberty and the republic have triumphantly demonstrated before the civilized world that their foes cannot prevail against them, now that a great cause has confounded all adversaries, it is fit that our pæans should be heard. It is not the choir of male voices merely that graces our festival; it is the chorus of freemen that we delight to hear. Shame upon the man who trills a song when he should fight a battle; but honor to him who first achieves his freedom, and then chants praises! Music was the form of combined expression first exercised by the German mind in this country. By the culture and spread of music the Germans have done much to invest American society with new life and manifold attractions. The effect had been to make many Americans regard a musician and a German as convertible terms even to this very day. There is a germ of truth concealed under this mistaken notion. Every German, though he be without musical culture, has musical intelligence, inhaled like the fragrance of wild flowers from the very atmosphere of his native country; his mind, long a stranger to the political activity of other nations, has found room and leisure for gentler tastes, more genial studies, and a more harmonious development, than the more callous Yankee, absorbed in the perpetual adaptation of means to ends. For ourselves we treasure song and poetry as the most palpable link between our Western homes and the joys of our distant home. At a bound they carry us back to the Fatherland, and revive the impressions that were wont to gladden the hours of youth; subduing for a season the ceaseless din of daily toil and traffic, they break the slumbers of those home-bred spirits that hovered around us when we dwelt among our own. They bridge the ocean, not alone to carry the backward march of memory, but to convey to us the new creations of our country's genius in their most popular and appreciable form; like an electric current, they preserve the burnish even of the dullest steel, and suffer not the rust to settle. They have proved themselves in history as the most efficient safeguards of our nationality in the land of strangers. Our countrymen whom the last century wafted to the shores of the Hudson, the Schoharie and the Mohawk, clung to their national manners, thoughts and feelings just as long as they perpetuated the mastery of the grand and simple strains of the German choral hymns. It was not until the third generation began to intone the English anthems, and in consequence to give ear to English sermons, that they lost the thread of national continuity with their fathers who lived before them. We do not need to be told that music is not the only badge of our nobility, but it is the broad popular foundation on which the structure of our greatness is erected. When thirty years of contest for the mental and moral emancipation of the world had prostrated the energies of Germany, music was the staff on which the nation leaned. She threw off the heaviest fumes of her lethargy, the asylum in whose pale for generations the common heart of the country sought a refuge. At length the ditty assumed larger proportions, and aspired to bolder flights, until the wondrous dramas of Schiller and Goethe reverberated from clime to clime; and then the serried phalanx of our mighty sages passed the light of thought from hand to hand, until our people took the lead in the mental development of Europe.

A like career must be run by each individual German; from the chastened sensational life to which music has introduced him, his way lies through the mazes of vigorous thought to the manly earnestness of action. Our countrymen at home are now called upon to realize in their public affairs the teachings of our bards and our thinkers, to translate words into deeds, the theory of the closet into the practice of daily life, to conquer for the national mind a homestead in the land of its birth, to produce a German state, a free and united Germany. In the solution of this problem we cannot greatly aid them. We are in the midst of mature political institutions, of the advantages of which we have constantly partaken, which may at times require our services for their preservation, but where creative energy is without an object. Standing on American soil, we must share the political labors of our fellow-citizens in the spirit of that profound humanity in which we have been reared. For what is outside of politics our eyes are still turned homeward; we can never renounce the land of our fathers without renouncing our better selves. The times have happily gone by when the Germany, dazzled by the material achievements of the New World, made haste to cast his memories and his attainments behind him in his overweening anxiety to out-Herod the Herods of practical Americanism. The memorable occurrence known as the Know-Nothing movement made manifest to the dullest perception that the German does not rise in the scale of being by aping American manners and blabbing American phrases. The more firmly we cling to the intellectual treasures of our nationality, the more will we be respected by the native population. What firmness of character is to the individual, national pride is to a people; the source at one of self-esteem and of the regard of others. * * * *

At our very doors, in the midst of our fellow-citizens of every clime, is abundant opportunity for our ablest efforts. Time was when a German poet sang:

"Germans, a nation to be your stars in their course have denied you;
Wherefore? That ye might be freer to grow to be men."

Germany is exerting herself to falsify the predictions. Casting aside the swaddling clothes of cosmopolitan inanity, it has based its policy on the solid foundation of its interests. The festival of its marksmen and its singers, as held this year at Bremen and at Dresden, are protests against disunion and atrophy; they point the way in which the country will recover itself, slowly, perhaps, but surely. To us, on the other hand, as Germans in foreign parts, the distich of Schiller is clearly applicable. To constitute a German nation in the bowels of the American, is impossible; but to lend our influence to the struggle for the best interests of man is not only feasible, but a solemn duty, and our influence will take the firmer hold, and wear for itself the wider bed, the more highly we prize the fruits of our German culture; that, though some justly or unjustly complain of neglect or even insult, what though a few may have been quieted by their country instead of quitting her, we must not speak ill of the fatherland. It is a froward child that maligns its parents, even for cause. We may leave it to piqued aristocrats and self-conceited refugees to belittle their country for having withheld from them a sphere of action, or because their fortunes are more promising abroad. True, Germany is apt to forget her children outside of her border, until such time as she needs a patriotic contribution; not knowing what she has lost, she treats them as an English squire regards his poor relations, wondering at their pertinacity in inviting themselves to the family gatherings, when their best prospect is the seat at the lower end of the table. It is natural for us to view the matter in another light. We think of poor Cordelia, thrust from her father's door, because she could not heave her heart into her mouth, yet ready to give succor when the favored ones fail in their duty.

No blown ambition do our arms incite,
But love, dear love, and our aged father's right,
Soon may we hear and see him!

Hail then to the land of our sages, our poets, our composers! Hail to the great Republic, which has given us a kindly welcome, which has crushed Rebellion, and reset the foundation stone of Liberty! Hail to the Ninth German Musical Festival! May it have a long and glorious line of successors for the honor of Germany and the good of America, shedding their refining influences on the spirit of the people, sustained by the favor of our worthiest citizens, and crowned with joy and gladness, as this has been!

THE SINGERS AND THE PRIZES.

Of course, the singing amounted to very little at the picnic; all were intent upon social enjoyment; they sang here and sang there, but no effort could

bring any successful concerted effect out of such a chaos as presented itself on this occasion. Great interest was felt on the subject of the prizes, the friends of each society claiming for their favorite the right to carry home the banner or the cup.

We awarded the first prize in our article of yesterday to the Saengerbund of Philadelphia, giving them credit over the Liedertafel of Buffalo only on account of the more important music which they sang. The prize Judges, Messrs. Timm, Thomas and Mayerhofer, in accordance with our previously expressed judgment, gave the first prize to the Saengerbund of Philadelphia. This award gave general satisfaction, although some thought that the Buffalo Society was better entitled to it. To the astonishment of all, however, the Liedertafel of Buffalo was passed over on the second award, the Silver Cup being given to the Jungen Männerchor of Philadelphia. This was a most preposterous judgment, and one altogether unexpected by those who heard and considered the performance of the two Societies. We are glad, however, to learn that the most experienced member of the Committee was opposed to the decision, and though in the minority, fought against it as long as possible. So the Philadelphia Societies carry away with them the honorable trophies of the amicable and harmonious contest just ended in this city. The Saengerbund takes the elegant flag, the Jungen Männerchor the silver cup.

Music Abroad.

London.

The *Musical Warld*, of July 15th, sums up the operas at the two houses for the preceding fortnight, as follows:

Her Majesty's Theatre. On Saturday, the *Huguenots*.—Tuesday, *Linda di Chamouni*—last time this season—for Mdlle. Ilma de Murska. Madame Trebelli, Pierotto.—Wednesday, *Medea*.—Thursday, *Il Flauto Magico* for the first time. A grand success—the principal parts thus sustained:—Queen of Night, Mdlle. Ilma de Murska; Pamina, Madame Harriers Wippern; Papagena, Mdlle. Sinico; Attendants on the Queen, Mdlles. Redi, Moya, and Trebelli; the three Youths, Mdlles. Bauermeister, Zandrina, and Drasdil: Papageno, Mr. Santley; Tamino, Dr. Gunz; Priests, Signors Foli and Filippi; Monastatos, Signor Stagno and Sarastro, Herr Wolrath. Madame Harriers Wippern made her first appearance this season, and was received with distinguished favor. Mdlle. Ilma de Murska created an immense sensation as the Queen of Night.

On Saturday (July 8) the second performance of *Il Flauto Magico*—greater success for Mozart—greater success for Mdlle. Ilma de Murska, who was rapturously encored in both arias of the Queen of Night.—On Tuesday, for the third time, *Il Flauto Magico*, with Signor Gardoni in place of Dr. Gunz as Tamino. Signor Gardoni greatly applauded and deservedly.—On Wednesday, *Lucia di Lammermoor*, for the benefit and last appearance this season of Mdlle. de Murska. House crowded in every part, and excitement at its highest. Mdlle. de Murska's reception at the end a real enthusiasm. The mad scene sung and acted better than on any former occasion. At the end of the opera she came forward again and sang the air with variations, by Proch, which she originally introduced in the last scene of *Linda*.—On Thursday, *Fidelio*.—To-night, *Un Ballo in Maschera*, with Madame Harriers Wippern as Amalia, Mdlle. Sarolta (her first appearance) as Oscar, Madame Trebelli as Ulrica, Signor Carrion as the Duke, Mr. Santley as Renato, &c., &c.

Royal Italian Opera.—On Saturday (by special desire), the *Huguenots*.—Monday, *Faust e Margherita*.—Tuesday, *La Favorita*, for Madame Galetti, repeated.—Thursday, the *Huguenots*.—To-night *Don Pasquale*, first time for three years, with Mdlle. Adelina Patti as Norina, Signor Mario as Ernesto, M. Gassier, Malatesta, and Signor Ronconi as Don Pasquale, his first appearance in that character.

On Saturday, *Don Pasquale*, with Mdlle. Adelina Patti as Norina; Signor Mario, Ernesto; M. Gassier, Malatesta; and Signor Ronconi, Don Pasquale, his first appearance in the character.—On Tuesday, *Don Giovanni*.—On Thursday, the *Barbiere*.—To-night, *Don Pasquale* for the second time.—The *Africaine* is an announced for Saturday, the 22nd inst.

Of Mlle. de Murska, after her great success in *Lucia*, the *Times* says:

"The appearance of the lady is marked by as powerful an individuality as her vocal and histrionic talent. The slender frame; the vacant, haggard aspect; the long, dishevelled tresses; the complexion ghastly white; the eyes, that from the front appear coal black, and contrast forcibly with the *blond chevelure*, produce a singular impression as *Lucia* runs before the lamps with strange, wild gestures, pouring forth the melancholy notes which Donizetti has put into the mouth of his demented heroine."

Mayence.—The fifth Musical Festival of the Middle Rhine was fixed to take place on Sunday the 2nd and Monday the 3rd, in the great Hall. The principal Associations or "Vereine," announced to take part in it, were those of Darmstadt, Mayence, Mannheim, and Wiesbaden, and the principal artists: Mdlle. Melitta Alvsleben, of Dresden; Mdlle. Philipine von Edelsberg, of Munich; Herr Carl Hill, of Frankfort; Herr Gustav Walter, of Vienna; Herr Franz Weber, of Cologne (organ); and Herr August Ruff, of this place. The chorus was to consist of eight hundred, and the orchestra of one hundred and forty persons, with accompaniment on the organ erected by Messrs. Ibach Brothers, Bonn. The whole was to be under the direction of Herr Friedrich Lux. The following was the programme:—Sunday, July 2nd, 10 1-2 a.m., Overture to *Die Zauberflöte* and Handel's *Judas Maccabæus*. Afternoon, Procession of boats on the Rhine.—Monday, July 3d, 2 1-2 p. m., Beethoven's *Pastoral Symphony*; "Adoramus Te," by Palestrina, and "Jesu dulcis memoria," (*a capella*); air from *Die Zauberflöte* (sung by Herr G. Walter); the 63rd Psalm for women's voices, with harp, horn and organ accompaniment, by Franz Lachner; and the *Lobgesang*, by Felix Mendelssohn Bartholdy.

Koenigsberg, also, has had its Festival (for Festivals are the order of the day in Germany); Beethoven's *Missa Solemnis* in D was the *pièce de resistance*.

But the most formidable of all must have been the Saenger-fest, near the end of July, in Dresden, of which we await an account from our own Correspondent. By last accounts, 22,000 singers were enrolled, and they were counting on 100,000 visitors.

The *soli* were to be executed by 200 voices designated in advance. An immense music hall, flanked by a restaurant not less immense, had been erected. The city was divided into 35 districts, and a special commission charged with the lodging and comfort of the guests. They even went so far as to coin a conventional currency, to serve during the Festival, so as to equalize the different kinds of money and save visitors from loss by exchange.

Dwight's Journal of Music.

BOSTON, AUG. 5, 1865.

Ode.

TO THE LOYAL SONS OF HARVARD WHO FELL IN THE WAR OF THE REBELLION.

[Sung at Cambridge on "Commemoration Day," July 21, to the music of the Horatian part-song by Flemming].

"INTEGER VITÆ SCELERISQUE PURUS."

Manly and gentle, pure and noble-hearted,
Sweet were their days of peaceful use and beauty.
—Sweeter than peace, or days, or years, is Freedom:
Thought our young heroes.

War's wild alarm drove sleep from ev'ry pillow;
Slavery, rampant, stalked athwart the broad land;
Prompt, at the call of Country and of Duty,
Flew the young heroes.

Darkly the clouds hung o'er a doubtful conflict:
—Out shone the rainbow: Liberty to all Men!
Lo! now a Country grand enough to die for!
—Peace to our heroes!

Rear we for them no cold sepulchral marble;
Fresh in our hearts their very selves are living,
Dearer and nearer now—e'en as God is nearest—
Risen in glory!

Cease from thy weeping, rise, O Alma Mater!
Count thy young heroes tenderly and proudly;
Beaming with holy joy thine eyes confess them:
These are thy children!

J. S. D.

Public School Festival.

The Seventy-second Annual Festival of the Public Schools of the City of Boston was held at the Music Hall on Tuesday afternoon, July 25, and in the form, so successfully observed since 1858, of a *musical* festival, varied with addresses, presentations, &c. The children themselves—a select twelve hundred of them, of both sexes—were the singers; an excellent orchestra and band accompanied; also at times the Great Organ, played by Mr. Lang; and Mr. Carl Zerrahn, for some years (in addition to all his other labors) chief of the corps of musical instructors in the schools, conducted the whole. The happy parents and friends of the medal scholars, and guests invited by the City Government or school committee, formed the audience; and of course there was not room for one in ten of those who would have felt joy and pride in being there.

We need not describe the beautiful scene, which was essentially what it has been for several summers past:—those terraces of blooming youth and beauty rising from the organ front to either gallery; the tasteful decorations of the Hall; the emblems, the banners, the bronze Beethoven in the centre of the mass of singers, &c., &c. Enough to say, it seemed more tasteful and more captivating than ever before. And the admirable order, the more than military, the fugue-like complication and precision, with which all those pleasant hosts were marshalled, school by school, from mysterious ubiquitous points of entrance and seated on their difficult and airy heights, and all so noiselessly, was in itself a model of discipline, of unity in variety, an example of *manners* (each one so perfectly subordinated to the whole), and a sort of lesson in what we might call musical form; the whole mass was *informed* with a common purpose.

But this in passing. With equal unreserve we praise the music. We have no doubt that this also was better than it has been before. There is a marked progress from year to year in the style of singing; in precision and *ensemble*; in prompt unanimity of attack; in right giving out of the voice and in musical quality of tone (although there is still much to be learned in this respect); and in light and shade. The intonation was almost always perfect. The leader seemed entirely master of the situation. In such a chorus naturally the boys' voices have the more *blatant* quality, for some purposes and in some degree good, but needing in the main to be subdued and civilized; their function relatively seems to be about that of the brass instruments in an orchestra, chiefly telling in the *tutti fortissimo* passages. We know not how far it is possible to overcome another somewhat disturbing phenomenon, always noticible when the whole mass are singing loudly on a high pitch; we mean a certain sharp rough *edge* distinctly separable from the solid body of tone.—The selection of music, too, was uncommonly interesting and appropriate. Plain Chorals, in long, even notes, for the basis of singing practice, say we; and we have in past years commended the substitution, so largely, of solid Lutheran Chorals for the sing-song popular ditties which used to be the staple of all such festivals, whereby nothing was learned by the singer, and the hearer's respect for music not at all increased. But the point was gained in giving the Choral a foothold and placing it at the foundation of class practice; the art

of fairly planting and sustaining tones, a true *cantabile* or singing style was thus to some extent secured. But to fill with Chorals the whole programme of a public festival, upon a gala day, the glad and free hour after rigorous examinations, would make the affair tedious and heavy; whereas a Choral, coming in the midst of lighter (not frivolous) music, is as refreshing as a walk by the sea-side at sunset. Rossini therefore was particularly in place; and so were the Chorales, all the more by contrast.—This was the Order of Exercises:

1.—The Lord's Prayer.
A Gregorian Chant, sung in unsion by Twelve Hundred Pupils of the Public Schools.
2.—Invocation by the Chaplain.
4.—Address by the Chairman of the Festival Committee.
5.—Addresses.
6.—Trio. Rossini.
Sung by Pupils of the Girl's High and Normal School.
7.—Choral. "How glorious beams the Morning Star," with Organ accompaniment.
8.—Addresses.
9.—Image of the Rose. Reichardt.
10.—Chorus from "Semiramide." Rossini.
11.—Address and presentation of Bouquets to the Medal Scholars, by the Mayor.
12.—The Hundredth Psalm.
13.—Benediction.

Of the music, what we would most willingly have spared is that Gregorian Chant to the Lord's Prayer. It keeps upon the *third* for a very monotonous length of time—an interval hard to sustain in tune so long (although it was remarkably well achieved)—and as music it is rather empty; it would have left room for one more good Choral. To one, however, who had not heard it year after year, the fresh, cool, even, wide expanse of tone, rising so calmly from twelve hundred child-like voices, must have been a beautiful surprise.

The Prayer from "Moses" seemed rejuvenated; the voices went well with the orchestra, and when the reserved boy force came in with the major of the key, the effect was very decided.—The Trio, sung by the girls of the High and Normal School, was the second of the three Trios, "Faith," "Hope," and "Charity," written by Rossini for female voices with piano accompaniment, which in this case Mr. Zerrahn had happily arranged for orchestra. The effect was delightful; the voices nicely balanced, and the quality of tone and style refined and delicate.—The fine old Choral: "*Wie schön leuchtet der Morgenstern*," sung in unison, with Organ accompaniment, was a new addition to their stock, and was cheerfully impressive.—"The Image of the Rose," by Reichardt, is a charmingly natural, melodious piece, which everybody enjoyed, the graceful orchestration adding not a little to the pleasure.—The Chorus from "Semiramide" is a triumphant and majestic burst of praise, which has long kept its place here in the mixed concerts of Oratorio Societies and Musical Conventions; it rang out with spirit, and the single chords ejaculated after bits of symphony were prompt, sure and unanimous.

Scholars and audience had reason to complain again of the old fault—a very tempting one—of these Festivals,—that of too much speaking. Why was it necessary that all those gentlemen should speak at all? Or any of them so long? With the single exception of Mr. Wendell Phillips, whose speech was music of another kind, more perfect in its kind, an exquisite felicity of oratory, at once enchaining every child, not excepting those of older growth; for he struck the keynote of the occasion, and every chord in every breast was responsive to the end. Excellent wisdom was discoursed also by Mr. R. H. Dana, and by our worthy Mayor, and by the Reverend Chairman of the Festival Committee; but it was too much of a good thing, where there was so much music.

Harvard College.—"Commemoration Day" and its Music.

The honors paid by our ancient University, on the Friday of Commencement week, to her *five hundred and twenty-eight* sons who had served in the armies of the Union during the late Rebellion, and *ninety-three* of whom had laid down their lives upon the altar of their Country and of Freedom, were all that piety, affection, gratitude, aided by taste and genius, could devise, and will remain, like the lives so nobly offered, a beautiful memory forever. All the exercises and the show of that day were in the highest degree significant and interesting. But we do not think that enough has been said of the inspiring prominence of Music among the other true expressions of the common feeling. Our academic festivals hitherto have had little to boast of in this particular. A band to march by, and to bray brass music in the church between the "parts," has been the only participation of the Divine Art therein. A teacher of singing has for some time been employed in the University,—a step very tardily and hesitatingly taken. In the hands of Mr. J. K. Paine, a thorough musician and most earnest artist, this office has acquired somewhat more importance, and the "Musical Director" of the College is making himself, his art and function more and more respected. Through him, Music as Art, and in a worthy academic sense, for the first time figured in one of Alma Mater's public solemnities, at the inauguration of President Hill. Who has forgotten the fine impression then made by a chorus from Mendelssohn's "Antigone" music, by a Lutheran Choral, and by a composition of Mr. Paine himself?

On "Commemoration Day," wider scope and more unstinted means were given to Mr. Paine, for music worthy of the occasion. A choir of sixty voices, male and female, was collected among students, graduates, members of the Harvard Musical Association, and other gentlemen and ladies of Cambridge and of Boston, and carefully drilled to sing, with orchestral accompaniment of 26 instruments, some pieces of the highest kind of music, during the morning services in the Church. The selections embraced: 1. A portion of Bach's Cantata on the Choral, "*Ein feste Burg*," consisting of the Choral sung first in harmony (Bach's) supported by the orchestra; then sung in unison, with rhythm changed to six-eight, in detached strains amid a figurative accompaniment, exceedingly impressive; and finally sung in harmony again without accompaniment:—did not the Choral seem transfigured, all the more itself in a diviner sense, in the power and beauty of Bach's wondrous setting!—2. The opening movement: *Requiem æternam*, &c., followed by the *Sanctus*, of Cherubini's Requiem; the first a deep, sweet, solemn, tender strain of such harmony as creeps over and inevitably wakes the most religious chords within us; the second a most brilliant, trumpet toned, sublime ascription. 3. "Old Hundred," specially harmonized, with orchestral counterpoint. 4. A rich and stirring *Gloria* from a Mass which Mr. Paine has recently composed. When before has such music been known in a College in this land?

The performance was on the whole very effective, and it made a deep impression. And yet it was done under all sorts of discouragement; it was almost impossible, at this season, to gather the same singers together at any two successive rehearsals; it was hard to collect the materials of an orchestra; there was but one single chance of full rehearsal *with* the orchestra; and finally the organ-loft into which all these ninety musicians had to be packed was close and uncomfortable, and the place discouraging and deadening to all music. Yet earnest effort, as the event proved, was not thrown away; the spirit of the day carried it against all obstacles; and Dr. Putnam's earnest words sank all the deeper in an atmosphere so well attuned, as did the other services; while it would have seemed strange indeed if the air did not grow musical with the touching spectacle of that array of Harvard's heroes on the stage, all with the clear light of duty done and of new life begun so unmistakeable and beautiful in their rejuvenated faces.

At the dinner, under the great tent, amid speeches and poems and enthusiastic greetings of generals and admirals, and tributes to rare valor even in the common ranks, music also bore part in the shape of part-songs, sung, under the same direction, by a choir of about thirty male voices, as well as luscious strains from Gilmore's band. The part-songs were three. 1. After the President of the day, Mr. C. G. Loring, had gracefully and feelingly alluded to those whom we had met to honor, and after Gen. Devens had eloquently responded in behalf of our soldiers, "The Soldier's Oath," stirring verses by Rev. C. T. Brooks, was sung to a spirited part-song composed therefor by Mr. Paine. 2. The next speech was by our excellent Governor Andrew, who dwelt on the virtues and pure motive of the sons of Harvard who had fallen; this naturally suggested the text of the Horatian Ode: *Integer vitæ*, to which the German Flemming has composed a part-song, a strain of simple, solemn, noble harmony, often sung by students to the Latin words, but this time sung to words cast in the same metre for the occasion, which will be found above. 3. After fine poems by Mrs. Howe and Dr. Holmes, a characteristic speech by Emerson, who always goes so briefly to the point, speeches by Pres. Hill, General Meade, Admiral Davis, and others, the *Russian Hymn* was sung to verses by O. W. Holmes entitled "Union and Liberty." Other fine speeches and incidents, especially a very noble poem read by James Russell Lowell, followed or preceded this. Would that we might print them all!

The part-songs suffered from the vast size of the place, the pervading and distracting noises, and the insufficient numbers of the choir. From the same cause the speeches suffered still more. Imperfectly heard, many good things seemed dull. Besides, the greatness of the occasion weighed too heavily, no doubt, on some of the surest and best speakers, making their efforts appear labored and heavier than when they speak from instant impulse. For this very reason, Music is one of the fittest kinds of eloquence for such occasions; here preparation, balking so many speeches, is the true preventive of failure.

But there was no failure that was more than trifling and of course incident to feastings on so large a scale. All praise to the Committee for the admirable skill with which the whole thing was arranged! The wonderful scene within that tent it would require a reporter with an eye, a poet, to describe; and then he would need borrow the rosy fingers of the Hours to trace its shifting beauty into sunset.

But to come back to the Music—the Moral of all this is for our fellow Alumni,—those of them who feel the worth of Music. And of those who did not feel it before, perhaps some were led to think of it by what they heard in those memorial services. We wish to ask them: Will they, after that experience, longer ignore the claims of Music among the other "Humanities" which they are ever so ready to endow within the halls of Alma Mater? And shall the College go a-begging even for the means of putting the Chapel organ in repair, so that it may be fit to second the efforts of such a man as Mr. Paine to place high Music on its proper footing in a University of such renown?

Music and Small-Pox.—Music is turned to odd uses in these days when every one who has no real fancy seems agonizing after originality. The inauguration of the statue of Dr. Jenner, which is to take place at Boulogne towards the end of July, will be signalized in part by a "Hymn to Beauty," written by M. Elwart, in which the great discovery of vaccination is to be successively illustrated by choruses of children, young men, mothers and patriarchs.—*Athenæum.*

Our German Correspondence.

Carlsbad, Bohemia, June, 1865. From this loveliest of spots I cannot write you much about music, although it is by no means without its musical associations; but of its beauty I would sing an unending song. And though your Journal is nominally one of Art, I am sure that a description of one of Nature's Paradises may claim a place in it, and that your readers will not take amiss, for want of something more strictly appropriate, some account of one of the oldest and most famous watering places of Europe.

Carlsbad lies in the narrow valley of the Tepel, a gushing, sparkling little stream, which reminds one of a pretty New England "creek." It winds exceedingly, forming several right angles in different directions within quite a short distance, and its valley is in some places so closely shut in by hills, that there is room for but one level street on either bank, the backs of the houses frequently leaning against the rock. Where the basin is wider, the streets are built up in terraces one above the other, which together with the fact that the town lies along the angles of the river, the different parts being, as it were, "round the corner" from each other, gives it an exceedingly picturesque appearance. Add to this that the valley is shut in on all sides by lovely green hills, thickly covered with pine and beech woods, which in a measure dove-tail with each other, and you can imagine that the eye does not easily tire of all the loveliness that surrounds one. But if Nature has done much for Carlsbad, Art, or rather Skill, has done quite as much in its way to make Nature's work most accessible to man, and present its charms in the most favorable light. In every direction, deep into the hearts of winding vallies, running in easy zigzag to the tops of the highest hills, traversing the woods in a perfect network, following, high upon the slopes, the curves of deep, dark, wooded ravines,—everywhere, in fact, where it is possible to penetrate, there are excellent paths,as perfectly kept as in any private park. Every few rods a pretty bench, in a charming nook, or commanding a beautiful view, invites the wanderer, whether weary or not, to rest and quiet enjoyment; at all high points, or wherever there is a fine prospect, there are bastions, pavilions, or the like, and the woods are cut away so as not to hinder the view. In short, everything possible is done for the comfort and enjoyment of the visitor, in this respect, and all these arrangements are accomplished in such perfect harmony with the natural features of the region, that they do not detract in the least from its original romantic wilderness. It is said that there are 13 German miles (about 60 English) of promenades in and around Carlsbad, in a circuit of about three; and I can well believe it, for in four weeks hardly a day has passed, but I have discovered some new lovely path. The woods everywhere are beautiful, mostly free from underbrush; they are full of birds which make the air musical with their song. Now and then you suddenly come upon a lonely chapel or shrine, with a peasant, male or female, kneeling before it, absorbed in devotion. All is silent around you in these grand old woods; the song of the birds, the voice of the cuckoo calling from afar, the rushing of the treetops as they sway in the wind, the distant sound of the woodcutter's axe, or that of hills coming up from the valley; these only seem to enhance the stillness. Or go with me out into the open country early in the morning; the narrow path leads through the waving cornfields; at every few steps a lark rises up from the grain near you, and,mounting straight up towards the sky, pours forth indefatigably her exquisite song. Often the air is fairly filled with these sweet sounds, so new to an American ear, that it never tires of hearing them. The lark, the nightingale, and the cuckoo are all unknown to us, and, altogether, Europe has many more lovely singing birds than the northern part of North America, at least.

The most peculiar feature of Carlsbad, however, is its springs. There are about a dozen of them, which issue from the ground at different points, within an area of perhaps half a mile by a quarter. Their chief difference lies in their temperature, which varies from about 70° to 170° F. Their properties, principally muriate, sulphate and carbonate of soda, are alike. The main spring is the Sprudel, which rises from its artificial basin, like a fountain, in a thick jet three or four feet high, and in regular jerks, as if it were being pumped up. It is a most curious object. Close by is a bridge, beneath which the rock from which the Sprudel issues juts out into the river, covered with a variegated incrustation deposited by the water running over it from two so called "tap-holes" which have been bored to prevent forcible eruptions of the spring, such as have in former times taken place. This incrustation is found in a very short time upon everything with which the water comes in contact, however frail and delicate the object is; and it is quite common to expose small articles, such as carvings and statues of wood, alabaster or composition, baskets, and even bouquets of natural flowers or grasses, to the influence of the water for a few weeks, when they will be covered with delicate yellow or brown frostwork.

Carlsbad is very much frequented, but, as the *régime* forbids all excitement, it is not at all gay or fashionable. People live mostly in the open air, if the weather admits. From 6 to 9 a crowd is assembled around the springs—each individual with cup or glass in hand. At the Sprudel and at another of the principal springs there is music for two hours, and good music too, performed by Labitzky's band, who spend the whole summer in Carlsbad. Three times a week the whole band (in the morning it is divided) plays at one of the coffee-saloons in the town, and twice, for a small admission, at a pretty coffee-garden about a mile off. Their execution is masterly; of course they play chiefly light music, but also a great deal that is really good. In the mornings, for instance, they will give single movements of symphonies, one day the Allegro, the next the Andante and Scherzo, and the third the Finale, or the like. You can also hear fine transcriptions, and good overtures, etc. At every other one of the admission concerts, the programme is excellent throughout, and always contains a symphony. Carlsbad lies so far off the regular route of travel that few artists come there to give occasional concerts, as in other watering places.

To return to the mode of life of the patients. After drinking from three to eight cups or goblets, at intervals of at last a quarter of an hour, they are obliged to wait at least an hour before breakfasting,which is usually spent in walking. Many walk again during the forenoon, attracted by the beautiful surroundings. Hardly any one dines at home, but *à la carte*, (after the Austrian fashion) at one of the many restaurants and hotels. The afternoon is again devoted to walking, driving, and taking "coffee" (an indispensable meal in Germany) at some coffee-garden, of which there are several dozen, more or less finely situated, in the neighborhood. One of the driving excursions is to the Hans Heiling Rocks, the peculiar grouping, and pillar-like form of which have given rise to the legend which furnishes the text for Marschner's opera of *Hans Heiling*. Schulhoff has also composed a series of Salon-pieces called "*Souvenir de Carlsbad*," each bearing the name of some favorite spot well-known to the frequenters of the place. Among these are people of all nations and from all parts of the world. Quite a number appeared in the daily list of arrivals as "from Amerika;" others from Australia, Africa, Jerusalem, not to speak of Russia, Norway and Sweden, or Greece, Turkey, and the many nearer countries. And all ranks are to be met there; from kings and emperors down to the humble peasant in national costume; young and old, rich and poor, all come to seek relief from these wonderful waters, which are said to have been accidentally discovered by the Emperor Charles IV., of Germany, on a hunting excursion, and of which chronicles still extant attest the existence over 500 years ago.

My next I hope to write you from Dresden, when I can tell you more about musical affairs, particularly about the Musical Festival which is to take place there next month. M.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Let thy loving mercy. (O salutaris hostia.) Terzetto. *L. H. Southard.* 35
A very beautiful trio, for Soprano, Tenor and Bass. Latin and English words.

We are marching to the fight, love. The Hussar's parting. *Claribel.* 30
A Hungarian love song. Simple and easy.

Vocal beauties of "La Dame Blanche," by *Boieldieü.*
A Soldier's life for me. (Ach welche lust.) 40
Come, gentle lady. (Komm, O holde Dame.) 40
The Maid of Avenel. (Die weisse Dame hann uns hören.) 30
O, house of Avenel! (Lay tön das Siegeslied.) 30
The first of these is rather the more brilliant, but each of the others has its own wild, sweet melody,—one of those which continue to vibrate in the memory long after having heard them. The last contains the Scotch air known as "Robin Adair;" but in the opera it is the commencement of a clan-nish war song, to which is affixed a melodious chorus.

The watching mother. Song. *C. M. E. Oliver.* 30
Contains fine words, united to a melody of classic beauty.

O, days of summer bloom. Ballad. *G. Linley.* 30
A song which one is tempted, at first glance, to call common-place; but on playing and singing, it wins upon one, until there is a solid satisfaction in performing and repeating it.

When I am far away from home. *G. H. Lee.* 30
A pleasing "home" song, with a good melody.

Home the boys are marching, or Ring the merry bells. Song and chorus. *F. Wilmarth.* 30
Worthy of a good place among the "return" songs, now so popular.

The war is over. Ballad. *W. Kittredge.* 30
Mr. Kittredge's ballads are extremely simple, but he seems to have a peculiar tact in hitting the taste of the "people," and this will probably be a popular song.

Instrumental.

The Dream. (Un Songe.) Reverie. *M. Bergson.* 50

Reverie sur Semiramade. *J. C. Hess.* 50
The above two are in the ordinary dreamy style of Reveries and Nocturnes, and are of about equal merit, the last one having the most striking melody. Both good pieces.

Reve Angelique. Berceuse. *Sidney Smith.* 50
A well chosen melody, varied and accompanied with semi-legato chords and arpeggios in the composer's well known style. but of a more subdued character than his brilliant pieces.

Croyez moi. (Believe me.) Melodie. *F. Baumfelder.* 25
A short but very pretty piece, containing a sweet melody with accompaniment, in Nocturne style.

The Caledonian Quadrille. *Jullien.* 75
A Caledonian Quadrille is simply a collection of Scotch airs arranged so that one may dance by them, and there are a number of such collections; but this is, perhaps, the best selected, and the most pleasing.

Impromptu. Op. 29. No. 1, in A♭ major. *Chopin.* 50
Similar in difficulty and character to those lately noticed.

Bellagio for piano. *B. Richards.* 50
One will have to refer to a musical dictionary, to find what "Bellagio" means; but Richards interprets it very prettily by his graceful notes.

President Johnson's grand union march. *G. R. Herbert.* 40

Autumn leaves. Polka Redowa. *A. H. Fernald.* 30
Two good pieces, of which space forbids a full notice.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF.

SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts **Czerny's Letters to a Young Lady.** 60 cts **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid. by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES. GLEES, QUARTETS. DUETS AND SOLOS. for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS
FOR
TWO GUITARS,
For the use of Beginners.
BY J. KUFFNER.
Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

Just Published.
THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. **OLIVER DITSON & CO.,** Publishers, 277 Washington St.

Two New Editions
OF
PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. **Oliver Ditson & Co.,** 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste,** Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.,** 277 Washington St., Boston.

A NEW
COLLECTION OF MUSIC,
OF
GREAT EXCELLENCE.

Gems of German Song,
A COLLECTION OF THE MOST
Beautiful Vocal Compositions.
OF
Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,
AND OTHERS.
With Accompaniments for the Pianoforte.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord." "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, viz.—PLAIN, $2.50; CLOTH, $3 00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.
Published by Oliver Ditson and Company,
277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 122 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August, 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters.
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet)
Pilgrim Chorus.
Pony Kate.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2.
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boy.
Song of the Flowers.
Song of the Robins.
Summer Days.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Flower Girl.
The gathering home.
The Generale.
The Frost.
The jolly old Pedagogue
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS,

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cherish faith in one another.
Come and sing with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father hear us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss.
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful.
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National praise.
Now our festive joys are ending.
Now the shades of night ar. gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshly.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

NEW MUSIC BOOKS.

MASON BROTHERS, 596 Broadway, New York, have in press and will issue about 1st September, a New Collection of Church Music, for Choirs, Conventions and Singing Schools, by Solon Wilder and Frederic S. Davenport, entitled

THE PRAISE OF ZION.

The authors have had unusual facilities in the preparation of this their first book, having had at their disposal many new compositions by the most popular and distinguished composers, foreign as well as American. The publishers call attention to this new book with much confidence, because of the variety and freshness of its contents, and their general adaptation to the wants of singers.

In order to facilitate its early examination by teachers and leaders of Choirs, a single advance copy of *The Praise of Zion* will be sent post-paid, early in August, to any such forwarding us seventy-five cents, or about half the price of the book.

RECENTLY PUBLISHED.

THE SONG GARDEN, Part First, by Dr. Lowell Mason. A School Music-Book for younger scholars, or beginners, containing first steps in the Elements of Musical Notation, with a great variety of new school music. Price 50 cents.

THE SONG GARDEN, Part Second, by Dr. Lowell Mason. Containing the Elements of Musical Notation, with nearly Four Hundred Songs, Glees, Catches, Rounds, and pleasing Exercises; scarcely any of which have ever before been published in this country. These have been largely culled from the freshest new music of Germany and France, with many new compositions. The words as well as music are mostly new. Price 80 cents.

These new books prove of extraordinary interest. Already introduced into the schools of some of our largest cities, the music teachers speak in terms of the strongest commendation respecting them. The songs are new, fresh, and adapted to young persons, and have intrinsic merit to make them wear well.

THE KEY NOTE; A new collection of Church Music. By Wm. B. Bradbury. This is the latest collection of Church Music by the very popular author of "The Jubilee." Price $1.50.

All of Mason Brothers' Publications are offered in Boston at publishers' prices, by MASON & HAMLIN,
635 274 Washington St.

New and Pleasing Piano Songs.

WE ARE COMING HOME TO-MORROW.
Song & Chorus. *Frank Wilder.*

HOME THE BOYS ARE MARCHING, or, The Merry Bells are Ringing.
F. Wilmarth.

COMING HOME, or, 'The Cruel War is Over.'
Song & Chorus. *Chs. Carroll Sawyer.*

MY MOTHER'S SWEET GOOD-BYE.
Ballad. *M. Keller.*

ELA, THE PRIDE OF MY HEART.
F. Wilmarth

MOVE MY ARM-CHAIR DEAREST MOTHER. *F. Wilmarth.*

Price of each of the above, 30 cts., on receipt of which copies will be mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30
"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."

"Little Tad." *Turner.* 30
As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."

Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30

In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Hanse.* 30

Requiem March. *W. O. Fiske.* 40

Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30

The above sent post-paid, to any address on receipt of the price. Oliver Ditson & Co., 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 636. BOSTON, SATURDAY, AUG. 19, 1865. VOL. XXV. No. 11.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MUSIC VALE SEMINARY.

MOTTO.

"*If it be that I have done so much, it is that I have done one thing at a time.*"—WM. PITT.

Persons desiring Catalogues of the above named highly popular and time-honored Institution, can receive them by mail, by enclosing stamp to the address of Hon. Orramel Whittlesey, P.M.V.S. Music Vale Seminary and Normal Academy of Music, Salem, New London Co., Conn. 635–7

THE MUSICAL INSTITUTE OF PROVIDENCE, R. I., affords rare facilities for obtaining a thorough Musical Education. It is furnished with a first-class Organ, Library, and Musical Cabinet. The School is graded, and a full graduating course in Theoretical, Vocal and Instrumental Music is established. A Certificate of ability, acquirements, &c., is furnished at the termination of the First and Second grades, and a Diploma is awarded to those completing the course. At the close of each term, a Testimonial of diligence, progress, and deportment is given to every pupil. Tuition moderate. Board in the Institution, $3 per week. Next term commences August 24th. Send for Catalogues and Circulars. Address,

EBEN TOURJEE, Principal,
635 Providence, R. I.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together, are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

TO TEACHERS OF MUSIC.—Wanted a Teacher of Vocal Music or Piano (or both), who can also play the Organ, to take the lease of a commodious and pleasantly located Music Room in a city in Central New York. The lease, with furniture (including Piano) and all interest in the business, is offered for sale. A gentleman qualified for the situation will find it a lucrative one. Address G. H. H. at this office. 634

PIANO-FORTE MUSIC
BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait. Price, $15.00
Mozart's Sonatas, in one volume. 7.50
Mendelssohn's Songs without Words. 4 00
" " " " " 4 hds. 6 50
Thalberg's L' Art du Chant. 2.00
Bach's Forty-eight Fugues. 2 vols. ea. 4 00
" " " Complete in 1 vol. 7.50
Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

NEW CHURCH MUSIC BOOK.

IN PRESS, and will be issued about the first of September,

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS
CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle;** A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song;** A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls;** A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

ALL THE NEW SHEET MUSIC
And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

FIFTY PIECES
FOR THE ORGAN.

(Carefully Figured and not difficult.
consisting of
Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.
by
EDWARD BATISTE.
Professor in the Conservatoire of Paris, Organist of St. Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3.50. By Oliver Ditson & Co., 277 Washington Street.

New Music for August.

VOCAL.

Beauties of La Dame Blanche.
I am old and sad. (Spinne, arme Margarethe). 40
Ah! sweet love. (Diese Hand so weich). Duet. 30
Oh! house of Avenel. (Laut tönt das Sieges lied.) Song and Chorus..... 30
A soldier's life for me. (Ach, welche lust.) Song..... 40
The Maid of Avenel. (Seht jenes Schloss.) Romance..... 30
Come, gentle lady. (Komm, O, holde Dame.) Song..... 40
O would I were a bird. Song....*C. Blamphin.* 30
Watering places and hops. A song of the season. *Col. Murray.* 30
She sang among the flowers. Song. *W. T. Wrighton.* 30
The wandering Gipsey girl.....*B. Richards.* 30
O, my heart goes pit-a-pat. S'g & duet. *Gomersal.* 30
My mother did so before me. Song..*B. Covert.* 30
Ann Maria. A song for the times..*J. S. Perry.* 30
Bring the jewel to me. (Un givel prezioso). *"La Juive."* 40
The storm wind. (An den Sturm-wind). Song. *Evers.* 35
Come hope, dear solace. (Komm, Hoffnung.) *"Fidelio."* 60
Wedding bells. Song.. .....*H. M. Garrison.* 30
O mother dear, Ballad.....*A. Lee.* 30
Heller's Slumber Song. Vocal..... 30
Ah! sure he'll ne'er deceive me. (Domani! oh me felice)..... *"Osleria."* 40
My mother's sweet good-bye.....*M. Keller.* 30
I have listened for her footsteps. Song and Chorus..... .....*M. Keller.* 30
Let thy loving mercy. (O salutaris hostia.) *L. H. Southard.* 35
We are coming home to-morrow. Song and chorus .....*F. Wilder.* 30

INSTRUMENTAL.

Fairy footsteps. Mazurka brillante..*L. Williams.* 60
Mirella. Bouquet of melodies.....*R. Nordman.* 60
La Reine Topaze. Waltz.....*D'Albert.* 50
Ducal waltz..... .....*A. O. Leary.* 50
Santa Lucia. Polka redowa.....*J. S. Knight.* 30
Farewell. L' Adieu..... .....*F. Muller.* 30
Berceuse. Cradle song.....*C. B. Lysbery.* 30
Il Trovatore. Piano and violin. (Op. pot-pourri. *Eichberg.* 75
Traviata. " " " " " 75
Chough and Crow. Transcriptlon.*B. Richards.* 60
Nocturne. Op. 62. No. 1. In B major.*F. Chopin.* 60
" " " " 2. E " " 50
Impromptu. " 29. " 1. A♭ " " 50
Constellation March,..... .....*A. E. Pillsbury.* 30
Martha. Fantasie Brillante.....*S. Smith.* 1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

The Trumpet of Freedom.

A Collection of National and Patriotic Songs, Duets, Trios and Quartets.

COMPRISING

RALLYING SONGS,
CAMP SONGS,
CAVALRY SONGS,
MARCHING SONGS,
BATTLE SONGS,
HOME SONGS, &c.

Being, as a whole, the

Best Collection of War Songs Published

For Soldiers and their Friends at Home.

The Publishers issue

AN IMMENSE EDITION TO MEET A DEMAND

Unprecedented by the Sale of Any Similar Work.

Price 40 Cents, on receipt of which it will be mailed, post-paid, to any address. Just Published by OLIVER DITSON & CO., Publishers, 277 Washington St.

The Best Book by which to Learn Piano-forte Playing

Is RICHARDSON'S NEW METHOD.

The Best Book for Young Pupils of Piano Music

Is RICHARDSON'S NEW METHOD.

The Book by which to Learn Easily and Thoroughly

Is RICHARDSON'S NEW METHOD.

The Book that makes Piano Studies Attractive

Is RICHARDSON'S NEW METHOD.

The Best Book of Exercises for Piano Practice

Is RICHARDSON'S NEW METHOD.

The Book that is given to Pupils by Teachers

Is RICHARDSON'S NEW METHOD.

The Book that contains No Dry and Tedious Lessons

Is RICHARDSON'S NEW METHOD.

The Book that Interests both Young and Old

Is RICHARDSON'S NEW METHOD.

The Book of which 10,000 are sold annually

Is RICHARDSON'S NEW METHOD.

Richardson's New Method for the Piano.

Price $3.75. OLIVER DITSON & CO., Publishers, 277 Washington Street. Sent by mail, post-paid.

LOW-PRICED

SONG & MUSIC BOOKS.

Golden Wreath. Nearly 200 Popular Songs with Instructions. 50 cts.
The Nightingale. A New Book for Schools. 50 cts.
Home Melodist. Coll. of nearly 100 Favorite Songs. 35c.
Camp Songs. A Collection of National, Patriotic and Social Songs for the Volunteers. 15 cts.
War Songs of Freemen. 25 cts.
Songs for the People. With numerous Engravings. $1.00.
100 Irish Songs. 60 cts. Scotch Songs. 60 cts
Comic Songs. 60 cts.
Amateur Song Book. A Coll. of Old Favorites. 50 cts.
Gems of Song. 50. The Message Bird. 50.
Old Folks' Concert Tunes. 40 cts.
Boston Temperance Glee Book. 50 cts.
New Temperance Melodist. 45cts.
Union Temperance Song Book. 20 cts.
Covert & Lodge's Temperance Songs. 15 cts.
Convention Chorus Book. 50 cts.
The above contain both Words and Music.
The Shilling Song Book. Containing the best songs of the day, a large number of which are not to be found in any other collection. Three Parts. Each 17 cts.
Any book sent by mail, post-paid, on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

MRS. C. H. FORD,
Teacher of English and Italian Singing.
Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 23 South Street, near Summer.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oak St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

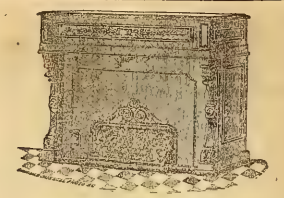
J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
No. 35 Winter St., Room No 13; or address O. Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store 3t

L. DAMA.
CULTIVATION OF THE VOICE.
Address at Oliver Ditson & Co's, or 74 West Cedar Street.

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 636. BOSTON, SATURDAY, AUG. 19, 1865. Vol. XXV. No. 11.

For Dwight's Journal of Music.

The Rondo.

BY W. S. B. MATHEWS.

At the basis of all musical composition lies the song, or simple melody. At first, perhaps, it consisted of but one period, but has now been extended to two and even three.

A succession of tones having a determinate relation to each other, yet not making complete sense, even when any portion of the succession is taken, forms a *Passage*. Such a chain of tones serves to divert the mind from melodies that have gone before, to modulate into new keys, or to lead around to the introduction of more weighty matter. Introductions to pieces of music often consist largely of *passages*.

If now we take a melody of, for example, two periods; let this be followed by a Passage; let this lead to a repetition of the original melody; we shall thus have a composition complete and satisfactory, possessing great unity, yet more variety than the simple song-form. Such a composition is the simplest form of the *Rondo;* which derives its name from the fact of the constant recurrence of the original theme, as in a circle; and this theme constitutes the *pith* of the rondo, so to speak. The Rondo forms the basis of the Sonata, Chamber Quartet, Trio, etc., and Symphony. It is therefore, worthy of careful study.

There are five forms of Rondos.

A Rondo of the first form consists merely of a *theme* of say two or three periods, a *passage* of any length the composer may deem in good taste, leading to a recapitulation of the *theme*, thus ending the work. The formula for this Rondo form is, therefore,

THEME, PASSAGE, THEME.

Extending our scheme to a minuter analysis, we might have a theme of two periods, each of four phrases; a passage of, perhaps, three phrases; and again the theme as before. A short *coda* is often appended in order to make the ending less abrupt. We find an example of this kind of Rondo in "Zwei leichte Sonatinen, G-dur and C-dur," in Holle's edition of Beethoven's Sonatas, Book 36. We refer to the *moderato* movement of the first of these Sonatinas. It consists of a theme of eight measures, a passage of eight measures, the theme as before, and a coda of ten measures.

The Rondo of *the second form* consists of a theme of two or three periods, followed by a subordinate theme, or Episode, of two or three periods, and this, again, by the theme. A coda is usually added, and the theme and episode are often connected by passages. The formula for this rondo-form is:

THEME, EPISODE (passage), THEME, CODA.

The episode is always in a key different from that of the theme, but related to it.

The *Andante* from Beethoven's Sonata in F minor, Op. 2, No. 1, is a rondo of this kind. The following is a schedule of it:

Theme	Period I. 8 meas. " II. 8 meas.	16 meas.
Episode	Episode 10 meas. Passage 5 meas.	15 meas.
Theme	As before.	16 meas.
Coda		14 meas.

The *Largo* from the Sonata Op. 2, No. 2, in A, is another example in point. Its scheme is:

Theme	Pe. I. 8 m. Pe. II. 11 m.	19 meas.
Episode	Pe. 6 m. Pass 6 m.	12 meas.
Theme	As before.	19 meas.
Coda		30 meas.

In this case the coda itself is quite a complete composition. Its motives are partly original and partly taken from the theme, and are put together according to the following scheme:

ORIG,	TH.	PASS.	TH.	CODA PROPER.
7 m.	7 m.	3 m.	8 m.	5 m.

The Rondo of the *third form* consists of a theme and two episodes. It may be regarded as being composed of two Rondos of the second form, which, so to speak, dovetail into each other, as in this scheme:

THEME, EPISODE, THEME,
THEME, EPISODE, THEME.

Calling the theme A, the first episode B and the second episode C, we have the following scheme as that of the new form; A—B—A—C A. An example of this form of rondo is the *Rondo* from Beethoven's sonata in C, op. 53. An analysis of this composition gives the following plan: THEME, 62 measures; FIRST EPISODE with its passages, 52 measures; THEME, as before, 62 measures; SECOND EPISODE 138 measures; THEME to Prestissimo, 90 measures; CODA (*Prestissimo*) 141 measures. The *Adagio* from Sonata in Eb, Op. 10, No. 1, is another example of this kind of rondo.

The Rondo of the *fourth form* has the following scheme:

THEME. I. EPISODE, THEME. II EPISODE, THEME, I EPIS., CODA

This rondo-form is divided into three chapters, as we have indicated in the plan. The theme, first episode, and repetition of the theme form a small rondo, complete in itself. Complete, yet not perfect. A further development is given by the second episode, which, in consideration of its importance, is usually nearly as long as the theme and first episode together. This forms the second chapter of the work. The recapitulation of the theme, first episode, and coda, forms the third chapter. It is to be observed that in order to avoid monotony the first episode is put in a new key at its second appearance. The *finale* of the Sonata in Ab, Op. 26, by Beethoven, is an example of this kind of rondo. Another beautiful example in point is the *finale* of the great Sonata in C major, Op. 2, No. 3, Beethoven. The motives of this rondo are especially delightful, and in particular, the treatment of the second episode is hardly surpassed in beauty by any other of the Sonatas. The plan of this work is:

Chap. 1. { THEME 29 m. / EPISODE I. 38 m. / THEME 34 m. } Chap II { EPISODE II. 78 meas.

Chap. III. { THEME 37 m. / EPISODE I 35 m. / CODA 60 m. }

The Rondo of the *fifth form*, like the preceding, consits of a theme, two episodes, and coda, or *conclusion*. The coda, however, instead of being a comparatively unimportant part of the composition, as in the forms previously considered, assumes here a dignity and importance only subordinate to that of the theme. In this form we shall designate it by the term CONCLUSION. We have already seen that the rondo of the fourth form is divided into three parts, or chapters, each somewhat complete in itself. It is to be observed however, that these chapters do not come to a full close save at the end of the piece. In the fifth rondo-form it is otherwise. The first chapter comes to a full close, and this part is to be repeated before the next is played. The theme is not repeated between the first and second episodes, but the Conclusion is given instead. As this omission of the theme detracts somewhat from the unity of the piece, it is customary to construct the second episode from motives very similar to those of the theme, but differently treated. We have, then, the following as the plan of this rondo-form:

THEME, EPIS. I., CONCLU. EPISODE II. THEME, EPIS. I., CONCLU

A well marked example of this kind of rondo is the *finale* of the little F-minor Sonata, Op. 2, No. 1. Its plan stands thus:

Part I. { THEME 22 m. / EPISODE I 12 m. / CONCLUSION 23 m. } Part II. { EPISODE II. 80 m.

Part III. { THEME 22 m. / EPISODE I. 12 m. / CONCLUSION 23. }

All of the rondos in Beethoven's Sonatas in which the first part is repeated belong to this rondo-form.

Following up the plan of development we come next to the *Sonatina*, of which we shall treat in another article.

A Letter from Richard Wagner.*

TRISTAN UND ISOLDE.

My Esteemed Friend—You are still the only editor of a political newspaper of any importance on whose support I can reckon, whenever it is necessary for me to be put, in any way, in communication with the public. It is for me a real piece of good fortune that we should be connected by friendship of long standing; were this not the case, on this occasion as on previous ones, I do not know to what means I should be obliged to have recourse, in order, as I naturally very much desire, to inform the more serious lovers of my art, who are scattered far and wide, that they will, in a very short time, really have an opportunity of witnessing a performance of my *Tristan und Isolde*. While, therefore, I earnestly beg you to do all you can for the propagation of this intelligence, I must beg you to allow me to accord myself the small satisfaction of directing your attention to the peculiar significance which I may fairly attach to the performance, that is actually coming off, of my work. Perhaps in giv-

* Addressed to the Editor of the Vienna *Botschafter*.

ing a short history of the obstacles which have hitherto prevented this performance, I shall be furnishing you with a contribution, not unworthy of notice, to the history of modern art generally.

In the summer of 1857, I determined to interrupt the execution of my work on the *Nibelungen*, and commence something shorter, which should renew my connection with the stage. *Tristan und Isolde* was really commenced in the above year, but the completion of it, from all kinds of disturbing influences, was deferred till the summer of 1859. With regard to the first performance, of which I could only hear in connection with my taking an active part in it myself, I entertained, as I was then still excluded from the territory of the German Bund, the notion of coming to an understanding with some theatrical manager, and giving a series of German operatic representations during some of the summer months in Strasburg. The manager of the Grand Ducal Theatre at Karlsruhe, Dr. Edward Devrient, whose opinion I asked upon the subject, represented to me the great difficulties of such a scheme, and advised me rather to wait and see whether the noble exertions of the Grand-Duke of Baden would be successful in procuring me a summons, for the period required by the study of my work, to Karlsruhe, where every appliance for a good performance would willingly be placed at my disposal. Unfortunately, the steps taken in Dresden for this object by my most illustrious patron had not the desired result. My absence from Karlsruhe rendered an understanding with the singers chosen to represent my work so difficult, that, in consequence of the great and altogether unusual obstacles in the way, from the moment my presence in Karslruhe was proved to be an impossibility, all further attempts to carry out my design had to be abandoned. Had my presence at Karlsruhe been then possible, I should have there found for the principal parts in *Tristan* the very singers who, even after six years, and when I am at perfect liberty to choose whom I like, could, as the only ones calculated to carry out my views, have been selected by me from the great numbers of artists attached to the opera-houses of Germany. I allude to those admirable artists, since then my most intimate friends, Herr and Madame Schnorr von Carolsfeld.

You shall now hear, with a smile, probably, of astonishment, what round-about ways had to be taken for me to obtain what I had been on the point of attaining and what I had failed to attain solely for the reasons I have already given.

In order to render possible a first performance, in which I myself should take an active part, of *Tristan und Isolde*, I migrated, in the Autumn of 1859—to Paris. My scheme was to collect a model German operatic company there during the months of May and June, 1860; the Italian Operahouse, unoccupied every year at that period, was to have been engaged for the performances. As I found most of the artists, with whom I was acquainted and on friendly terms, inclined to take my offer into consideration, the first thing I had to do was to think how to ensure the material possibility of the enterprise. It was not difficult to find a business-director in the person of one of the proprietors of the Italian Operahouse; it was more difficult to procure the financial guarantee of a capitalist. To get a person to give it, I had to provide courage for a well-disposed wealthy man, a friend of one of my Parisian friends; at my own risk. I arranged three grand concerts in the Italian Operahouse, when I had fragments of my music executed by a grand orchestra, and—for it is not possible to do anything of the kind otherwise in Paris—at a very heavy expense. The only advantage I wanted to derive from the indisputably great and significant impression produced by these concerts on the public was to gain the confidence of the capitalist on whom, as I have said, I had fixed to support my proposed operatic enterprise. Unfortunately, this gentleman, somewhat advanced in years, was quite unable to attend the concerts; my friend's speculations ended in nothing. But, though it became, moreover, evident that it was impossible to get together at the right moment, on account of the different dates when they would be at leisure, the German singers I intended to invite, and though the sacrifices and efforts the three concerts had cost me deterred me from any further similar attempts, the success of my appearance in Paris was, to my astonishment, eventually proved in another quarter. The Emperor of the French gave orders for the performance of my *Tannhäuser* at the Grand Opera.—You know pretty accurately in what new and strange complications I was involved by this affair, which made a tolerable noise throughout Europe: it cost me a deeply anxious year of my life. While I really should not have known what to do, had I achieved a great success, had that been possible, I felt in the midst of the raging storm of a most frightful failure, as though freed from some pernicious source of uneasiness that had, till then, stopt me on the right road, which, as, on the other hand, Paris had helped me to open up Germany once more, conducted me direct to Karlsruhe, to bring about there, if possible, the first peformance of my *Tristan*.

May 1861 had arrived. Immediately assured of the most gracious desire, on the part of the illustrious pair, the Grand-Duke and Grand-Duchess, to promote my aim, I had to deplore the departure, which had meanwhile taken place, of my two artists, the Schnorrs, who had accepted a permanent engagement—in Dresden. I was now, in conformity with the kind intentions of my noble patron, to select what singers I liked, so that they might be summoned to Karlsruhe, to take part in the model performance of my work. I was not yet allowed to visit Dresden; I hastened to Vienna, to make myself better acquainted with the resources there. You, my dear Uhl, were then present with me at the first, and for me fine, representation of my *Lohengrin*, and will feel that what I experienced on that intoxicating May evening could not fail to give suddenly a new direction to my previously stormy life. It was at once evident that the task of securing the admirable singers of the Imperial Operahouse for a performance of my *Tristan* in Karlsruhe was an impossibility. On the other hand, it was my interest not to raise any objections to the offer made by the first authorities of the Imperial Theatre to produce *Tristan* forthwith at Vienna under my personal superintendence.—You know what was my principal cause for hesitating. It was expecting too much of that favorite singer, Ander, whose recent death filled us all with such heartfelt sorrow, to suppose he could go through the exceedingly fatiguing effort of representing the principal part in *Tristan*. But as all the other parts could be admirably cast, I was able to consent to alter, cut, and adapt the character so as to render it possible for this artist also to fulfil the task allotted him. The rehearsals were to begin in the autumn of 1861. You remember that a prolonged affection of the voice rendered Ander during the whole winter incapable of any fatiguing effort whatever, and there was then no one else to be got; Tichatscheck and Schnorr were both in Dresden and could not leave. The affair had to be postponed for another year. In the summer of 1862, I had already despaired of the work being again taken in hand at Vienna, when, to my astonishment, the management informed me that Herr Ander felt completely recovered, and had declared himself ready to resume the study of *Tristan und Isolde*.

This summer I became acquainted with the admirable, and in my opinion, extraordinarily sympathetic performances of that excellent artist, Schnorr von Carolsfeld, a really vocal musician and actor; he and his wife, formerly esteemed in Karlsruhe as a true and noble artist under the name of Fräulein Garrigues, had already, from pure inclination, so far mastered, with the greatest love and the most thorough intelligence, the principal parts in my works, that, when they paid me a visit on the banks of the Rhine, where I was stopping for a short time, we were enabled, in my little room, to get up complete musical performances of my opera, with Bülow's inimitable pianoforte accompaniment. This happened in my room, at a time when no one offered me the opportunity of doing so much on any stage. I was now allowed again to visit Dresden, where there were all the means for bringing out my work; but, when, in the autumn of the same year, I was stopping there for a few days, I could not help feeling at once certain, from the peculiar behavior of the management of the Theatre, that there was not the slightest probability of anything being arranged with me about my work. I learned, moreover, what hopes I might build upon the managers of the larger German theatres generally, when, not long afterwards, on my way through Berlin, I sent to say I wished to see the Intendant-General of the Prussian Theatres Royal, and he simply refused to let me call upon him.

Under these circumstances I was compelled once more to turn my hopes, much weakened as they were, to Vienna. Since the first delays in the production of *Tristan*, the musical press there had applied itself with especial alacrity to the task of proving that my work was generally not adapted for performance; and that no singer could either hit my notes or retain them. This theme became the watchword throughout Germany for all who furnished information, wrote, or spoke of me. A fair French vocalist—Madame Viardot, it is true,—expressed to me one day her astonishment that it was possible such assertions as, for instance, that this or that could not be sung, etc., should be advanced about us; were the musicians in Germany not musical as well, she asked. Well, I did not quite know what answer to give, especially for the information of a fair artist, who had once, by the way, expressively sung a whole act of *Isolde*, at first sight, in Paris. But matters were not really so bad with my German singers; guided by the extraordinarily intelligent industry and zeal of my worthy friend, Herr Esser, the Capellmeister, even my Viennese singers at last afforded me the great satisfaction of hearing them sing the entire opera, free from faults, and in a really touching manner, at the piano. How it could afterwards come into their heads again to assert they could not learn their parts—for so, I am informed, they said—is a riddle which I will not puzzle my brains in solving; perhaps they acted as they did to please our celebrated musical critics at Vienna and elsewhere, who were exceedingly anxious that my work should be considered impracticable, and for whom the practicability of the performance must of course be an insult; perhaps, however, the information I received was itself not true; everything is possible, for, now-a-days, the German press is not conducted in exactly a Christian spirit. Enough: I received at Moskow, in March 1863, from the management of the Imperial Opera, a communication, telling me I had no need to hurry my return to Vienna to attend the general rehearsals, fixed for that date, of *Tristan*, as, in consequence of illness, the performance could not take place before the theatre was closed for the vacation. The vacation passed and there was no more question of *Tristan*. I believe that among the persons in the theatre, there was a general opinion that, with the very best will, Ander would not be able to "get through" his part, far less perform it frequently. In this dubious state of affairs, the "Opera" could not possibly strike the management as a gain to the "repertory." I thought that this, as well as a great deal more, was so correct and so natural, as things stood, that I no longer troubled myself about the reports brought me at various times. To speak frankly: I had had enough of it, and thought no more of the whole business.

Thus then my *Tristan und Isolde* had become a mere fable. I was treated in a friendly manner here and there; *Tannhäuser* and *Lohengrin* were praised: otherwise, however, it seemed to be all over with me.

But fate had ordained otherwise. Had every plan I had previously made been successfully carried out, the principle at stake in the performance of this work would still not have been quite definitely decided:—on the other hand, the opportunity of arriving at such a decision, as completely as the circumstances of the present time render it possible to do so, was yet in store for

me. When all else forsook me, a noble heart beat the more strongly and warmly for the Ideal of my art: it cried to the artist, abandoned by the world: "What thou greatest I will accept!" And this time the will was itself creative, for it was the will of a——*King!*

The wondrous beauty of the exciting and promoting power which, for the last year, has entered into my life, and obtained possession, with smilingly coercive force, of my thoughts and endeavors, I cannot manifest to my friends except by the fact of its active existence. Such a fact I announce to day. And what the nature of the power here at work is, you must conclude from the mode of its manifestation, when I inform you in what fashion *Tristan* will be presented to my friends.

The performances of *Tristan und Isolde*, of which three at least are fully guaranteed, will be of a completely exceptional and model kind. For this purpose, in the first place, the representatives of the two extraordinarily difficult leading parts were especially summoned to Munich in the persons of my dear friends, Ludwig and Malvina Schnorr von Carolsfeld; they are accompanied by my trusty old comrade on the battle-fields of art, Anton Mitterwurzer, true and genuine as can be as Kurwenal. As far as circumstances will allow, too, the most judicious measures have been most magnanimously taken for the cast of the other parts; every person concerned is friendly and devoted to me. In order that we might not be annoyed by the disturbing influences existing in a theatre open every day, the cosy Royal Residenz-Theatre was placed at our exclusive disposal: everything has been carefully fitted up there for the requirements of an inward, clear, and snugly intelligible representation according to my directions. Here, almost daily, the magnificent Royal Hof-Orchestra, Franz Lachner's model creation, is placed at onr service for numerous rehearsals, at which, caring for naught but the attainment of the highest artistic delicacy and correctness, we have plenty of leisure and time to effect this without undue exertion. In order to lighten for me the promoting survey of what every one is doing, my dear friend, Hans von Bülow, has been given me to conduct the orchestra—he and no other, he who once effected the Impossible, when he compiled a playable pianoforte arrangement of this score, though no one can yet understand how he did it. With him, who is so well acquainted with the score, which still appears enigmatical to so many musicians, that he knows by heart the very smallest fragments of it, and has made himself master of my intentions, down to their most delicate niceties—with this second self by my side, I can take into consideration every separate item of the musical and scenic representation in that quietly confidential artistic frame of mind rendered possible only by affectionate relations between myself and artists connected by the ties of the firmest friendship. The zeal displayed in providing beautiful scenery and highly characteristic costumes is such that it seems as if the question was no longer one of a mere theatrical performance, but of a monumental exhibitiou.

Transported thus from the desert of our ordinary tradesman-like system of conducting theatres to the refreshing oasis of an art *atelier*, we prepare the work for a dramatic performance, which, purely as such, must form an epoch for all who may witness it.

The performances, for the present—as announced—only three, perhaps, in number, are to be considered as art-festivals, to which I am permitted to invite the friends of my art from far and near; they are thus removed from the category of ordinary theatrical performances, and taken out of the usual relations existing between the theatre and the public of our age. My gracious patron desires that these significant representations shall be offered not to ordinary curiosity, but wholly and solely to a more serious interest in my art; I am, therefore, empowered to issue far and wide, wherever the latter has gained men's hearts, invitations to these performances.

They will take place somewhere in the second half of this present May, and the exact days, as far as they can be settled before hand, will at the proper time be announced in the most largely circulating papers. We presume that whoever is not deterred from undertaking a journey to Munich expressly for this purpose, does not combine with it any superficial object, but manifests by it the earnest interest he feels in the successful solution of an important and noble artistic problem; and every one who, in this clearly defined spirit, sends in his name to the management of the Hof and National Theatre, Munich, may rely on finding a place kept for him at the theatre for the performance indicated by him. An invitation similar to, and having the same object as, the one I have now given to persons at a distance, I give also to the friends of my art here.

To any raillery to the effect that by such measures we appear to have taken into consideration an especially friendly pnblic whom it would certainly require no great art to please, we quietly reply that on this occasion the question is not one of pleasing or not pleasing, that wonderful theatrical game of hazard of modern times, but exclusively one of deciding whether artistic problems, such as I have proposed in this work, are to be solved, in what way they are to be solved, and whether it is worth the trouble to solve them. That the last question does not mean that we wish to learn whether a great deal of money can be made by these performances (for this is the signification of anything pleasing or not pleasing in theatres now-a-days), but, simply, whether by admirable performances, with works of this description, it is possible to produce the anticipated right influence generally upon the cultivated human mind, is something that must be emphatically stated; that, consequently, the first object in view is the solution of a purely artistic problem, and that, therefore, only those should be summoned to that solution who, by serious interest in the matter, are really prepared and able to co-operate in it. Should the problem be solved, the question will be widened, and it will then, too, be shown in what way we are ready to accord to and prepare for the people, properly so-called, a participation in the Highest and the Profoundest even of art, though, as yet we do not think we ought to take into consideration the actual theatrical public of the present day.

If yon are now of opinion, my dear Uhl, that I have been treating of no unimportant event in art, and that it is worth while to do something for the announcement contained in what I have said, may I beg yon to employ, as you may consider best, your connections as a publicist. I am modest enough to know that I am issuing my invitations to only a few; but I also know that those few are surprisingly scattered at great distances. I should like my summons to reach those thus scattered; for what principally summons them to an extraordinary meeting is: even though the artistic effort should be inferior, at any rate so rare, beautiful, and glorious a deed, that it should certainly be noticed far and near. Let our watchword be: *Hail to the noble doer of this deed!*—With the most friendly greetings, I remain yours ever devotedly, RICHARD WAGNER.

Munich, 18th April, 1865.

Wagner's "Tristan and Isolde."

I. The Legend.

The old Breton legend, of the twelfth century, which Richard Wagner has taken for the subject of his opera, is thus given in Dunlop's *History of Fiction*.

In the court of his uncle King Marc, the king of Cornwall, who at this time resided at the castle of Tyntagil, Tristram became expert in all knightly exercises. The King of Ireland, at Tristram's solicitations, promised to bestow his daughter Iseult in marriage on King Marc. The mother of Iseult gave to her daughter's confidante, a filtre, or love potion, to be administered on the night of her nuptials. Of this beverage Tristram and Iseult on their voyage to Cornwall unfortunately partook. Its influence during the remainder of their lives regulated the affections and destiny of the lovers.

After the arrival of Tristram and Iseult in Cornwall, and the nuptials of the latter with King Marc, a great part of the romance is occupied with their contrivances to procure secret interviews.—Tristram being forced to leave Cornwall on account of the displeasure of his uncle, repaired to Brittany, where lived Iseult with the white hands. He married her—more out of gratitude than love. Afterwards he proceeded to the dominions of Arthur, which became the theatre of unnumbered exploits.

"Tristram, subsequent to these events, returned to Brittany and to his long-neglected wife. There, being wounded and sick, he was soon reduced to the lowest ebb. In this situation he dispatched a confidant to the Queen of Cornwall, to try if he could induce her to accompany him to Brittany, &c.

II. Wagner's Libretto.

This libretto, in small octavo, 110 pages, was published in 1859, in Leipzig, by Breitkopf and Härtel. From a severe review of it by Prof. L. Bischoff, which appeared at that time in the Lower-Rhine *Musik-Zeitung*, we take the following abstract of the plot, omitting most of the reviewer's criticism, which, however may be found in the numbers of this Journal of November, 1859.

In the very first scene, as in *Tannhaüser* and *Lohengrin*, Wagner gives evidence of his great talent as a stage-manager and scenic artist. The stage represents the forecastle of a ship—a tent-like apartment, closed at the back by curtains. Isolde is lying on a sofa with "her face buried in the cushions." Near her is Brangäne, her confidante. The song "of a young seaman is heard in the air, as if from the mast." The sailor yearns for his "Irish child," and at once gives us a specimen of the poetic bombast, and the mis-use of the German language, which we meet all through the poem.

Isolde now starts up, and, cursing the coast of Cornwall, on which she would willingly never land, implores the winds to dash the vessel to pieces. On her expressing a wish for air, Brangäne opens the curtains at the back, and thus exposes to our view the entire deck to the stern of the vessel, with the sea, stretching to the horizon, beyond it. Around the mast are stretched the crew, and behind them, knights and squires. At a slight distance from them is Tristan, gazing down on the sea, while his companion, Kurwenal, is lying at his feet. The song of the young sailor is again heard from the mast. This is admirable! Well merited applause cannot fail to be obtained by this scenic effect.

Isolde now despatches a message, couched in the peculiar and exceedingly eccentric German of the "Future," for Tristan to come to her. He refuses, however, very politely, to accede to her request, and kindly siezes the occasion to inform us that he is conducting her, as bride, to King Marke. But Kurwenal, who, it would seem, is not so refined in his manners, answers the bearer of the message, Brangäne, rather coarsely, or, to use a familiar expression, sends her back "with a flea in her ear." Besides this, "he sings after the *confidante*, as she hesitatingly leaves, with all his strength," a sarcastic ditty on a certain Morold, deceased, who once entered the lists for Isolde, and was killed by Tristan.

Brangäne returns to the forepart of the vessel, and draws the curtains close. Isolde, "on the point of the most fearful outburst," restrains herself, and questions her attendant. The latter replies, in the eccentric lingo to which we have already alluded, that Tristan would rather be excused. Hereupon Isolde tells her that Tristan is the same "party" who killed her betrothed, Morold, and then fell into her hands. The sword which menaced him she, however, let fall, and cured his wounds, that he might be restored to health, return home, and not annoy her any more with his presence. In return for all this, Tristan, she goes on to inform us, expressed his gratitude and swore fidelity to her, but he subsequently despised her, and recommended her to King Marke as a wife. This slight narrative takes up eighty lines! Hence her hatred, her torment:

> "Unbeloved. this man of men
> Always near to see!"

The "unbeloved" applying to Isolde and not to Tristan.

Brangäne represents to her mistress that the match with King Marke is a very good one after all. With regard to Tristan's dreaded coldness, the faithful maid observes that she is sure there must be some remedy against it among the potions which Isolde's mother, who is skilled in all magical arts, has given them!

But Isolde selects from the "shrine," or, in other words, her family medicine-chest, a drink of death. She determines to pledge Tristan in this, and perish with him. As the vessel is now approaching the shore, she sends for him to share the "draught of reconciliation." After a long dialogue, spiced with dialectical beauties, and inextricably entangled in a labyrinth of constructions, compared to which the most crabbed unintelligible style of ordinary writers is a clear crystal stream—on what is past, and on the reconciliation which is, in consequence, needed, Isolde imperiously commands Brangäne to fill the golden goblet with the fatal potion, and hands it to Tristan. He drinks. As, however, he does not fall down dead, Isolde exclaims: "What! treachery here, too? The half is mine! Traitor, I drink to thee!"

Upon this, Wagner favors us with the following: "(She drinks, and flings away the goblet. Both, seized with affright, gaze, with the greatest emotion, but with fixed glance, and without moving, into each other's eyes, in the expression of which the defiance of death soon gives way to the glow of love. They are seized with a fit of trembling. They put their hands convulsively to their hearts, and then pass them over their foreheads.—They next seek each other with their glances. They cast down their eyes confusedly, but, afterwards, fix them with increasing desire on each other. ISOLDE (*with trembling voice*): Tristan!——TRISTAN (*gushingly*): Isolde!——SHE (*sinking on his breast*): Faithless beauteous one!——HE (*encircling her with warmth*): Most blessed woman! (*They remain in a dumb embrace*)"

Trumpets are heard without. The vessel has reached the land, and King Marke approaches. The curtains are suddenly drawn on one side. The deck is filled with men. At the back is a new scene: "The coast, with a castle crowning the summit of the cliff." The lovers, who have just sung a duet, concluding: "Joy in the breast | exultant pleasure! | Isolde! Tristan! | Tristan! Isolde: | Rescued from the world! | Thou art won for me!" start up, and Isolde exclaims: "Ha! what draught was this?——" BRANGÄNE (*in despair*): "The love-draught."——Isolde faints, and the sailors cry: "Hail to the king!" Great tumult and activity; some disappear over the side, some run out on a bridge. What will happen when the king comes on board?——That is a mere trifle——" The curtain falls rapidly," and certainly it was high time it should.

During the space between the acts, all has settled calmly down again. Isolde is King Marke's wedded wife. In the second act, we behold her, in the garden before her chamber, with Brangäne. It is a pleasant summer's night. Hunting sounds, that die away. They come from a "nightly hunt," to which the king is proceeding with Melot, his own friend and Tristan's.

Tristan is awaiting the signal agreed on: the extinguishing of the torch burning at the entrance to the garden. Brangäne warns her mistress against Melot's treachery: "O, leave the warning *wick!* let it show you the danger! O, do not put it out, to-day, at least!" It is all in vain! Isolde's glowing passion conquers, and she extinguishes the torch. Brangäne mounts a watch-tower behind the scenes.

Tristan "rushes in"—"glowing embrace." Both now pour out their hearts, by speaking or singing their feelings, at one time in the form of a duet and then in solos, to a text of *one-and-twenty pages*, uninterrupted save by a short cry of warning from Brangäne (behind the scenes) of thirteen lines, during which a "long, silent embrace, *with heads sunk backwards*," on a flowery bank, is prescribed, in the stage directions, to the lovers.

This long, lyrical scene is, in every respect, so unpleasant and disagreeable as to be actually disgusting. The sentiments and language are artificial and stilted, and, when this is not the case, immeasurably flat and commonplace. The affectation of old German terms is as repulsive as the abuse of the language is offensive. The toying with antitheses of "far" and "long," "near" and "far," of "day" and "night," in which love pours out all its pretty sayings for *seven* dreary pages, in order to calumniate the day and exalt the night (the lovers call themselves "Night-hallowed"), the playing with the "sweet wordlet *and*" ("Is not our love called Tristan *and* Isolde?") the everlasting subtleties, surpassing in emptiness and vapidity the most insipid poetical scribbling of the later troubadours, the forced ornamentation and affected artificiality of thought—all this is not only incapable of supplying the deficiency of real feeling and imagination, but absolutely shows it in the most glaring light. All this is presented, moreover, in a form so unshackled and slovenly that it is distinguished from the most insipid prose only by the employment of rhymes generally trivial, frequently false, and, here and there, consisting of mere assonances. Every page offers proof of what is now asserted.

The "one-conscious" lovers, as Wagner terms them, are disturbed by the king and his retinue, conducted to the spot by Melot. Isolde feels ashamed "involuntarily;" Tristan stretches out his cloak, "also involuntarily" (*sic!*) before her. Marke, an honest old fellow, first proves dialectically to Melot that the latter is mistaken if he supposes his advice has saved the royal honor, for the "*freest* deed (!) of Tristan's truth" has touched his heart. He now, for the first time, addresses Tristan. "To me—this? this, Tristan, to me?" Hereupon he favors him with a mild sermon of four pages, concluding with the question: "Why this disgrace to me?"

Tristan, "in whose mien there is perceptible gradual-increasing grief" (indeed?), answers very poetically, "O King, that—I cannot tell you." He then asks Isolde whether she will follow him into the "magic realms of night," appending to his query four lines which are unintelligible to ordinary mortals. Isolde answers in the affirmative, with similar mysterious circumlocution. Good old Marke says nothing, but Melot bursts out. "Tristan rushes on him. As Melot stretches out his sword against him, Tristan lets his fall, and sinks down wounded. Isolde flings herself on his breast, while Marke holds back Melot—the curtain falls rapidly."

The third act shows us the garden of Tristan's castle. The sea is visible over the wall. "A plaintive pastoral tune is heard on a shepherd's pipe."

Tristan is lying, as if without life, on a couch. His faithful Kurwenal—who, by the way, is the only characteristically treated figure in the whole drama—has conveyed him to the place, and now stands behind him. He has, also, despatched a trusty sailor "to the only physician-*ess* that is of any good." Tristan awakes. His honest companion does all he can to make Tristan recognize his home, but Tristan's thoughts are roaming in other regions. "I was where I always have been, whither *I go forever*—where only one *knowing* is ours: divine-eternal, *ever-forgetting!*" The poor "day," of course, comes second best off again. Kurwenal announces to the enthusiastic dreamer that he has sent for Isolde. This rouses him up, but, as the shepherd boy still continues playing upon his pipe the mournful strain—as a sign that no bark is visible—Tristan relapses into his melancholy fit, and what is more, faints. But he recovers: a merry strain is heard. "The ship! the ship!" He is unable to contain himself. Isolde approaches. Even while behind the scenes she exclaims: "Tristan! beloved!" He springs up: "*how do I hear the light!*" (!) rushes into her arms, and sinks, lifeless, at her feet.

This scene takes up in the book twenty-three pages, the rest extending over eleven more. It will, we should say, be a rather tough job for the singer, since Tristan is not, like Tannhäuser, in the last act, shattered merely internally, but bodily wounded to the death. The narrative, too, in *Tannhäuser*, possesses more variety and interest than the dreamy, mystical expression of one and the same sentiment, although Wagner has, with a certain amount of skill, endeavored to relieve the monotony by the sounds of the shepherd's song, and, also, by making Kurwenal observe and describe, from the watch-tower, the course of the vessel, and the danger it runs from the rocks that line the shore.

Isolde's grief bursts forth; the mode in which it is expressed is pervaded by a strain of real feeling and true poetry. She falls, in a fainting state, upon the corpse.

"Tumult and clashing of weapons heard from the shore below." King Marke, having landed, forces his way up. Behind the scenes, the voices of Brangäne and Melot. Kurwenal, placing himself at the castle-gate (at the back), cuts down Melot, and rushes on Marke and the armed men. He is wounded, and dies by the side of Tristan's corpse. Brangäne, who "has swung herself sideways over the wall" (!) busies herself with Isolde. She brings her to her senses, and informs her that she has confessed to the King "the secret of the drink," and that he has come to renounce her and give her in marriage to Tristan! The good Marke, also, speaks a few words, which commence with his favorite mode of address: "Why, Isolde, why this to me?" In conformity with Wagner's dramaturgical code, he resigns himself to a miracle, to magic, but it is too late. Isolde listens to all that is said, without taking any interest in it, and breathes out her soul in a state of enthusiastic *clairvoyance*, which concludes as follows:

"In the joy-sea's
Surging swell,
In the fragrance-billows'
Resounding tone,
In the world's-breath's
Waving all—
To drown—
To sink—
Unconscious—
Supreme bliss!"

"She sinks, as though transfigured, upon Tristan's corpse. Great emotion and *transport* among the by-standers; Marke blesses the bodies. The curtain falls slowly."

III. THE PERFORMANCE.—GASPERINI'S ACCOUNT.

MUNICH, 11*th June*.

SIR,—After numberless postponements, the first performance of *Tristan und Isolde* took place yesterday evening, Saturday. People no longer believed in it. The German papers, most of which evince but little sympathy with Wagner, had spread reports that fresh obstacles had arisen since the last general rehearsal; that the young King himself, the avowed patron of the author, had given the matter up as a bad job; and that, most decidedly, this "unperformable" opera was indefinitely adjourned.

These rumors had been complacently re-echoed everywhere; Wagner's friends had at last doubted, and I am not quite certain that the composer himself had not yielded to the universal scepticism. However, the unactable opera has been produced.

The house was filled at an early hour. People expected exhibitions of violence, hissing and an awful hubbub; the Germans, who do not often have the chance of such treats, hurried to the theatre, so as to lose nothing of the festive proceedings in store for them. They invaded every available place, and those who could not obtain anything in the shape of a seat did not hesitate paying very dearly for the privilege of standing, packed together like herrings, along the sides of the orchestra, and of the pit, not to speak of the recesses of the corridors. I have often seen the theatre during the three weeks I have been obliged to spend here, while awaiting the long promised performance, but I never expected to behold such eagerness and such wide spread animation; I should never have fancied that worthy individuals apparently so pacific could have become so excited, and await in feverish agitation the first bar of a score.

At a few minutes after six, the young King entered his box; at the same moment, Herr von Bülow took possession of the conductor's seat. The King had scarcely reached the front of his box, before the applause burst forth from all parts of the house—enthusiastic and passionate applause. . . . After bowing several times to the audience, the King sat down; and the overture began.

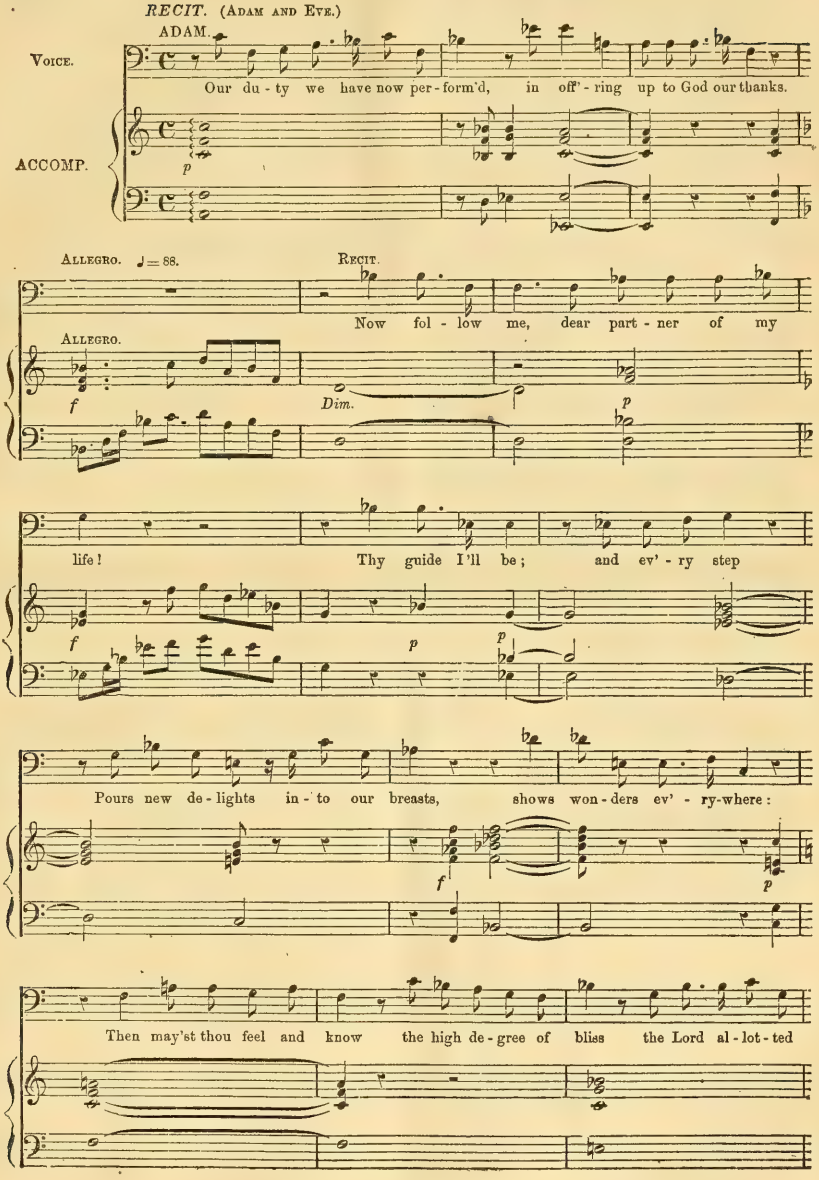
I do not mean, in this place, to enter into a profound study of *Tristan und Isolde*, and of Wagner's new style; still less is it my intention to give an account of the theories of which this last work of the composer's is the confirmation.

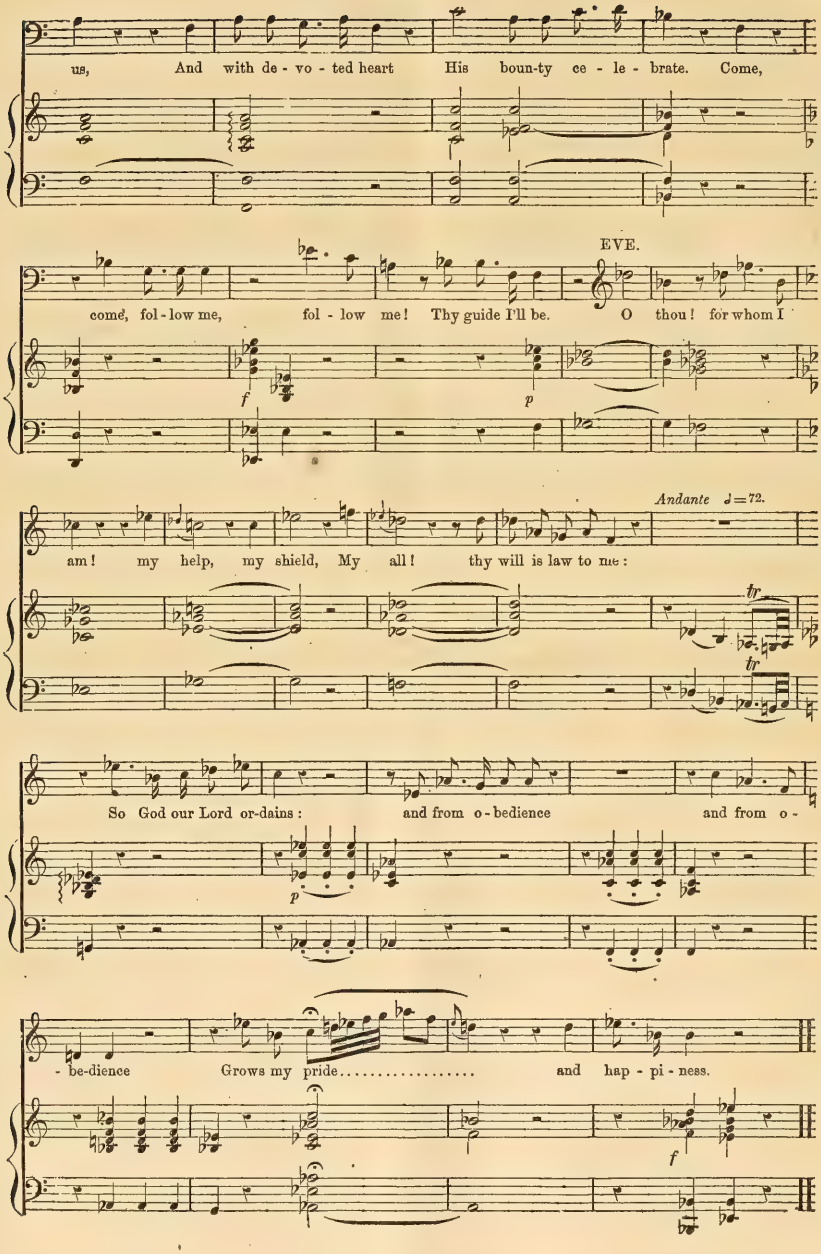
My opinion of the work in its entirety is as follows: On many points the theoretician is wrong, and the path he has opened up is thickly strown with dangers; on the other hand, the artist has risen, in various instances, to a height he never previously attained, and his errors are those of a man of genius. More than in his other works, he has rejected tradition, consecrated formulas, and the usages which obtain on the stage; more than ever, he has sacrificed tonality, the rhythm and melodic form which our ears require, and which our instincts expect. Side by side with deliberate examples of obscurity and of inextricable complications, you see a striking, sovereign thought suddenly arise before you, seize hold of you, subjugate you, and carry you away to the greatest heights ever haunted by the human soul.

The "endless" melody, as it is called, annoys, irritates and exhausts you; suddenly there is a flash of lightning and indescribable beauties start from out the darkness. The introduction, of which I spoke a short time since, is one of the finest pages of the work. It is a song of love; now moderate and discreet; now violent and unbridled; the whole idea of the musical drama is contained in it. *Tristan* is a long love-story, full of anxiety, fever and dazzling effects. Subject to the dominion of certain preconceived philosophical notions, of which I endeavored to give you an idea in a former letter, the author has flung over this amorous hymn the expression of an incurable sorrow; it is night that the two lovers call to them; it is death that they go to enjoy, closely united, eternal peace in the darkness of the grave. Hence, a certain tinge of uniformity, an inevitable monotony; hence also, at times, examples of exquisite languor and incomparable harmony.

At the conclusion of the first two acts, the audience applauded, but not very enthusiastically, I confess. The young King, who was sitting alone in his box, did not lose a single note of the work. After each act he withdrew without manifesting in any way the impression produced on him, as if to leave the audience perfectly free to make what demonstrations they pleased. It was only at the end of the opera

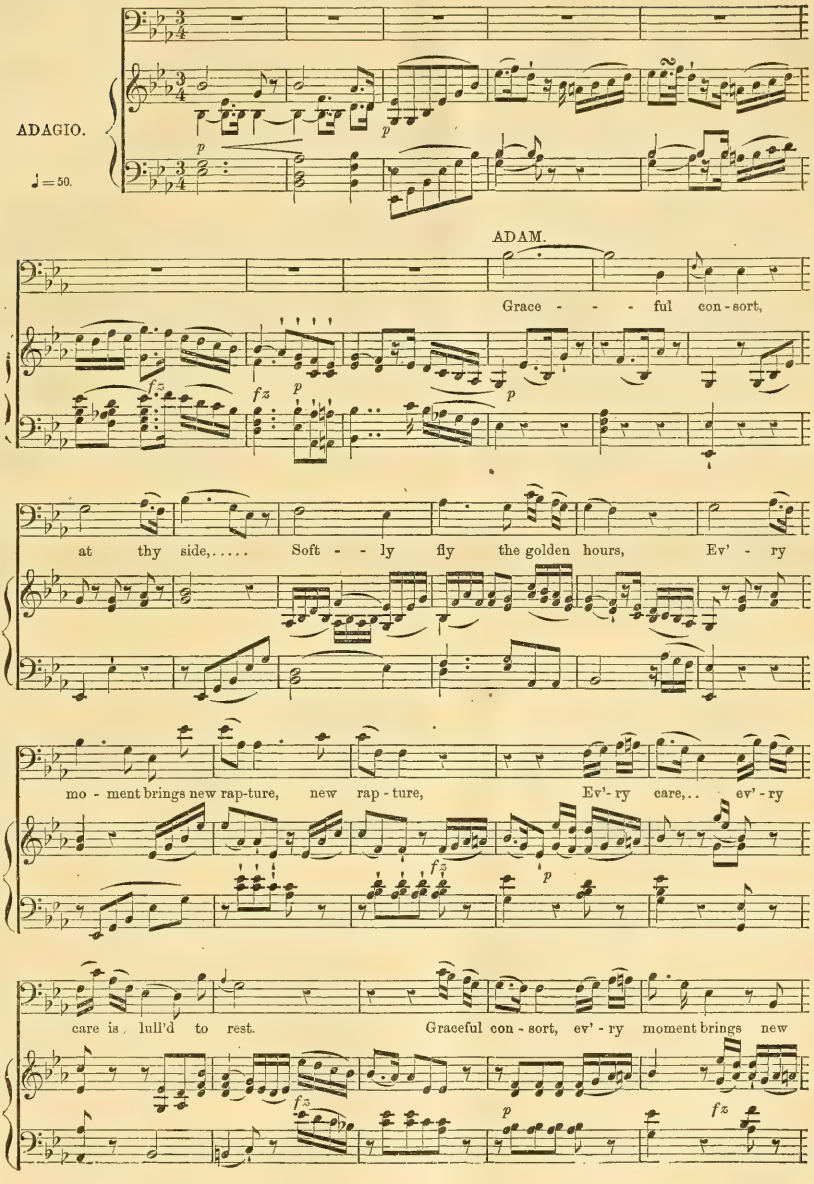
No. 30. OUR DUTY WE HAVE NOW PERFORMED.

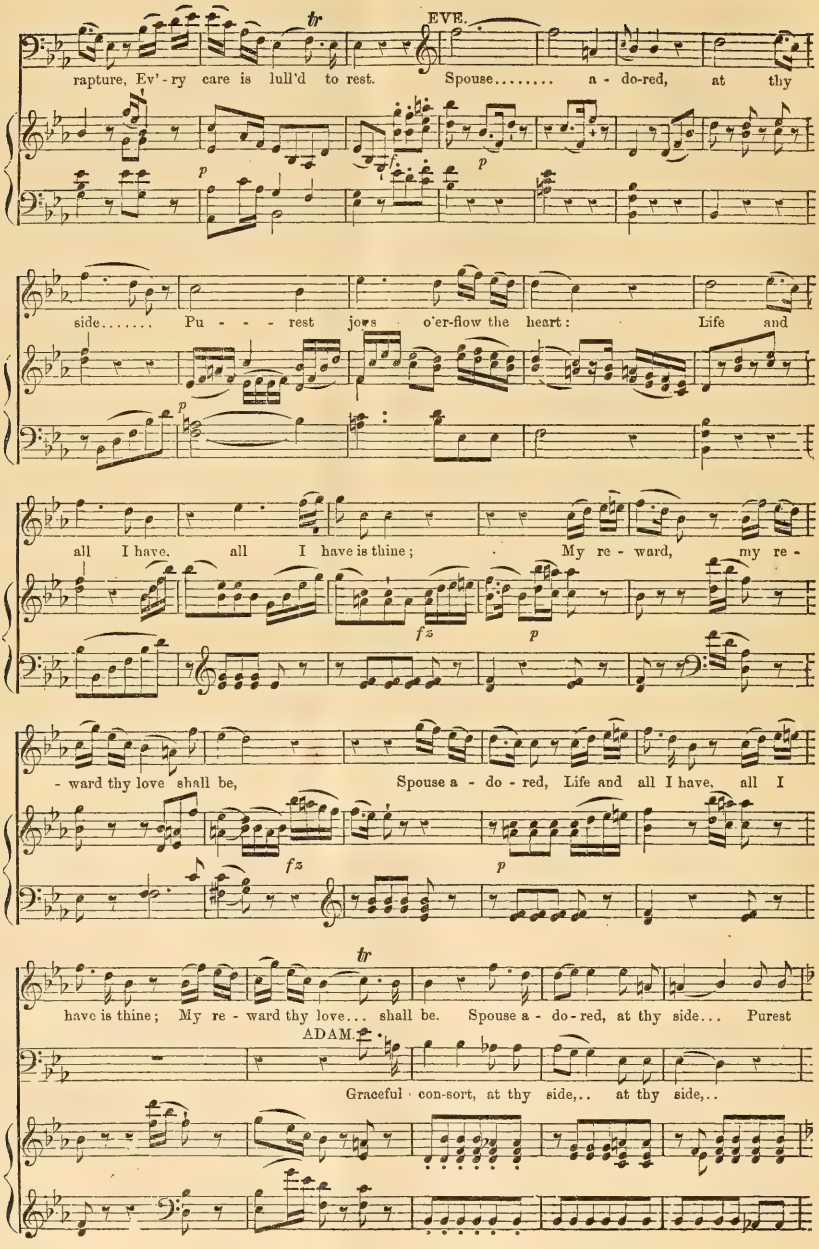



us, And with de - vo - ted heart His boun-ty ce - le - brate. Come,
EVE.
come, fol - low me, fol - low me! Thy guide I'll be. O thou! for whom I
f
p
Andante ♩=72.
am! my help, my shield, My all! thy will is law to me:
tr
tr
So God our Lord or-dains: and from o-bedience and from o -
p
- be-dience Grows my pride..... and hap - pi - ness.
f

No. 31. GRACEFUL CONSORT.

DUET. (ADAM AND EVE.) ADAGIO.




EVE.
rapture, Ev'-ry care is lull'd to rest. Spouse..... a - do-red, at thy
side..... Pu - - - rest joys o'er-flow the heart: Life and
all I have. all I have is thine; My re - ward, my re -
- ward thy love shall be, Spouse a - do - red, Life and all I have, all I
have is thine; My re - ward thy love... shall be. Spouse a - do-red, at thy side... Purest
ADAM.
Graceful con-sort, at thy side,.. at thy side,..

that, rising from his seat, and leaning over the front of his box, he applauded several times. The most lukewarm then decided on the course they would take. They followed the example set by the sovereign, and four rounds of applause, beneath which certain timid protestations were lost, proclaimed the master's victory.

Is it a definite success? Not in my opinion. I have heard people talk of three representations only, and I do not think that the work will be got up anywhere else for a long time to come. In all Germany only two artists could be found to run the risk of it, and though they got gloriously through their formidable task, they are not likely to have many imitators.

To perform such a work, it requires the persevering will of the master, and the devoted courage of the great artist, Herr von Bülow, who conducted; but, above all, it needed the brilliant patronage of Ludwig II. These are elements we rarely find combined in the history of art.

(From the Vienna "*Presse.*")

The more do the artists, who were compelled to waste their energies upon so thankless a work, merit our best acknowledgements. The performance of Herr and Madame Schnorr, as Tristan and Isolde, stood out in really brilliant perfection; equal to them, as far as singing went, was Herr Mitterwurzer as Kurwenal, though he was at times rather exaggerated in his acting; Herr Zottmayer could not do justice to that piteable being King Marke, though he must be commended for that very desirable quality, a clear pronunciation. Finally, Mlle. Deinet was very pleasing as Brangäne. The orchestra, under the wonderful conducting of Herr von Bülow, rivalled the singers in their zealous exertions, while the management got the piece up with an amount of brilliancy and good taste worthy of something better.

Tristan's earthly career may be short, but it has, at any rate, been brilliant, and the hero has really repaid with interest what he cost, for he has procured the Munich people the joy of "world-escaped rapture," a joy that money cannot purchase.

(From the Vienna "*Neue Freie Presse.*")

We confess that, after having read the book, we expected but little from the dramatic effect of the action as such, and, since it is an essential principle of Wagnerian opera *not* to afford independent musical gratification apart from the action, the hopes with which we looked forward generally to the performance were by no means extravagant. But we feel bound to confess with equal candor that the impression made upon us far excèded our expectations, in fact so much so that to judge by it, we cannot help considering this latest work by Wagner, despite many great defects, which it undoubtedly possesses, as one which, of its kind, is of great importance and carried out with high artistic talent. As it is unfolded before us in pictures and tone, it keeps up in us, from beginning to end, a feeling that there is manifested in it a mind which, though in many things eccentric and wrong, is powerful, and intimately acquainted with the pinnacles as well as the abysses of life, the light and sombre portions of which it portrays in glowing colors and with a bold pencil; nay, more; this feeling does not desert us even in those passages which repel or weary us. Again and again we are beyond measure wearied, but our weariness is so far of an elevating kind, inasmuch as it keeps in check the feeling which would fain rebel against it, just as extraordinarily great events always do.

If we ask ourselves by what means this general effect is brought about we must, it is true, attribute a great portion to Wagner's poetically plastic power; to his felicitous calculation of the effectiveness of certain situations; to his taste for scenery that shall enchant the senses, and more especially to the admirable acting and singing of Herr and Madame Schnorr, from Dresden, who sustained the two principal parts; but the chief reason still seems to us to consist in the peculiar character of the music, and more particularly in the elemental wildness and passion, in which, like the waves of the sea lashed by the storm, the music rushes past us, now rising and now sinking with headlong suddenness, and, whether we will or not, dragging us with it into that deeply tragic mood to which man is subject in presence of the toying or raging of those powers of nature and fate from which escape is hopeless.

Herein, indisputably, consists the peculiar power and grandeur of the opera, as well as, at the same time, of that quality by which it is most emphatically raised above other compositions. I cannot, at any rate, for the moment, remember another opera which ever plunged me with equal force into such a frame of mind, and the music and songs of which offered from beginning to end, an equally true and vivid picture of the fatalistic life of nature.

This notion is excited even by the overture. A kind of supernatural roaring and bellowing, pregnant with evil, and interrupted by deceptive tones of seductive flattery, is hurled onward like a mass of rising and falling billows, and prepares us for the storms and tempests which burst out in the opera itself. As far as the fact of conveying a general impression is concerned, we reckon this overture among the most characteristic compositions of its class.

In the course of the story, which, though only, it is true, in three acts, takes, including the pauses, full five hours in performance, the treatment of the music cannot naturally be always maintained at the same height, but it is never untrue to the general character. Of course anything like melodies and pieces independently prominent and complete in themselves, is out of the question, perhaps even more so than in any of Wagner's former productions. But we cannot for this reason call the music absolutely unmelodious. There are, in fact, an unusual number of beginnings of melodies; and in the manner in which a motive employed for the purpose of individualization quickly sinks back again into the primitive elemental movement, or is merged into a motive of another fashion, there is, certainly, evidence of great melodically, harmonically, and above all, rhythmically plastic art. The picture, too, of the movement which swallows up the separate forms is, in its turn, connected with other forms, which, in their way, follow necessary laws, though the latter be with difficulty recognized. That which is offered us by Wagner merely as the symbol representing the purport of a thought is also a species of playing with forms, and, therefore exactly in that whereby it produces its effects, most like the music which the composer would supersede.

Of the three acts, the first is decidedly the most effective. In the beginning however, there are some portions too long, especially in the dialogue between Brangäne and Tristan. Thenceforth, however, the action continues to rise steadily, the music, vocal and instrumental, adapting itself to it in the most vivid manner.

The impression produced at the conclusion of the second act was, on the other hand, very doubtful. Despite the romantic beauty distinguishing the commencement of the act, and despite the vivid coloring of the music and acting that accompanied the interchange of love's delights and love's woes, in the lovely moonlight night, one felt, in consequence of the length to which the scene was spun out, as if paralyzed by some narcotic, while still more painful was the effect of the preachy lecture, which seemed as though it would never end, delivered by the King after surprising the two lovers, and the conviction which steals over you, that a couple of lovers with a love-potion in their inside, and a deceived husband would, under the circumstances, pursue a very different course to that which the author makes his characters pursue for above an hour. The hisses were, naturally, much more audible at the end of this act, and, though drowned in a doubly strong outburst of applause, the latter was prompted more by an idea of propriety than by the inspiring effect of the piece.

Far more animated and drastic, again, were the action and music of the third act, though it exhibits Tristan constantly on a couch of sickness and concludes with his death and that of Isolde. As the book led us to expect, a strong effect was produced by the alternation between hope and dread, concerning the arrival of Isolde, and the admirable manner in which this fluctuating state has been portrayed, and with the exception of a few instances of overlength, the only thing that detracted from this effect was that, towards the end, Marke has to make another tolerably long musical speech. But this was forgotten, thanks to the extraordinarily beautiful way in which Isolde sang her dying strain and then expired. The termination met, in consequence, with a most glowing reception. The performers were called for and so was the composer.

In what has preceded, we have truly described, according to the impression produced upon us, the power and significance of the music characterizing this opera, but we must not omit to mention also an uncomfortable sensation we constantly experienced as the work proceeded. It was of a double kind. On the one hand, we were dissatisfied at being able to perceive in the musical picture no sharply marked individual elements by the side of the chaotically elemental ones, nor any of an elevating and really gratifying description side by side with those of a tragically crushing kind; on the other hand, we always felt that the tragic resources on the stage were far too great for the subject, and that the story and the characters were not of sufficient importance for us to allow ourselves to be affected so profoundly and so long on account of them. The subject and the means strike us, therefore, not to be at all proportioned to each other, and, though effective, the pathos produces an impression of something overcharged, at variance with a sense of the Beautiful.

Music Abroad.

LONDON.—The performance of *L'Africaine*, at Covent Garden, is the last event of interest. The *Musical World* says that "the opera" (abridged one-third by Costa, so as to last only four hours) "was received with unanimous favor from beginning to end' —the *World* always admires Meyerbeer. Other accounts indicate something like a failure. For instance, here is the *Orchestra's* (July 29) account:

If the "*Africaine*," brought out on Saturday, has not succeeded on this side the Channel, its fate is only in accordance with what might be anticipated. In the first place, the opera had been promised so long; so much expectation was rife concerning it; it was the posthumous production of a man whose death endeared him more to art than his continued life would have done. Again, it had been for some quarter of a century the reservoir out of which Meyerbeer drew his choicest melodies for other works, leaving the lees and dregs behind. Further, it had notably a bad libretto, made worse by an infamous doing into Italian.

We will not say the English public are disappointed, for perhaps they never formed a mistaken estimate of the success of the opera; but the fact remains that the "*Africaine*" is far from a success. True the seats let: with but two performances over it could scarce be otherwise; but there is nothing in the opera which will stand the test of time with a British audience to hear and a British public to purchase. Absence of melody cannot be made up for by the most musicianlike instrumentation in the world. The acts are inartistically managed; one number frequently following another without sufficient introduction. The fourth act is distinguished for its beauty, for it contains the march—the one morceau of the "*Africaine*" which bears transcription; and the duet which ends this act is a magnificent number. Otherwise, tameness of melodic form and powerful orchestration characterize the opera from first to last.

The chorus on Sunday were not up to the mark—the soloists fell short. Frl. Lucca is by no means an impressive *Selika*. She is energetic—frequently extravagant; but in dignity she is wanting—queenly gesture she never has. Her gesticulation was throughout uneasy, ungraceful. Herr Wachtel gives out high chest notes, which occasionally wake up the apathetic audience; in other respects he is an indefinite artist, whose singing is never likely to improve. Signor Graziani did his best for the part of *Nelusko*, but his best was never very effective. The character is a strong, nervous one, with much of the Satanic element about it, an impersonation beyond Signor Graziani's ideas. Mlle. Fioretti is a pleasing and careful *Ines*. The rest of the characters, which are subordinate, demand no special mention.

Here, too, is the opinion of the *Standard*, July 24.

The long-promised and long-awaited *Africaine* has at length been produced, but by no means with the effect which had been anticipated. The declaration of the Parisian public that Meyerbeer's last opera is his greatest masterpiece is, we venture to predict, not likely to be endorsed by the English public. Tried on Saturday night, with all the resources of the theatre made to bear on the execution, and put on the stage with, in some respects, lavish expenditure, the *Africaine* did not altogether satisfy the thinking part of the audience that it was destined to a great and lasting success. The performance, indeed, was received throughout with applause that might be called enthusiastic, and the theatre was crowded "to suffocation" literally in every part, showing the extraordinary interest and excitement created by the new production; but there was no furor elicited by any individual number of the opera, and there were two encores only, one given to a concerted *morceau* in the first finale—by no means universally called for—the other bestowed on the symphonic prelude for the stringed instruments in unison which precedes the grand air of Selika in the last scene, and which was the "sensation" of the evening. In a long five-act opera, which abounds with all kinds of movements aiming at effect, this, to say the least of it, is sufficiently surprising. Nor can the fault be charged against the singers, who, though by no means all that might be desired, exhibited every possible care, and, had the music permitted, must have made their mark. The truth is, the *Africaine* possesses less melody than any opera Meyerbeer ever wrote; and if

any one piece gains more than a passing celebrity it will not be from its tunefulness. Whether this be attributable to the fact of the utter senselessness and insuggestiveness of the libretto, or to the absence of melodic inspiration in the composer at the moment the opera was written, it is impossible to divine.

The music for the most part, is uninviting, if not wearisome; and the lack of bright, fresh, sparkling, and spontaneous tunes, to be found in *Robert*, the *Huguenots*, *L'Etoile*, *Dinorah*, and even the *Prophete*, is, to say nothing more, extraordinary. At the very commencement of the *Africaine* the want of musical interest is sensibly felt and the ear is disappointed. The duet for Inez and Anna, in the opening scene of the *Africaine*, is a weak instalment to begin with, although the air of Inez, "Del Tago sponde addio," has some striking melodical bits. The Grand Inquisition scene, in which the chorus of basses in unison makes a good effect and which never fails to create so powerful a sensation at the Opera in Paris, was scarcely noticed on Saturday night, and the whole scene would have fallen flat, but for the concerted piece alluded to above, which was redemanded, but which did not impress ourselves with an idea of anything particularly new or beautiful. The second act is the weakest of the five, and might with eminent advantage be omitted from the representation. The third act comprises the great ship scene, about which, as regards its construction on the stage in Paris, and the time involved in its setting, so much has been written. Very little can be said for or against the ship scene mounted by Mr. Augustus Harris at Covent-Garden. It is a most ordinary and inexpensive "set," and nothing whatsoever has been done for it to create a "sensation." No doubt, great was the expectation formed about this scene in the Royal Italian Opera representation of the *Africaine*, and the disappointment was great in proportion. For our own part, we cannot help thinking that Mr. Augustus Harris was right in not making a grand pictorial display, and leaving the music to be adjudged on its own merits without scenic interferences. Unfortunately the music in this scene is not particularly attractive, if we except a chorus of women and prayer in double choirs, which, however, must be heard more than once to appreciate their beauties thoroughly, and for that reason a grand spectacular exhibition might be desirable. The fourth act is beautiful almost from first to last, and the march which ushers in the procession is as melodious and original as if it had been indited by Mozart in one of his happiest moments. It is not often Meyerbeer can be compared with the author of *Il Don Giovanni*, but the march in the fourth act of the *Africaine* might, without derogation, find a fitting place in *Il Flauto Magico*. This act is brought to a magnificent conclusion by the duet for Selika and Vasco, which is entirely worthy of the composer of the grand duet in the *Huguenots*. The fifth act did not realize our highest expectations, and the death scene of Selika in which it is said Mlle. Marie Saxe creates so powerful an impression, was made but little of by Mlle. Pauline Lucca.

Dwight's Journal of Music.

BOSTON, AUG. 19, 1865.

The German Saenger-Fest at Dresden.

Our columns have been crowded with reports of musical festivals throughout the summer; but the festival of festivals—if not in a purely musical sense, at least in social, popular, national, and more than national, in humanitary significance—was the great gathering of the part-song singers of all Germany at Dresden, on Saturday the 22d of July, continuing three days. It went by the name of the *Saenger-Bundesfest*—Festival of the *Bund* or Union of the Singers. It was equally a festival of German song and German patriotism. The heart of the whole German people, from all the politically separated kingdoms and petty principalities, was represented in this meeting, and the longing for the one free united Fatherland found utterance in its songs and cheers and speeches. We believe no part of Germany was unrepresented; each sent its singing clubs and circles, or large delegations from them. Never before, even in Germany, were so many singers brought together; never did Music look at once upon such a countless army of her votaries. We can hardly trust any estimate which we have seen of the number of the singers; nearly every account (in anticipation) has set it as high as *fifteen*, and even *twenty* thousand. It is difficult, too, as yet to form any clear notion of the size of the great Festival Hall erected for the purpose on the right bank of the Elbe—a glorious site! One says it held 40,000 people. Another account makes a more precise show of figures, but leaves several elements in the reckoning quite in the vague; it says: "The hall contains 5,969 numbered seats, 3,360 of which are in the parterre; the rest, standing-places in the galleries, are not counted. The *podium* is calculated for 11,000 singers, on the right and left side of which are galleries for singers only, where also from five to six thousand persons might find room."

Reports of the great success of the Festival are beginning to arrive; but as yet we have no complete account of the three days. While awaiting the letter of our own Correspondent, we must content ourselves, and we trust, our readers, for the present, by translating part of a description of the grand procession and concert of the third day, (Monday) from a Dresden paper kindly sent us by a friend.

"From the earliest hour there was a stir and commotion in the city, a streaming in from all parts of the world, as if 'mankind were on a pilgrimage, all travelling to the heavenly kingdom.' And all Dresden *was* a "heaven hung full of fiddles', full of inspired musicians too. Hundreds of thousands of men animated the streets, the bridge, the terrace, and the way to the Festival place, on foot, in carriages, on steamboats. And ever new troops, some by land and some by water, poured into the city, and the confusion grew still more gay and more motley, and yet never the least irregularity or overstepping of the bounds of order. It was as if every man were a police over himself, making the duty of the officials light.

"At 6 in the morning the *waking call* resounded in the streets of our festal city, doubtless unheard by many a singer, inasmuch as their nocturnal dalliance with the noble juice of the barley had gone deep into the morning; hence the attendance of singers at the seven o'clock rehearsal was remarkably small; but the pieces went with such precision that no serious rehearsal appeared necessary.

"From 9 till 11 o'clock, the *Turner* boys were busy in conveying the flags and escutcheons of the various societies, by steamboat, from the Singers' Hall to the city. At 12 the several societies, corporations, &c., had formed themselves.

"On the Altmarkt (old market square) the Fest-maidens appeared, hastening to the Rathhaus (town hall). At a quarter to two, the trades unions come and form in line, with a choir of musicians, and the guilds, also with music, take up their position at the main entrance of the Rathhaus. Meanwhile all the windows, partly too the roofs, and even the church towers are filled with spectators. Soon after two, the 372 Fest-maidens, amid cries of *hoch!*, and *tusch* (flourish of trumpets, &c.), and waving of banners, are led out of the Rathhaus by two older ladies of honor and form a line.

"The chief marshal of the procession, mounted, followed by the trumpeters and riders of the horse-guard regiment, all according to programme, appeared at half past two. The gentlemen greeted the city authorities seated on the balcony by taking off their hats. A universal *hoch* welcomed the new Union banner, which had to be borne by five men, and was followed by fifteen men in showy uniform as a guard of honor.

"At length when the actual singers appeared, amid music, the public broke out in enthusiastic cries of 'America *hoch!*,' 'France *hoch!*,' &c. The Fest-maidens saluted by throwing bouquets and received richly ornamented gifts in return, especially on the part of the elegant Berliners, while the genial upper-Bavarians took from their hats and flung the little blossom *Edelweiss*. It was already half past three when the second division, headed by the mounted trumpeters of the foot artillery, arrived at the Rathhaus. The Hungarians in their tasteful costumes, and with their lively bearing, enjoyed an especially warm greeting. Cassel distributed a poetical greeting to Dresden, and greeted the magistrates by singing.

"And now came on the Leipzigers, a host of them. Floral gifts rained upon the students in abundance, particularly from the hands of the Fest-maidens. One lady reached a bouquet to Roderick Benedix and was obliged, for the crowd allowed no escape, to accept a kiss in return. This whole division was in the freshest spirits, full of humor. The Magdeburgers carried a cask of wine upon an elegant frame, out of which they pledged a full silver goblet to the Fest-maidens.

"The Lower-Austrians, especially the Venetians, were received with the greatest jubilation. The bands of the connecting Trades Union played the air: *Dast ist mein Oestereich*, and a tune similarly appropriate as the Holsteiners passed by. Hannover greeted Dresden's maidens, women, men and magistracy with harmonious *hochs*.

"It was striking four, when the trumpeters of the mounted artillery rode by the Rathhaus at the head of the third division. As Rammenau came up, the pine was greeted, and the greeting returned. The Upper-Austrians maintained their lively, genial character. The Riesengebirg Union, with their shawms and their singers' badge—Rübezahl's head with long plaited beard—gave occasion for the greeting: 'Rübezahl and his neighbors!' Halle was welcomed with the cry: They give salt to our bread, *hoch!*; Breslau with: The cradle of the war of Freedom!—And now came the lusty Tyrolese. They struck up before the Rathhaus balcony: 'Dresden, thou art my delight,' and won thankful *hochs* by their splendid *yodling*. Their first tenor had a splendid voice.

"Before the Dresden Gesangverein, which wound up the procession, rode a herald in superb ancient costume corresponding to the colors of the Empire (black, red and gold), surrounded by squires, &c. The bands made the Saxon hymn resound: 'God bless the King,' the public cheered. After the last Gesangverein, followed the trades and guilds, and by a few minutes after 5 P.M. the Altmarkt was again free for its usual purposes. The Turners, who had been on duty in preserving order, gathered themselves together and escorted some of the Fest-maidens to the Fest-platz, where by 20 minutes after six the last Turner bands had arrived, and the ringing of bells ceased. The new Union banner was displayed before the main entrance of the Fest-hall, so that all the companies filed in before it. . . . .

"Scarcely had the singers brushed the dust from them a little and refreshed themselves somewhat by a mug taken standing—for there was no hope of a place in the tents near the hall—when the call resounded: 'Singers, this way!' And now in long trains the crowd of singers poured into the hall, where the concert at once began with the prize composition by H. Mohr of Berlin: *'Jauchzend erhebet sich die Schöpfung,'* which was rewarded with lively applause. Then Dr. Gerster of Ratisbon, as representative of the German Saenger-Bund, made an inspiring, kindling address in praise of German Song and German Fatherland, giving utterance, amid repeated thundering bravos, to the German hope of Unity!

"Next in order came the festival part-songs; 'Night,' by Schubert; '*Die Geisterschlacht*,' by E. Kretzschner of Dresden; '*Wandrers Nachtlied*,' by Reissiger; '*Auf der Kirchweih zu Schwytz*,' by Tietz; and 'German Song of Victory,' by Tschirch of Gera. The solos occurring in these songs were taken by singers from Vienna, Prague, and Teplitz, who placed themselves worthily by the side of the soloists of the day before. After a longer pause, the second part began with the Motet by Hauptmann: 'Glory be to God in the highest'; followed by '*Herzensweh*,' by Rietz; '*Burschenlust*,' by Krebs; the '*Thürmerlied*' by van Eyken; 'The Chapel,' by Kreutzer; the 'Sword Song,' by Weber; and finally the *Te Deum Laudamus*, by Rietz. In these the solos were sung by Berliners and Hanoverians, and all so admirably that it would be hard to decide between them.

"All the songs were received with more or less enthusiasm, and now the hall was cleared of listeners, to prepare for the *Commers* of the evening. * * * Out in the Fest-platz, meanwhile, the most jovial life went on. Fraternizations and invitations, speeches and toasts of all sorts alternated, the huge drinking horns circulated, added to all which, they heard the mighty tones of the performance in the hall. Until eight o'clock in the evening there were always at least 50,000 people on the Platz; a never ceasing pouring in and out. Never before, unless possibly when the strong military force was quartered here in 1813, were there so many men at once in Dresden. Then bloody conflict was the word; this time it was the brotherly reunion of all branches of the German family; if they were not united in 1813, *today* they were, and so may they remain!"

An interesting letter in the *Transcript*, from a Boston lady who had the good fortune to be present, must help to fill out the above picture; we are sorry that we have only room for extracts.

The building for the concerts has been erected expressly for the occasion and stands on the banks of the Elbe. It was finished in six weeks, and is capable of holding over forty thousand people. It has four towers, and though airily elegant in its architectural design, it is strong as well as capacious. It has already been photographed in large and small pictures; stamped on commemorative medals, on watches and silken badges, and bids fair to be as universally known as the cathedrals of Antwerp or Cologne, or the Crystal Palace of London, which it somewhat resembles. The whole week has been a festive one for all classes of the population, and people have poured into the city from every direction to be present at the festa. Rooms commanding a view of the procession have been engaged at large prices, and the owners of lodging-houses understand the full value of their apartments! Market-women could be seen braiding the long wreaths for the streets at each interval that could be spared from their sales, whilst fancy flowers to twine with them had been industriously made elsewhere. The open square of the market was a pretty sight with its busy twining of oak leaf, evergreen and spruce, and the happy faces of the women so employed; but the result of their work, which literally embowered the streets, for the thick festooning passed from side to side, evinced the earnestness of the occupation.

So much to give you an idea of Dresden in gala dress, the character of the Singerfest, and the animation of the people. You must now imagine that the day for the procession has arrived, with the throngs in the streets—the prettily and proudly-dressed peasants—ladies in carriages and on foot, all carrying baskets of flowers or gay ribbons with the favorite national colors to throw to the singers in procession, who are expected to catch them in their hats. At two o'clock the countless delegations which have been passing the streets since the hour of ten, with melodious voices, have formed three streams from the Prague Strasse and now unite near the Victoria Hotel. Their bands of music are fine, but "du edler Deutsche Männer-sang" (the noble German man-song) is finer, and it fills the air with surpassing melody as the patriotic march goes on. Each society has a difference of dress and they wear their own colors, but they pass beneath *German banners* which everywhere float over their heads. The procession was nearly three hours in passing one point.

I cannot refrain here from giving you an incident that I saw with my own eyes whilst a part of the procession was passing one of the side streets to unite with the mass in front. A young American girl at the hotel had had a small United States flag presented to her on leaving her home, which she promised to wave in every place whither her travels might take her. On this occasion she did not forget the little banner of her country; but, appreciating the feeling of the Germans for a larger independence, she tied to her flag the colors of Germany—black, red, and yellow. From a back window in a retired position, she held out the *stars and stripes* thus decorated. No sooner was the flag recognized, than it received from the Prussian body a reverential raising of the hat—and when this was acknowledged by a wave of the hand, they broke out in a general waving of hats, and viva! viva! The Austrians did the same, and the men of Frankfort and Leipsic—each recognized at a distance a small silken banner not half a yard long which bore their own national streamers.

I ought to have said that there was in the procession, a small delegation bearing the standard "AMERIK," and having representatives from Boston, Buffalo, Cairo, Milwaukee and Prairie-du-Chien—a small band of brothers whom the strange chances and changes of life had probably induced from their homes to follow fate and seek fortune elsewhere. *They* hailed our little excelsior banner with an ecstacy of delight, and tears, falling like rain, embalmed it!

"TRISTAN AND ISOLDE."—We take advantage of this summer vacation in our own musical year to make up, in some degree, for neglect of a topic which more than any other, for some months past, has occupied the musical journals of Europe, and of which fragmentary and contradictory notices have found some corner-room in American papers. We need no other excuse to devoting so large a space in to-day's number to Richard Wagner and this last strange chapter in the strange history of "the Future." How the composer of *Tannhäuser* and *Lohengrin*, the author of '*Oper and Drama*,' &c., has been for years a political exile from Saxony, and, until of late, from all parts of the Fatherland; how his operas have still kept the stage in most German cities, admired by many, scouted by the most, perpetually discussed by critics and by know-nothings; how inhospitably the *Tannhäuser* was received in Paris a few years ago: how he has since wandered from place to place with small encouragement for bringing out his later works in which, for the first time, his peculiar theories are understood to be illustrated; how at last he has found a protector and an enthusiastic partisan in the young King of Bavaria, who has installed him like a prince in Munich and placed all the royal means of music there at his disposal; how now at length the new opera was to be brought out under every possible anvantage (quite "regardless of expense"); what slanders and cabals there were in hope to oust the new favorite; what announcements and rehearsals, unexpected difficulties and delays in bringing *Tristan* to performance:—of all this the readers of the newspapers have been kept informed. But that *Tristan* was actually brought out in the Munich Court Opera-house on the 10th of June, and three times after that, and that it was indeed a "model performance" after Wagner's own heart, is the last musical news of the day (apart from popular festivals), and the curious reader wishes to know with what result—artistically, of course, and not in the vulgar money sense—and what this music, or this musical drama (as its author would rather call it) really was.

We have brought together (thanks to the industrious translators of the London *Musical World*) a series of articles which will help to throw light upon it; though unfortunately only the favored few who were present in the Munich theatre can feel authorized to form any opinion of the real value of the opera, and it looks very much as if the opportunity had passed away forever with those four "model permances." We print first, in full, Wagner's famous letter, from which so many catch-words have been drawn, and to which so many sarcastic allusions have been made; it is characteristic of the man, relates a strange experience, and will repay perusal. Next we reprint an abstract of the plot and the libretto of *Tristan*, that what follows may be the better understood. Finally, passing by the grand rehearsal before an audience of friends, we copy two of what seemed to us the fairest reports of the impression made by the actual performance of the opera upon intelligent listeners. And so, for the present, we acquit ourselves of further duty in that nebulous quarter of the musical firmament; indeed our telescope is not long enough.

SCHNORR VON CAROLSFELD.—The same Dresden journal, which brings us the above account of the great song Festival, contains also a touching poetic tribute to this sweetest of German singers, whose young life was just then passing away in that same festival city. He died suddenly of typhoid fever induced by nervous excitement after the immense strain of mastering and sustaining, as no other tenor could have done, the principal part in Wagner's new opera at Munich. Poor Wagner! his mainstay of a tenor gone; where is Tristan now?

No artist in Germany was more respected for refined intellectual and social qualities than Schnorr. He was the son, we believe, of the distinguished painter of the Niebelungen frescoes, now director of the Dresden galleries. We heard him as a concert singer in the autumn of 1860 at Dresden in a choice series of concerts given by Mme. Clara Schumann and Joachim, and we think that among German tenors we have never heard his equal in warmth and sweetness of voice, purity and nobility of style, and delicate truth of feeling and expression. He showed it at that time in the rendering of Schumann's songs. But he was also an important singer at the Royal Opera in Dresden, and perhaps no man has done so much, and so heartily, to make the most of Wagner's lyical heroes.

ORGAN CONCERTS.—The Great Organ of the Boston Music Hall still continues to pour out roaring floods of music many-voiced, alternately with soft sweet strains, every Wednesday and Saturday noon and Sunday evening; and the attendance through the summer, especially in these days when our city is full of visitors, has averaged much larger than ever before. Of the organ itself it is enough to say that it keeps its temper wonderfully, and that the beauty, the richness, the really *musical* quality of its tones, blended or in separate registers and choirs, grows both by hearing and by use. We only begin to realize how admirable an instrument we have. We know an old organ-builder, one who has built many organs for our churches, a man of real taste in music, who although living some way out of town, is among the most constant listeners to the Great Organ and who always says: "The more I hear it, the more I like it; such *voicing* never was heard before in this country."

The organists too have not worked and studied at this instrument for nothing. They have continually gained new mastery over its almost unlimited resources. We are sorry to be sure, so are all lovers of Bach and the great organ music, that we never hear Mr. Paine of late. And even Mr. Thayer seems to have broken off his intimacy with the Great Organ, since his mind has been made up to go Germany,—in which wise plan we wish him a most musical God-speed! Mr. Lang takes his turn occasionally, in the intervals of his many labors, repeating essentially his old programmes, of which one may serve for a sample: Third Sonata by Mendelssohn; Overture to *Egmont* (transc.); Quartet from *Fidelio*, arranged for Vox Humana; March from *Zauberflöte*; Improvisations, Variations on "God save the Queen" (give the programme credit for not calling it "America"!).

The weight of the Organ labor for this summer seems to rest mainly on the shoulders of Mrs. FROHOCK and of Mr. WHITING, both of whom have done good service. To the lady belongs the credit of the more earnest, rich and classical selections, and the greatest variety of good things. One of her last programmes embraced: Bach's D-minor Toccata; Pastorale (from *Prometheus*), Beethoven; Sonata, No. 2, Mendelssohn; Inprovisations on National Airs; Variations on "The Harmonious Blacksmith," by Chipp; Schubert's *Lobdor Thränen* (Vox Humana); and the *Oberon* overture. She has also several times played the other great Toccata of Bach (in F), and an interesting one more seldom heard, in C; besides the Prelude in E flat, &c. Her renderings are admirable, among the very best; except that sometimes in the ambition to represent, for instance, a Beethoven Symphony movement, the time drags, and the shifts are not got smoothly over.

Mr. WHITING played last Sunday evening a Prelude in E minor by Bach (though such things occur comparatively seldom on his list); the introduction and finale from a Quartet by Spohr, of which the first was charming and charmingly treated; the air from *Israel in Egypt*, "Thou shalt bring them in," revealing the melodic feeling of Handel to great advantage; Mendelssohn's Overture for Wind Instruments, effectively handled; some of the pretty pastoral effects with *Sancta Maria* chorus from *Dinorah;* and roaring variations on the Russian Hymn. Not altogether "sacred" music, but much of it quite edifying. Mr. W. has given an ingenious variety of selections, well suited to display his ingenuity and taste in the blending and contrasting of stops.

CHICAGO.— A correspondent (Aug. 12th) writes us:

"Nothing of interest in music has occurred since the opera left us, until the present week, in which Mr. Geo. W. Morgan, of New York, has given two Organ Concerts. The first, at St. Paul's Church, was very poorly attended owing to the weather; but the second, which took place last evening, was quite well patronized, by an audience composed of lovers of *real* music.

The following selections were included in his two programmes:

Fugue in E flat major, and Toccata in F.....J. S. Bach
Offertoire in G.....L Wely
Tema and Variations.....Hesse
Slow movement in F, from Symphony.....Mozart
Movement from Pianoforte Lessons.....Handel
Fragment from Symphony.....Beethoven

Overtures to William Tell, Men of Prometheus, Oberon, and Midsummer Night's Dream.

Mr. Morgan is too well known to you in Boston for me to make any special notice of his playing, except to say that it was marked by the expression, beauty and artistic taste characteristic of all his performances. Most of the music was of a class which we would like to hear more of here. If our organists and others would give us more selections from Palestrina, Bach, Handel and Mozart, they would be doing much to elevate the musical taste.

Mr. Morgan will give us four more concerts next week, on a new organ built by Messrs. Pilcher and Chant of this city and temporarily erected in the Opera House. He will be assisted by an orchestra and large array of vocal talent.

Carl Formes is residing at Hyde Park near the city. He is undergoing medical treatment for disease of the throat. His voice is in a much better condition than it has been for some time past.—The Opera will probably open some time next month. Mr. Grau promises a new and powerful company."

CHICAGO.

MME. PAREPA, a prominent soprano singer in the London concerts, as well as in Italian and English Opera, is to give concerts in this country, beginning in New York about the middle of September. She is a woman of Alboni-like proportions and an accomplished artist. Her husband, an officer in the British army, died only a few weeks ago. She brings with her a new violinist, Signor Rosa, of whom Joachim is said to have spoken highly, and Mr. Danreuther, the young pianist from Cincinnati, who made his mark at the Leipzig Conservatorium, and has had quite a career during the past year in London. The *Tribune* learns that the concerts will be supported by a grand orchestra.

NORTHAMPTON, MASS.—The Choral Union gave a concert on Thursday evening, Aug. 3, with T. W. Meekins as director, and Miss K. E. Prince, pianist. The programme included: a Mass, by Mercadante, for four voices (alto, two tenors and bass); overture, "Poet and Peasant," by Suppe, (piano, Miss Prince and Mr. Clarke); "Jewish Maiden," by Kücken; Trio, "Protect us," &c., by Curschmann; song by Lachner," Thou everywhere, "with clarinet accompaniment; chorus from "William Tell"; Rossini's *Una voce;* Quartet for brass instruments, by Mendelssohn; song, by Amici; and, last and best, Mendelssohn's "Hear my Prayer," the solo parts by Mrs. Meekins.

MENDELSSOHN'S CHILDREN.—"Agindos," writing to the *Transcript* from Heidelberg, says:

Dr. Carl Mendelssohn Bartholdy is a private docent here, and is delivering lectures in Greek history. Some of my readers will remember his name as one of the editors of his father's (the composer) letters. No one of Mendelssohn's children inherits their father's musical abilities, but they are all of them, Carl, perhaps, excepted, remarkable for personal beauty. The Heidelberg doctor is the oldest of the four, the second son is now studying in Berlin, the oldest daughter is married and lives at London, the youngest daughter lives with her grandmother at Frankfort. Mendelssohn's wife died two years ago. The son who is a teacher in the Heidelberg University is a young man of great learning, of a highly excitable temperament, and of exceedingly agreeable manners. One can hardly tell what his future may be, for the life of a private docent is one of the most discouraging character. I attended one of Mendelssohn's lectures a few days ago, and found myself one of an audience of two. The substance was the modern Greek revolution. The lecture was written out in full, and was delivered with great spirit. The young doctor is so nervous that it becomes painful to watch his intensity, his clutching at his manuscript and hair and cravat, but his matter is excellent. Through his published works, at least, the world will probably hear of him from time to time.

ITALIAN OPERA.—The steamer brings news that Mr. Manager Max Maretzek has engaged the following artistes:—soprani, Signora Anna Ticcona, Signorina Elena Bozzati; tenori, Signor Guiseppe Cassetti, Signor Cesare Chiaverini; baritoni, Signor Ettore Cornuti, Signor Chiavacci; bassi, Signor Antonucci, Signor Rovere, and Signor Papini. When these ladies and gentlemen arrive on our shores, Mr. Maretzek will probably inform us who they are.—*Exchange.*

MAX MARETZEK publishes a card in reply to the assertion of a morning journal that the artists he has engaged for the next season of opera are unknown to fame. He writes thus:

"To the Editor of the New York Herald:

"Dear sir: Your editorial in Friday's *Herald* about the artists for the next opera season calls for some explanation, which I hope for the sake of justice you will not withhold from your readers. First of all, I desire to state that no official list of the artists engaged for next season has yet been published, and all that until now has been said or printed about the company is mere guess-work, and incorrect. I believe, therefore, that your onslaught on those innocent strangers would have lost nothing of its intended effect if you had waited till you really knew who they are. All that I can imform you for the moment is, that more than half the principal artists engaged for the next season have already sung in New York, are established favorites, and the *Herald* has been the most enthusiastic of all the New York papers in its praise of their merit. I hope they are still the same, believing that the merit of an artist does not change so suddenly as the opinion of the *Herald.* Concerning those who will be new to the New York public, you state that 'you never heard of them before.' I beg to ask whether you had heard of Bosio, Steffanone, Laborde, Medori, Carozzi and many others before their arrival in this country? Or have you perhaps heard of Mazzoleni, Brignoli, Amodio, Graziana, Bellini, before their appearance in New York? Each of them was unknown, but they came, sang, and triumphed! Perhaps those who will come next season may do the same. Anyhow, they are entitled to a fair trial before a damaging verdict is given against them. The public will hear them, and is able to judge for itself.

"About your remark that 'we pay enough for opara,' I beg to state that in London the price for a reserved seat is about five dollars in gold, and the best artists you can hear there are precisely those who have come from New York, where they have been heard for one dollar and a half in paper money. This undeniable fact is the best proof that the public in New York, even in paying enough, does certainly not pay too much for the opera.

"Your censure of my management, and your allusion to the 'Bohemians' who, in your opinion, have led me from the right path, reminds me of the old proverb, that people who live in glass houses must not throw stones at other persons, inasmuch as your determined opposition to my management has, to my best knowledge, no other cause and reason than my decision to retain for next season some favorite artists who have incurred the displeasure of a certain party who seems to have more influence in the columns of the *Herald* than yourself. Therefore, take away first that beam from your own eye before you try to remove the splinters from mine.

"Finally, your assertion that I have become useless since I have been successful, and that public opinion shall compel me to leave this country in disgrace, gives me an opportunity to declare publicly that after many years of vicissitudes and hard struggles to establish opera, my real success dates from the day that your opposition began last year; and if ever public opinion should be able to compel any one to leave this country I think the exodus will have to start from the corner of Fulton and Nassau streets.

"You may, therefore, continue for a few years more your opposition, and, in return, I will then be ready to make room to any other manager better suited to your taste. A little personal abuse from the *Herald* may even increase my success, and is, therefore, respectfully solicited. Any small favor in that line will be thankfully received by

Yours, truly, MAX MARETZEK."

Social Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Warrior's welcome home. *Handel.* 30
This is an arrangement of "See the Conquering Hero Comes," and appears at a convenient time, when so many soldiers are receiving ovations. The old and manly melody still remains a favorite.

The old clock on the stairs. Song. *Dolores.* 30
Longfellow's poem set to music, with an accompaniment representing the measured beat, "never, forever, never, forever" of the old time monitor.

Dear old songs of home. Song. *Abt.* 30
Beautiful melody and a good subject.

I'm thinking of my boyhood once more. Ballad. *Kittredge.* 30
The music is well managed. Bids fair to be one of the best liked of Mr. K's productions.

The Weepin' Willer. Song. *Harry Clifton.*
A capital comic song, about the Miller's daughter, who "sat beside the bubblin' water" 'under the weepin' willer tree." Her "very short note" to her faithless lover, with the postscript, "please excuse bad spellin," her half formed determination to drown herself, which was given up for fear of taking cold, and other little points, are very laugh-provoking. Pretty melody.

Instrumental.

Tell me my heart. Transcription. *B. Richards.* 50
A song of classic merit, by Sir. H. Bishop, which loses nothing by adaptation to the piano.

Overture to L'Africaine, by *Meyerbeer.* 40
The music of the new opera begins to pass through the publisher's hands. The overture is quite short, and has a tinge of a shadowy "Arabic" quality, which appears to pervade the opera.

Romance d' Inez. Paraphrase from L'Africaine. *Jaell.* 60
One of the striking airs, arranged in a somewhat difficult manner, by the great pianist.

L'Africaine. Bouquet of melodies. *H. Cramer* 1.00
Contains nine or ten airs from the opera, and will give a very good idea of its "flowers of melody."

Canary Waltz. *Mozart.* 25
Easy and pretty. Good for beginners.

La Cavalcade. Valse Brilliante. *A. Talexy.* 1.00

Marche Styrienne. Caprice de Concert. *Ketterer.* 70
Two pieces of sterling merit, by veteran composers.

Nocturne.	No. 1.	In G minor.	Op. 37.	*Chopin.*	35
"	" 2.	" E major.	" 62.	"	50
"	" 3.	" B "	" 9.	"	50
"		" B "	" 9.	"	35
"		" B "	" 62.	"	40
Impromptu.		" Ab "	" 29.	"	50
Fantasie Impromptu.			" 66.	"	75

The above need no introduction to lovers of Chopin. No one afraid of hard study should attempt to learn them, but faithful workers are richly rewarded for their endeavors.

Don Giovanni. (Op. Potpourri.) Piano and Violin. *Eichberg.* 75

Books.

Fifteen Etudes, progressive for Piano. *J. Concone.* In two books, each $1.25

The public are already familiar with Concone's exercises and solfeggios, which are very extensively used. The present Etudes show the same taste as the vocal compositions. They may be termed Instrumental Solfeggios, and are well calculated to forward the æsthetic culture of pupils on the piano.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen bin the Strand,
Luddy, fuddy, O! poor luddy beighn."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Kroupies. John Schmidt. 30

"I've a tollar vot I spend.
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is regarded as a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broad way near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES,

For the Use of Grammer Schools.

By J B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts Czerny's Letters to a Young Lady. 60 cts Jousse's Catechism of Music. 25 cts. Oliver's Text Book, 50 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by Oliver Ditson & Co., Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget," "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant

Price, $1.00. Copies sent by Mail upon receipt of price. Published by Oliver Ditson & Co., 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*. This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

A NEW

COLLECTION OF MUSIC,

OF

GREAT EXCELLENCE.

Gems of German Song,

A COLLECTION OF THE MOST

Beautiful Vocal Compositions.

OF

Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,

AND OTHERS.

With Accompaniments for the Pianoforte.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, *viz.*—PLAIN, $2.50; CLOTH, $3 00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,

277 Washington Street.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only..... 6 00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time. Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

THE SUCCESS THAT WAS ANTICIPATED

FOR

The New Juvenile Music Book,

MERRY CHIMES

By L. O. Emerson, has already been achieved; the Sales having amounted to

TEN THOUSAND COPIES

IN SIX WEEKS!

This may be taken as a positive assurance that it will soon become

THE BOOK MOST SOUGHT FOR

BY THOSE WHO DESIRE

Good Music at School and at Home;

AND THE

MOST POPULAR AND SALABLE BOOK OF ITS CLASS EVER PUBLISHED.

Similar to the "GOLDEN WREATH" in all the valuable features of that work, it yet contains sufficient new material to render it

ORIGINAL, ATTRACTIVE AND DESIRABLE,

as will be seen by the following

TABLE OF CONTENTS.

Adelaide.
After Vacation.
All's Right.
All smiling with beauty.
A little word in kindness said.
Autumn Examination.
Battle Hymn of the Republic.
Birds and Angels.
Bright and Cheery.
Bright Morning, Hail!
Call to the birds.
Care not for the morrow.
Cheer up.
Children of the Union.
Christmas Morning.
Class Farewell.
Coasting Song.
Come, drink with me, (Temp. Song).
Come, let's make our voices ring.
Come where flowers.
Come where the moonbeams linger.
Come where merry.
Cradle song of the soldier's wife.
December and August, 1620
Do they pray for me at home.
Examination Day's good bye.
Evening Star.
Far away the camp fires burn.
Farewell.
Flight of Time.
Flow on thou shining river.
Flowers of all seasons.
Freedom and truth.
Freedom's Call.
From our merry Swiss home.
Gathering Home.
Garabaldi Hymn.
Gentle ray of sunlight.
Good Night.
Growing.
Hail Columbia.
Hail, joyous morn.
Hark! I hear an angel sing.
Hark! like a voice from heaven.
Happy glad new year.
Happy and light.
Hattie.
Herald of Spring.
Home is the best, dearest home.
Ida.
I live for those who love me.
Independence Day.
In the starlight, (Duet).
Isles of the summer sea.
John Nott.
Learning is our youthful aim.
Loving Voices.
Loyal Birds.
Lucy Lee.
Marseilles Hymn.
May does every fragrance, (Round).
May Morning.
Merry Songsters.
Merry Summer time.
Merrily Sing.
Morning.
Morning Song.
Morning's ruddy beam.
Music.
My mountain home.
My soldier brother.
New Year's day.
Never mind.
Night's shade no longer.
Now the roll of the drum.
No Surrender.
Ode to Freedom.
Oh cling to the Union.
Oh the spring-time.
Oh what a world this might be.
Our banner shall wave forever.
Our beautiful Flag.
Our Volunteers.
Out in the cold.
Over the River.
Over the waves we float, (Duet)
Pilgrim Chorus.
Pony Express.
Roses, roses, beautiful as day.
School Days, No. 1.
School Days, No. 2.
See! the flags are flying.
Shoulder Arms.
Sleep, darling, sleep.
Soldier's Chorus.
Soldier Boys
Song of the Flowers.
Song of the Robins.
Summer Days.
The Chatter Box.
The Coral Insect.
The Daisy.
The dawn of Peace.
The Dying Year.
The Dying Soldier.
The Flower Girl.
The gathering home.
The Generale.
The Frost.
The Jolly old Pedagogue
The Seasons.
The Sky Lark.
The Sleigh Ride.
The soldier to his mother.
The Star Spangled Banner.
The sun is up.
The temple of knowledge.
The Try Company.
The Voice of Freedom.
Thus to hearts all freshly glowing.
Trumpets Sounding.
Union and Liberty Forever.
Unfurl our Flag.
Vacation's Coming.
Welcome once a year.
Welcome the Spring-time.
What shall I love?
When there's love at home.
When the morning, &c.
When the summer rain is o'er.
When shall we meet again.
Will they love me at home.
Work away.

SACRED PIECES.

Addison.
A Happy Greeting.
America.
Another Morn.
Ascension.
Balerma.
Gracious Father.
Hamburg.
Missionary Chant.
Morning Hymn.
Old Hundred.
Peterboro'.
Portuguese Hymn.
Pleyel's Hymn.
Remember thy Creator.
Rural Gathering.
Salvation.
Spring Grove.
St. Ann's.
The Angels' Call.
Truth is dawning.
The Golden Rule.
Von Weber.

FIRST LINES OF HYMNS.

Almighty Ruler of the skies.
Almighty Father, heavenly King.
As when a (Dedication Hymn).
Cherish faith in one another.
Come and greet with joy, &c.
Father adored in worlds above.
Father grant us now thy blessing.
Father hear us as we sing.
Father of light, conduct our feet.
Father of mercies, in thy word.
Father, once more let grateful praise.
Father, whate'er of earthly bliss,
God is love.
Go thou in life's fair morning.
Great God with wonder.
Guide of our youth.
Haste not, rest not.
How happy is the child.
Join every heart and every tongue.
Labor fearless, labor faithful.
Let all the lands with shouts of joy.
Let one loud song of praise arise.
Let children to their God draw near.
Let us sing with one accord.
My God is any hour so sweet.
National praise.
Now our festive joys are ending.
Now the shades of night are gone.
Now to our homes in praise we go.
O come in life's gay morning.
On, still on.
Onward, onward slow and steady.
Our Father we thank thee for sleep.
Our Heavenly Father.
O thou God of my salvation.
O render thanks to God above.
Once more my soul.
Part in peace.
Praise, O praise the name divine.
School Dedication.
Speak not harshly.
The Bible, the Word of Truth
The Lord's Prayer, (Chant).
The Lord is my Shepherd.
'Tis Education's potent arm.
Toiling in the earthly vineyard.
The morn of life how fair and gay.
Truth is dawning.
Up to the hills I lift my eyes.
We bring no glittering treasure.

Sold by all Music Dealers and Booksellers.

PRICE 50 CENTS A COPY; $5.00 PER DOZEN.

Specimen Pages containing several choice pieces will be sent to any one on application

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

NEW MUSIC BOOKS.

MASON BROTHERS, 596 Broadway, New York, have in press and will issue about 1st September, a New Collection of Church Music, for Choirs, Conventions and Singing Schools, by Solon Wilder and Frederic S. Davenport, entitled

THE PRAISE OF ZION.

The authors have had unusual facilities in the preparation of this their first book, having had at their disposal many new compositions by the most popular and distinguished composers, foreign as well as American. The publishers call attention to this new book with much confidence, because of the variety and freshness of its contents, and their general adaptation to the wants of singers.

In order to facilitate its early examination by teachers and leaders of Choirs, a single advance copy of *The Praise of Zion* will be sent post-paid, early in August, to any such forwarding us seventy-five cents, or about half the price of the book.

RECENTLY PUBLISHED.

THE SONG GARDEN, Part First, by Dr. Lowell Mason. A School Music-Book for younger scholars, or beginners, containing first steps in the Elements of Musical Notation, with a great variety of new school music. Price 50 cents.

THE SONG GARDEN, Part Second, by Dr. Lowell Mason. Containing the Elements of Musical Notation, with nearly Four Hundred Songs, Glees, Catches, Rounds, and pleasing Exercises; scarcely any of which have ever before been published in this country. These have been largely culled from the freshest new music of Germany and France, with many new compositions. The words as well as music are mostly new. Price 80 cents.

These new books prove of extraordinary interest. Already introduced into the schools of some of our largest cities, the music teachers speak in terms of the strongest commendation respecting them. The songs are new, fresh, and adapted to young persons, and have intrinsic merit to make them wear well.

THE KEY NOTE; A new collection of Church Music. By Wm. B. Bradbury. This is the latest collection of Church Music by the very popular author of "The Jubilee." Price $1.50.

All of Mason Brothers' Publications are offered in Boston at publishers' prices, by MASON & HAMLIN,
635 274 Washington St.

New and Pleasing Piano Songs.

WE ARE COMING HOME TO-MORROW.
Song & Chorus. *Frank Wilder.*

HOME THE BOYS ARE MARCHING, or, The Merry Bells are Ringing.
F. Wilmarth.

COMING HOME, or, 'The Cruel War is Over.'
Song & Chorus. *Chs. Carroll Sawyer.*

MY MOTHER'S SWEET GOOD-BYE.
Ballad. *M. Keller.*

ELA, THE PRIDE OF MY HEART.
F. Wilmarth

MOVE MY ARM-CHAIR DEAREST MOTHER. *F. Wilmarth.*

Price of each of the above, 30 cts., on receipt of which copies will be mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

New Music Commemorative

Of the Death of President Lincoln.

A Nation Weeps. *J. W. Turner.* 30
"Mournful! O, tearful, Columbia to-day!
Sorrow and sadness obscuring the way."

"Little Tad." *Turner.* 30
As Mr. Lincoln lay dying, his wife implored him to speak to her, but finding him unable to do so she frantically exclaimed, "Where's Tad? Bring little Tad! He always loved Tad; he will speak to him."

Nearer my God to Thee. Song and Quartet. As sung on the occasion of services commemorative of the death of President Lincoln. 30

In Memoriam, in Honor of President Lincoln—a Funeral March. *Dr. F. Haase.* 30

Requiem March. *W. O. Fiske.* 40

Funeral March, performed at the funeral of President Lincoln. *Donizetti.* With an elegant Vignette, 40. Plain, 30

The above sent post-paid, to any address on receipt of the price. Oliver Ditson & Co., 277 Washington St., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 637. BOSTON, SATURDAY, SEPT. 2, 1865. VOL. XXV. No. 12.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co 637

MUSIC VALE SEMINARY.
MOTTO.
"If it be that I have done so much, it is that I have done one thing at a time."—WM. PITT.
Persons desiring Catalogues of the above named highly popular and time-honored Institution, can receive them by mail, by enclosing stamp to the address of Hon. Orramel Whittlesey. P.M.V.S. Music Vale Seminary and Normal Academy of Music, Salem, New London Co., Conn. 635–7

THE MUSICAL INSTITUTE OF PROVIDENCE, R. I., affords rare facilities for obtaining a thorough Musical Education. It is furnished with a first-class Organ, Library, and Musical Cabinet. The School is graded, and a full graduating course in Theoretical, Vocal and Instrumental Music is established. A Certificate of ability, acquirements, &c., is furnished at the termination of the First and Second grades, and a Diploma is awarded to those completing the course. At the close of each term, a Testimonial of diligence, progress, and deportment is given to every pupil. Tuition moderate. Board in the Institution, $3 per week. Next term commences August 24th. Send for Catalogues and Circulars. Address.
EBEN TOURJEE, Principal,
635 Providence, R. I.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together, are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

TO TEACHERS OF MUSIC.—Wanted a Teacher of Vocal Music or Piano (or both), who can also play the Organ, to take the lease of a commodious and pleasantly located Music Room in a city in Central New York. The lease, with furniture (including Piano) and all interest in the business, is offered for sale. A gentleman qualified for the situation will find it a lucrative one. Address G. H. H. at this office. 634

New and Pleasing Piano Songs.

MOVE MY ARM-CHAIR DEAREST MOTHER. *F. Wilmarth.*
ELA, THE PRIDE OF MY HEART. *F. Wilmarth*
MY MOTHER'S SWEET GOOD-BYE. BALLAD. *M. Keller.*
COMING HOME, or, 'The Cruel War is Over.' SONG & CHORUS. *Chs. Carroll Sawyer.*
HOME THE BOYS ARE MARCHING, or, The Merry Bells are Ringing. *F. Wilmarth.*
WE ARE COMING HOME TO-MORROW. SONG & CHORUS. *Frank Wilder.*

Price of each of the above, 30 cts., on receipt of which copies will be mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

NEW CHURCH MUSIC BOOK.

THE SPECIAL ATTENTION OF
Choirs, Singing Societies, Schools & Families
IS CALLED TO THE

New Sacred Star;

OR,

Union Collection of Church Music.

CONSISTING OF

Psalm Tunes, Anthems, Sentences and Chants. For the use of Choirs, Singing Schools, Conventions, Musical Associations, &c.

BY LEONARD MARSHALL.

TO BE READY SEPTEMBER 15th.

The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become better singers.

Particular care has been taken, in order that the Melody of each piece should be natural, graceful and in itself attractive and beautiful; and to so construct the whole harmony, that each part should be sufficiently distinct, and at the same time so blended with all the others, that together they might produce an effect, pleasing and attractive, but not less scientific and devotional. The elementary department is on the system universally approved; the proportion of tunes, in regard to the various metres, has been carefully attended to, a few of some of the very rarest metres have been inserted; and the Anthems, Select Pieces and Chants, are of a character which it is thought cannot fail to be interesting and popular, as well as appropriate for the Singing Class and the Convention, and suitable for the service of the house of God.

Price of the "NEW SACRED STAR," $1,38 per copy. Per Dozen, $12,00.

OLIVER DITSON & CO., PUBLISHERS,
277 Washington Street.

CABINET ORGAN
INSTRUCTIONS AND MUSIC,
WINNER'S PERFECT GUIDE FOR THE CABINET ORGAN; containing
EASY AND PROGRESSIVE LESSONS,
AND
NEW AND ATTRACTIVE EXERCISES,
Designed to enable any one to obtain a knowledge of playing
Without the Aid of a Teacher,
TOGETHER WITH A
Choice Collection of Popular Music,
ADAPTED TO THE INSTRUMENT.

Price 75 cents, on receipt of which it will be sent by mail, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Music for September.

VOCAL.

Child of the sun. (Air du Sommeil.) *'L'Africaine.'*	30
Hours of rapture. (O Douce extase.) "	40
The war is over. Song and Chorus. *W. Kittredge.*	30
When I am far away from home..... *J. H. Lee.*	30
O days of summer bloom. Ballad..... *Lindley.*	30
The watching mother. Song.... *C. M. F. Oliver.*	30
The old clock on the stairs. Song..... *Dolores.*	30
Dear old songs of home. Song..... *Abt.*	30
Heavenly Father. (Ciel pietoso.) *'La Straniera.'*	30
The pilgrim's path. Sacred Song.. *B. Richards.*	40
For a few days. (The Fisherman's children.) Song and Chorus..... *Tully.*	40
I don't care if I do. Ballad..... *A. Mullen.*	30
In the lonely quiet chamber. Ballad. *G. W. Porter.*	30
The cross of oak. Ballad..... *J. L. Hatton.*	30
It is the hour. Leah's song..... *A. Greville.*	30
A thousand leagues away. Song..... *J. Barnby.*	35
Watching for thee. Ballad..... *C. A. Dance.*	40
I'm thinking of my boyhood..... *Kittredge.*	30
The Chelsea war-widow..... *C. Pettingill.*	30
Jolly dogs, or slap bang..... *Copeland.*	30
The Weepin' Willer. Song..... *Harry Clifton.*	30
Warrior's welcome home: or, Lo, the conquering hero comes. Song, Duet & Cho's.. *Handel.*	30
Golden Wedding day. Song..... *Gabriel.*	30
Lady Hildred. Song..... *Balfe.*	50

INSTRUMENTAL.

Croyez moi. (Believe me.) Piano... *Baumfelder.*	25
Nocturne. No. 3. B major. Op. 9.... *Chopin.*	50
" " 2. E " " 62 "	50
" B " " 9 "	35
" B " " 62 "	40
Impromptu. A♭ " " 29 "	50
Nocturne. No. 1. In G minor. " 37 "	35
Fantasie Impromptu. " 66 "	75
Don Giovanni. (Op. Potpourri.) Piano and Violin..... *Eichberg.*	75
Gen. Grant's Polka..... *R. Z. Salem.*	30
Betrothal. A Melody..... *L. D. S.*	30
The Dew drop. (Thautropfen.) Bluette for Piano..... *Favarger.*	35
Robin Adair. (Two fairies, No. 1.)..... *Everest.*	30
Grand Valse Brillante pour Piano. Op. 14. *Leybach.*	60
La Cavalcade. Valse Brillante..... *A. Talexy.*	1.00
Marche Styrienne. Caprice de Concert.. *Ketterer.*	70
Belaggio. Morceau for Piano.. *B. Richards.*	50
Tell me, my heart. Transcription. "	50
Matrimonial Polka..... *C. Bell.*	30
Overture to L'Africaine..... *Meyerbeer.*	40
Bouquet of Melodies. L'Africaine.. *H. Cramer*	1.00
Romance d' Inez. L'Africaine..... *A. Jaell.*	60
Canary Waltz..... *Mozart.*	30
March Indienne. L'Africaine. ...*B. Richards.*	50
Overture. 4 hands. " ..... *Meyerbeer.*	60
Fantasie de Salon. " ..... *Ketterer.*	75
Memories of home..... *B. Richards.*	60
The spinning wheel. (La Fileuse.)... *S. Smith.*	60
Die schönsten augen. (Brightest eyes.) *Krüger.*	50
Fifteen Etudes Expressives. In two books. *J. Concone.* Each.	$1.25
Fairy footsteps. Mazurka brillante.. *L. Williams.*	60
Il Trovatore. Piano and violin. (Op. pot-pourri. *Eichberg.*	75
Traviata. " " " "	75
Chough and Crow. Transcription. *B. Richards.*	60
Constellation March..... *A. E. Pillsbury.*	30
Martha. Fantasie Brillante..... *S. Smith.*	1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

IN PRESS, and will be issued about the first of September,

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. Home Circle: Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song: Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. Shower of Pearls: Vocal Duets with Piano Accompaniments. Silver Chord: Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls; Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15 00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

277 Washington St.

ALL THE NEW SHEET MUSIC

And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult. consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE,

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*. $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition. In two volumes, with a Portrait. Price, $15.00

Mozart's Sonatas, in one volume. 7.50

Mendelssohn's Songs without Words. 4 00

" " " " 4 bds. 6 50

Thalberg's L' Art du Chant. 5.00

Bach's Forty-eight Fugues. 2 vols. ea. 4 00

" " Complete in 1 vol. 7.50

Chopin's Mazurkas and Waltzes, with Portrait. 5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,

TEACHER OF ORGAN AND PIANO.

613. 6 Allston Street.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,

TEACHER OF PIANOFORTE.

Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.

604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,

TEACHER OF PIANO AND SINGING.

Residence 14 Chauncy Street. 594

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Rensselaer Place.

DAVID PAINE,

TEACHER OF PIANO, ORGAN, AND HARMONY,

Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 53 Hancock Street.

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MRS. C. H. FORD,

Teacher of English snd Italian Singing.

Address at Ditson & Co's, or Russell's Music Stores. 610

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 581

JULIUS EICHBERG,

TEACHER OF

Singing, Piano, Composition and Violin.

Residence 23 South Street, near Summer.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,

TEACHER OF PIANO FORTE,

Address at Geo. D. Russell & Co's. 586

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

lately returned from Europe is nowprepared to receive pupils in

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

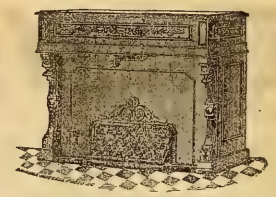
THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.

Entrance on Winter St. 628.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 637. BOSTON, SATURDAY, SEPT. 2, 1865. Vol. XXV. No. 12.

The Present State of Music.

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

What has been created and spread abroad in the domain of Musical Art, down to the middle of this century, is incalculably vast in quantity. Especially in Germany has an inmeasurable wealth of all kinds, and all times and countries, been accumulated. Whither does it all tend and what shall we make of it?

We shall see by examining the sources of this wealth.

Two sources have always been the most prolific for music: the People's Song and Church Music. In Germany, the Reformation, under the influence of Luther, who had so warm a love for music and so fully recognized its influence upon the people, gave to the church song of the people, and through that to music generally, a diffusion entirely unparalleled in any other country. Up to the middle of the seventeenth century there have been counted more than 8000 hymns with 1900 or 2000 melodies. In the middle of the 18th century Moser made a register of over 50,000 printed German religious songs or hymns; and Natorp and Kessler satisfied themselves of a number of more than 3,000 church tunes. In all the cities, and for all the churches, were formed town choirs of singers artistically trained (the *Thomas-schüler* in Leipzig, the *Kreuz-schüler* in Dresden have become famous), and *Kurrenden*, or choristers singing Chorals in procession through the streets. The secular people's song (as Erk's, Irmer's and other collections testify), as well as the popular dance music, had at the same time acquired the widest diffusion and variety; the guilds of town musicians (*Stadtpfeifer*), the travelling choruses of mountaineers and other strolling bands carried the seeds, as industriously as birds of passage, into all parts and corners of the world.

To this add that unpretending fidelity, that self-renouncing, real love of Art, familiar with starvation, of the Cantors. With small means and sparing economy, for two whole centuries, in all places, they produced church music upon church music,—never once with any view to public diffusion! Of Sebastian Bach it is known that, besides his constant church and concert occupation, besides accumulated lessons, besides numerous volumes of instrumental music and other larger works (Masses, Oratorios), for five years through he wrote church music for solo, chorus and orchestra (Cantatas) for every Sunday and festival day. The uncelebrated Cantor of Hohenstein, Tag, in addition to twelve daily lessons and church service, set also a Cantata every week (and various other things besides), wrote out the parts himself—for where was the money for a copyist to come from?—conducted their rehearsal and performance, and ("free gratis, of course!") gave a copy to any one who wished it. How many names of more or less importance might be added to these two!

If we take into the account also the Court Operas and Court *Kapellen* (orchestras) of our Fatherland so wondrous rich in Courts, the town theatres and orchestras of the free cities and other places possessed of the means, by which not only German operas, but all the Italian and the French that became in any way remarkable, as well as so much Symphony and concert music, were brought out and spread abroad, it will be seen that Germany in the course of three centuries has accumulated and put in operation a mass of music, with which even the former wealth of Italy and the Netherlands bears no comparison. For these countries, at the time of their artistic bloom, lacked the all-penetrating, all-pervading popular church song of Germany, the *Choral*.

Another very painful circumstance coöperated to the same end: namely, the suppression of all true popular life and freedom; the exclusion of the people from all conscious, self-determined participation in public affairs; the gagging of all free movement inward or outward; the shutting up of the sea, after autocracy and the Louis XIV policy had found such favor and such imitation in Germany, after the splitting asunder of the national unity with its consequences, the thirty years' war and all the other mischief, had crushed down the freedom, the rights, the national consciousness of the German people to the brink of the grave. If all chance of deeds, of great outward movements, was cut off in this way, if even the whole current of thought in individual thinkers was thus restricted to the inner life, the effect was, that the inextinguishable spirit of the people wrought all the more within and in an inward direction; the inner life, the yearning of faith and consolation of devotion, and, with all this inner life and inward brooding, the Art of the inmost—Music—became the chief sphere of interest and active energy. At the period when Great Britain fortified her constitution, her naval power, her trade throughout the world, when France completed her unity and encompassed it in triple armor, when Russia gathered up her strength for empire of the world and Westward pressure,—at that period it was that we Germans, already closely hemmed in, poured out our soul's energy in floods of tone; we sang—giving voice now to raptures streaming up to heaven, now to wordless anxiety and anguish, now to the sweets of self-forgetfulness. Indeed these were the purest, truest and sublimest songs that ever yet were sung. And this period, the period of Bach and Handel, never saw in any other field of life, from the highest so-called to the lowest, a personality of equal growth with them. Invaluable must their heritage remain to us, dearly as it was bought by all these losses and privations, so that Germany might become the successor of Italy, the lap in which the tone-life was nursed.

How has all this musical activity of the period we have been describing affected the present state of things? How stands our music now? Let us, with rapid survey, follow its development.

In the general intellectual and political progress was involved a loss of ascendancy and influence both on the part of the Church music with its institutions, and of the musical guilds. In the Catholic church the priests themselves frequently desired the abbreviation and simplification of the Masses and other liturgical compositions; in the Protestant service the music became less frequent; in the liturgy of the United Evangelical Church of Prussia, from a purely musical point of view, one can perceive only an exceedingly meagre, utterly unartistic and (artistically) uneffective apology for what was once the music of the Lutheran church. The only important new foundation on this ground is the cathedral choir (*Dom-chor*) in Berlin, designed expressly for divine service in the Dom and at the Court. Sprung from royal munificence, and not from the impulse of the church or congregation itself, it has resulted in the production of a series of compositions for its own use, as well as in the bringing back to life again of many older works (especially middle-age works of Palestrina and others). On the whole, naturally, the composition of church music, both in extent and in intrinsic power, has had to fall off in comparison with the preceding period. Already Haydn's and Mozart's Masses and Hymns make us feel, that unchurchlike modes of expression and purely personal moods and conceptions mingle in their composition; that mere natural (deistical) devotion reigns in them, rather than the fervor of a firmly believing ecclesiasticism. Beethoven, in his last Mass, has, by the side of old St. Stephen's, reared for himself his own cathedral in the starry night with mystical rapture. How he maintains his *Credo*, at the risk of life and death, in resolute conflict with the want of faith around him, calling the music of the spheres to witness! How with weeping and with bitterness he confesses the *Crucifixus!* How in the whirlwind of thought flying before the incomprehensible, he has transfused the *Incarnatus*, the antiquated dogma, with a new, strange glow in the storm and jubilee and dying away of all the voices of his magic realm! But this is never the old church faith founded on the rock of Peter; this is revival, in the free realm of tones, of the old confession crucified by doubt and modern enlightenment; this is mystery instead of settled dogma, like the Indian blending of the natural and supernatural; and secretly within gnaws the embittering undeniable consciousness: "Faith is wanting!"

Shall I speak also of the gallant Hummel, of Cherubini's Restoration and Coronation Masses, and similar achievements? Nearest to the old stands Mendelssohn. But only externally. For the very reason that the Church did not stand so near to him as it did to a Haydn, who preserved his child-like devotion to it, or to a Mozart, who was zealous enough to deny the possibility of a genuine feeling for it in a Protestant, he could all the more easily attach himself thereto outwardly. Here as everywhere he is an intellectual and most skilful imitator, or rather

eclectic out of Bach, Handel and more recent masters. The peculiar ground feature of his church compositions, apart from the power which his great talent and rare skill have won from the forms created before him, is a certain feminine and tender yearning and striving after prayer and devotion, rather than that quickening, strong-souled piety which has its rock-firm basis in the immediate personal steadfast faith, in the unquestionable uniform conviction of the great congregation, in a fixed place in the actual church service.

Of Mendelssohn's and of most of the modern compositions it may be said: That the churchlike devotional contents of the text and the form chosen in accordance therewith serve only for an occasion for artistic modelling; that the end and impulse have been, not religion, not the church, not divine worship, but merely the artistic creative impulse or outward occasion (something to meet the wants of Sing-akademies). The naive extreme point of this direction may be found perhaps in a work performed in Berlin and elsewhere, by H. Dorn, who has ingeniously made use of the text of the *Requiem* for a succession of dramatico-symphonic scenes. But the same judgment is unavoidable in the case of more serious undertakings; I may name, if only in reference to the position of Mendelssohn, his "Hymn of Praise." This composition, set to a biblical text, is in form and subject a church Cantata. But it is preceded by a complete Symphony, which in form and matter is to be regarded as essentially the first part of the Cantata which follows. Here again the form of church music is abandoned, thereby gaining double playroom for the exercise in tones; the creative impulse means no harm here in committing the most downright pleonasm, by first sounding a hymn of praise instrumentally and then the same thing vocally. How came Mendelssohn to do it? At the instance of the Ninth Symphony of Beethoven, which operated upon him merely formally, as a significant and comprehensive form. But what with the younger master is mere eloquent repetition of the same matter, was with Beethoven a deep and personally ingrained idea, the thought: That, beyond all play of fancy, beyond the farthest flight of thought, Man still remains to Man the most peculiar, nearest object, the only one that satisfies the heart and quiets every longing; that beyond all the mysticism of the *instrumental* life of nature, the song, the human voice, the fraternal greeting of the "embracing millions" calling from heart to heart, fraught with peace and full of inspired devotion, can lift us to the "starry canopy" of immortality.

In all this there is no especial fault of individuals; it is the mighty current of the age itself in those who have not the power or candor to attach themselves thereto with joyful consciousness. But the consequences are none the less decisive for all that,—let those persons take it to heart who have allowed one of those half-truths of the æsthetic theorists to stamp itself upon them, to-wit, that in Art nothing depends upon the What but all upon the How. If the artist can not seize the What, the object, in full honest earnest and *abandon*, inevitably will halfness and unveracity pervade the How, the manner of his presentation. In detaching the word and form of the church from their own proper place and using them for the gratification of a foreign purpose or of a general passion for creating, one gets the habit of straying away from the positive, distinct truth into the indefinite and general, dis-accustoms himself to what is striking and characteristic, grows shy of it and flies from it at last, and, by the use of general phrases, like a cosmopolitan man of all the world, seeks to secure favor with the countless host of characterless, distracted, superficial people. For the phrase really satisfies no one, and yet no one is repelled by it—except the minority who have character and who see and think for themselves.

(To be Continued).

For Dwight's Journal of Music.

Musical Forms.

II. THE SONATA.

From the last Rondo form we go on to the yet higher development, the *Sonatina*. In the Rondo of the fifth form we saw that there were three grand divisions, each somewhat complete in itself, yet all united by a central idea, viz. the Theme. We saw that the Theme, first Episode and Conclusion formed a whole, somewhat complete. Then came the second Episode with its *passages*, making another complete division of the Rondo. And, finally we had again the Theme, first Episode and Conclusion, making a third chapter in the work. If now, after the first part, that is at the end of the first chapter of the Rondo, we go on, in the place of the second Episode, with a movement quite different in time and style from the first part, but still in Rondo form, and then, again, instead of the recapitulation of the Theme, first Episode, and Conclusion by way of third Chapter, take still a new Theme and construct on it a new complete Rondo, we shall have a *Sonata*, or *Sonatina*.

Each separate chapter of the Sonata, or Sonatina, may be a rondo, complete in itself, and of either of the five forms already analyzed. Between these different movements the law of contrast must be observed. If the first movement is quick, the second should be slow, and the third quick. And this order is usually observed.

In the *Sonatina*, which is now our especial subject of consideration, the second part may be omitted. When that is the case, there should not be a violent contrast in respect to tempo and style between the two remaining movements; for this would dissipate the impression of unity, which is an element of beauty, as we shall presently see. The first part may be *Moderato*, the second, *Allegro*. The first may be a Rondo of the third form; the second, for example, one of the fifth.

In the Rondo a unity is attainable by means of the repetition of the Theme; and the Episodes are frequently founded on motives taken from the Theme. In the Sonatina, however, a motive is never used in one movement that has appeared in either of the others. The unity of the composition must be, therefore, purely an ideal unity. That unity does exist, every student of the classical Sonatas must be deeply conscious; but it seems impossible to point out the manner in which it is attained.

The SONATINA, we may now define, is a composition consisting of two or three separate parts, or chapters; each part being a complete Rondo in itself, and differing from the others in time, style, and in the motives on which it is founded. Yet there must be a sufficient similarity in tone and execution to make it evident that the movements, though separate, form parts of one consistent whole. The Sonatina of Beethoven, Op. 49, No. 2, in G, is a beautiful example in point. It consists of two movements, one in common time, *Allegro non troppo*, and the other in 3-4 time, *Tempo di Menuetto*. The first movement is a Rondo of the fifth form. The second division of the work is a rondo of the third form. The whole forms a light, very pleasing composition.

The SONATA is a larger Sonatina. It must consist of three parts, or movements, of which the second is usually much slower than the other two. More commonally, indeed, the Sonata consists of four movements, of which the first, second, and fourth, are rondos, while the third is a Minuet or light Scherzo. We may learn more about the Sonata by studying the works of Beethoven, for he is the great master in this department of composition. We proceed to an examination of some of these works.

The first example is the Sonata in F minor, Op. 2. It consists of four parts: *Allegro*, in 4-4 time; *Adagio*, 3-4; *Menueto Allegretto*, 3-4; and *Prestissimo*, 4-4. The Allegro is a rondo of the fifth form. The Adagio was analyzed in our remarks upon the second Rondo-form. The Allegretto is a Minuet with Trio. The Prestissimo is a rondo of the fifth form, and was analyzed in our remarks on that head. The unity of this Sonata is very striking. Although these various parts contrast with each other, and are in different keys, tempos, and on different motives, we find it to make upon our minds the impression of a single composition—a distinct, well-defined impression of unity of tone and design.

A very interesting and pleasing composition is the Sonata in G, Op. 14, No. 2. It has only three movements: an *Allegro*, 2-4, in G; an *Andante*, 4-4, in C; and a *Scherzo*, 3-4 in G. The Allegro is a Rondo of the fifth form—a delightful movement. The Andante is a theme of two periods, which is varied three times. The Scherzo is a Rondo of the third form—full of fun and mirth.

Another example is the *Sonata Pastorale*, Op. 28, in D. It consists of four movements: *Allegro*, 3-4, in D, rondo of fifth form; *Andante*, 3-4, in D minor, a rondo of the second form; an exceedingly playful *Scherzo*, *Allegro vivace* in D; and a Finale *Allegro ma non troppo*, 6-8, in D, a rondo of the fourth form. In the second movement the contrast between the tone of the theme and that of the Episode is quite remarkable. But to select examples where all are so excellent is an ungrateful task.—We refer the student, therefore, to the complete edition of Beethoven's Sonatas, for it is there one must study the Sonata.

Sonatas are written for piano-forte solo, or for piano and violin. They have also been written for violin solo, and for the organ.

Sonatas written for Piano, Violin and Violoncello are called *Trios*. Those written for Piano, two Violins, and Violoncello, are called *Quartets*. Other instruments are sometimes added, making *Quintets*, *Sextets*, *Octets*, &c. All of these, from the trio to the octet, are classed under the general term *Chamber Music*, because they are written for solo instruments on each part, and are especially appropriate to be played before a small appreciative audience. In this Chamber Music

are found the most delicate ideas of Beethoven, Mozart, Mendelssohn, and other eminent composers.

A Sonata written for the orchestra is called a *Symphony*, and is the noblest form of instrumental composition, because, being played by a large number of performers, noble ideas can be brought out with the requisite strength, while the variety of instruments gives opportunity to have every thought enunciated in tones of appropriate coloring, or *timbre*. The Sonata for piano solo differs from the Symphony as the pencil sketch differs from the oil painting.

Of all the forms of instrumental composition the Sonata affords the most complete satisfaction to the cultivated taste. The reason of this we shall hereafter attempt to show.

W. S. B. Mathews.

Paxton.

Lay him among the flowers and trees ;
He cherished them all as children dear ;
Let the fanning hush of the woodland breeze
Play over his bier.

Let diamond glints of prismatic domes
Rainbow his grave-sward's mossy grass,
Like the light that he flashed through a thousand homes
From his halls of glass.

Many a stumbling task-choked brain,
Many a panting aching breast,
Flung off its load in his fairy fane,
And the maker blest.

Equal, in those fraternal bounds,
Master and servant, lord and churl ;
Freely for each the music sounds,
And the fountains curl.

Camps unbloodied and armies mild
Trampled his temple's flowery skirt ;
In the thick of the press a yearling child
Oft has strayed unhurt.

Was it not godlike thus to scheme
A glorious boon for his fellow men,
To work fruition of Art's fair dream,
And to vauish then ?

What could he further seek on earth
Than daily bubbled beneath his eyes ?
A nation's simple spontaneous mirth
In its purest guise.

Year by year as the crowd outflows
From noisome alley, from sottish lane,
When the dull blood quickens, the weak heart glows,
He will live again.

Live in each upward strain of thought,
Live in each innocent pulse of bliss.—
If ever God's work was nobly wrought,
I think 'twas in this !

Lond. Mus. World.

Crystal Palace, June 15th, 1865.

Cherubini's Medea.

From *The Saturday Review*, June 16.

It is pleasant to record the success of such a work as the *Medea* of Cherubini. Highly as it is esteemed by good judges, it has hitherto been a myth to the large majority of musicians and amateurs in this country. Even in Germany it is but seldom given, and the announcement of *Medea* at one of the few theatre which still preserve it in their list of immediately available operas is temptation strong enough to induce any enthusiastic tourist with a leaning towards music to prolong his sojourn in the town which can boast of such a theatre. The chance of hearing *Medea* even tolerably played has always been considered too precious to neglect, inasmuch as it might not occur again in a lifetime. And yet, strange to add, every one lucky enough to obtain that chance, comes away from the performance firmly convinced that he has been listening to a masterpiece with few equals, and perhaps not a single superior. None ever thought of comparing *Medea* with either of the tragic operas of Mozart—*Idomeneo* or *La Clemenza di Tito*. Its loftier merits as a dramatic composition are denied by very few who have enjoyed the rare opportunity of testing them. How, then, account for the almost universal neglect into which it has fallen ?—how explain the fact that, though originally composed for the Théâtre Feydeau in Paris, it is never to be heard at the Opéra Comique, or indeed at any theatre in France ? True, some time ago, there was a talk of its revival at the larger theatre in the Rue Lepelletier, with a spoken dialogue thrown into accompanied recitative for the occasion, by M. Salvadore Cherubini, a son of the composer ; but the recitative was not forthcoming, and the design fell through. In the country where Cherubini should be honored as one of the most illustrious of illustrious Florentines, as the greatest pupil of the great Sarti —a pupil who far outstripped his master—the *Medea* was never produced, though another *Medea*, not to be named in comparison, was once popular all over Italy. This is the *Medea* of John Simon Mayr, an Italianized German, who composed upwards of seventy operas, now buried in oblivion—the same *Medea* to which the English public were forced to pay homage by the histrionic genius of Pasta. Cherubini never heard any of the works he composed for Paris sung to his own pliant, beautiful, and harmonious language. That in England, where we have transplanted the operas of Meyerbeer, Auber, Spohr, and even Halévy to the Italian stage, and where the love for what is regarded as "classical" is so general that both our Italian lyric theatres found it expedient in the same year (1851) to appropriate to their purposes *Fidelio* itself—the aspiring effort of the most aspiring and uncompromising of musicians—no thought should ever have been bestowed upon a dramatic composer of such repute as Cherubini, is singular. His requiems and masses for the Church have long been received and admired among us ; while his operatic overtures are familiar to frequenters of orchestral concerts, wherever orchestras can be found sufficiently well trained to execute them decently. But the operas to which these overtures are merely preludes remain unknown. And yet they have been warmly and repeatedly eulogized by authorities looked upon with excellent reason as trustworthy. While citing Beethoven, indeed, a contemporary might have adduced Beethoven's own words in the famous letter about the Second Mass—the fact of which having called forth no acknowledgment from Cherubini was inexplicable, until acounted for by the other fact of its never having reached Cherubini's hands. For though, as Mendelssohn tells us, the composer of *Medea* said of Beethoven's later music, "*Ca me fait éternuer*," he entertained a genuine respect for the earlier and middle productions of that magnificent genius. The rest were perhaps not exactly in his sphere. But, apart from Beethoven and other distinguished Germans, there are those at home on whose opinions sufficient reliance might have been placed to justify long since a trial of one of the operas of Cherubini, either in Italian or in English. The time is come at last, however, and the result surpasses what could, under any ordinary circumstances, have been expected.

Since Mr. Lumley first ventured on presenting Beethoven's *Fidelio* in an Italian dress, no such event has signalized the history of Her Majesty's Theatre as the production of Cherubini's *Medea* under similar circumstances. An opera better calculated to introduce with dignity this eminent master to a public hitherto only acquainted with his dramatic music by report, could hardly have been selected. The story of Jason's heartless infidelity, and Medea's terrible revenge, was just suited to Cherubini, in whom the gift of flowing melody was not by any means o conspicuous as that of dramatic expression, and whose genius, always soaring, could seldom gracefully lend itself to the illustration of ordinary human character, or of the common feelings and incidents of ordinary human life—which appears even in his admirable comic opera, *Les Deux Journées*. Happily the poet, F. B. Hoffmann—"Méhul's Hoffmann," chiefly remembered for his zealous advocacy of Méhul's music, a sort of literary jack-of-all-trades, who wrote verses, criticisms, pamphlets, and opera-books—followed Euripides, rather than Seneca, in his portraiture of Medea, and thus afforded Cherubini an opportunity of putting forth a giant's strength. The Medea of Euripides is sublime even amid her cruel acts of vengeance—a woman, metamorphosed by fate into an inexorable Nemesis. She is not the commonplace fury portrayed by the Roman philosopher in that dull tragedy which, with its tedious declamation, prosy rhetoric, and childish incantations, must surely have been read, from a "presentation copy," by Petronius Arbiter, who was otherwise not the man to hold up Seneca to ridicule under the grandiloquent name of Agamemnon. By the side of his abandoned spouse, the fickle Jason, chief of the Argonauts, looks contemptible, and all his smoothfaced sophistry fails to convince the spectator that his doom is not well merited. In Creon, the Corinthian king, whose daughter is the cause of the alienation of Jason's affections from the Colchian princess, we have one of those lay figures peculiar to Greek tragedy. In Dirce, the talked-about but never present Glauca of Euripides—the Creusa of Seneca—little better than a nonentity can be recognized, her dread of Medea ill consorting with her ready consent to wed the father of Medea's children. The Athenian Ægeus—in Mayr's *libretto*, the sentimental adorer of Creon's daughter, which accounts for the sympathy he shows for her rival—is happily discarded by Cherubini's dramatic poet, who really could not have fashioned him into anything like a shape amenable to effective musical treatment. But, as in Euripides, every other character is made subordinate to the one commanding personage of Medea ; and in adopting this view of the Athenian poet, the French librettist showed not merely a great deal of common sense, but a true instinct of poetic beauty. At any rate, he handed over to the composer a classic model capable of the loftiest treatment ; and it must be confessed that Cherubini's musical embodiment rivals the antique conception. In points of less significance, wherever the *libretto* of Hoffmann incidentally differs from the tragedy, it is to the studied advantage of the musician ; and as these for the most part are limited to visible representations of what in the original is supposed to take place behind the scene, there is no violation of strict tragic decorum. The celebration of the marriage rites between Dirce and Jason, with all the characteristic pomp and ceremony, the paraphernalia of the temple, the *canto fermo* of the priests, alternately taken up by the voices of men and women and ever and anon mingling with the majestic harmony of the procession march—the whole witnessed behind a pedestal by the forlorn Medea, already breathing vows of death and desolation—may be cited as an example of what the poet has done for the composer, and of the extraordinary skill with which the composer has availed himself of the opportunity thus presented. There is not a more splendid and masterly *finale* than this in any opera that could be cited. Spontini's great scene in *La Vestale* is scarcely, in comparison, better than so much empty noise.

The whole musical setting forth of *Medea* proves that Cherubini had mentally grasped the subject before putting pen to paper. He has presented us with Euripides in music. His Jason is weak and vacillating ; his Dirce is a pale abstraction ; his Creon is abrupt and rugged as the Scythian king of Gluck ; his Medea is sublime. Even Neris, Medea's constant and attached follower, has an air, when she vows that she will follow the fortnnes of her mistress to the end—"Ah ! nos peines seront communes" (we quote from the original)—which endows the character with a strong and touching individuality. Gluck was Greek in his two *Iphigénies*, his *Alceste*, and his *Orphée* ; but Cherubini is still more supremely and superbly Greek in his *Medea*. Not one of Gluck's héroines stands out so rock-like as this marvellous creation, which is to high tragedy what Beethoven's Fidelio is to the drama of sentiment. That Beethoven could have given us a Medea it is hardly safe to doubt, admitting, as all are bound to admit, that he was the Shakespeare among musicians ; but whether he could (or would) have cast his heroine in that severely classic mould which in Cherubini's creation exhibits the daughter of Æetes as something more than earthly—a veritable descendant of the sun —is questionable. Beethoven, like Shakespeare—all of whose characters, no matter what they say and do, are unmistakeable sons and daughters of Eve—leaned too lovingly to human nature ; but the Medea of Cherubini, like the Medea of Euripides, woman as she appears in her impassioned moments, shows a touch of the demi-goddess that places her apart from the actual sphere of humanity.

To enter into a detailed analysis of the music of *Medea* would take up far more space than can be allotted to a single article. Our present object is merely to record that a signal success has attended an uncommonly bold and creditable venture. That so poor a production as the Italian *Medea* of the Bavarian Mayr, composed in 1812, should have superseded so true a masterpiece as the French *Medea* of the Florentine Cherubini, composed in 1797, and have held the stage for nearly half a century, amid general applause, in almost every considerable town of Europe where Italian opera existed, is one of those problems not easy to solve, and which alone can find precedents in the history of the musical art. It affords an instance, among many, of how executants,

particularly singers, have been regarded as everything, while what they where appointed to execute has been slurred over as of small importance. Madame Pasta created and established the Medea with which the last half-century has been familiar and yet, illustrious as is her name, who, now that she is gone, remembers or would care to remember a single bar of the opera? Madame Pasta could not, it is true, have sung the music of Cherubini, which, according to M. Fétis and others, laid the seeds of a pulmonary complaint that ultimately robbed the Theatre Feydeau of the services of the renowned Madame Scio*: but happily there is a singer at Her Majesty's Theatre to whom Medea comes as readily as Fidelio. No performance of Mlle. Tietjens, since Mr. Lumley first introduced her to the public in 1858, has so emphatically stamped her as a great and genuine artist. Her Medea must take a higher rank than her Fidelio, inasmuch as it belongs to sublime tragedy: while the music of Cherubini, still more trying and difficult than that of Beethoven, requires greater skill to execute, and greater physical power to sustain with unabated vigor to the end. The last act of *Medea*—one of the grandest last acts in opera, ancient or modern—exhibits Mlle. Tietjens no less as a consummate tragedian than as a consummate vocalist in the particular school to which she belongs. Each gesture has its meaning, each accent tells. But in almost every other respect the performance of *Medea* at Her Majesty's Theatre is excellent. The Jason of Herr Gunz, the Dirce of Miss Laura Harris, the Neris of Mlle. Sinico, and, above all, the Creon of Mr. Santley, are thoroughly efficient. The orchestra and chorus are nothing less than splendid; and the utmost credit is due to Signor Arditi, not only for the efficient manner in which he has produced a work of almost unexampled difficulty, but for the discreet and, at the same time, musician-like manner in which he has set the spoken dialogue (an indispensable element at the Opera Cómique) to accompanied recitative. Mr. Telbin, too, has supplied some appropriate scenery, and the opera is altogether well put upon the stage. That *Medea* will, like *Fidelio*, take a permanent place in the repertory of Her Majesty's Theatre, is, we think, certain; and with this conviction we hope shortly to find an opportunity of speaking of it again. No unknown work was ever received with more spontaneous and undisputed approval.

* Who, nevertheless, was strong enough to aid in the success of an opera by the same composer, brought out three years later (1800)—no other than *Les Deux Journées*—in which Madame Scio played with extraordinary success the part of Constance.

Herr Engel Abroad.

Under this head, the London *Musical World* prints the following amusing letter.

Heidelberg, July 31.

Off to Paris: writing quand même—Mme. Arabella Goddard—Hop Poodle—Master Davison—English perseverance and German sentimentality—Rossini—Alboni—Madame Rossini—Rubinstein—Madame Rubinstein—Rossini's quartets—His party—Wagner's Tristan—Theresa—Diemer—Mdlle. Battu—"L'Africaine"—Barbers at Nancy—French speed and German speed—No light!

My Dear Sir,—*Si vales bene est, ego valeo.* This is the first interesting news, but you will find more which you are at liberty to give to the readers of the *Musical World* if you think it is of sufficient interest, and if you will take upon you to risk the criticizing anger of some Rhadamanthus among your collaborators for publishing articles of one "whose business it is not, or ought not to be," to write for publication. This I leave entirely with you, only I shall know nothing about it before my return to London, since in these happy mountains the cholera, the Italian Opera, omnibuses, even the *Musical World*, are perfectly unknown.

I left London under very happy auspices, being so fortunate as to meet Mme. Arabella Goddard Davison *en route* for Boulogne, with two boys who understand travelling much better than we do, as you will see presently.

After having traversed the sunny country between London and Folkestone, where next year's beer grows beautifully, Mme. Arabella Goddard showed me a dog who had all the fields to himself, and said:

"You see he follows you where you go."
"Who?" I asked.
"Hop Poodle," she said.

Well, I will say so much for this dog, he did not bark at me then, and we reached Foquéstoune, as the French say, without polemic.

As we went on deck of the Alexandra, Master Davison, who appears to take comfort as much as any Pasha of Egypt, looked up and said: "Halloh, he're is Capt. Folly," and going straight to the captain he showed him the door of the private cabin and said: "Captain, will you open this door for me?" The captain, who little knew whom he had to deal with, replied, "Yes, yes," and went off to give his orders for departure. A quarter of an hour afterwards he came on deck again, as we were out at sea with beautiful weather, but he had no sooner made his appearance than he was got hold of by Master Davison, tapping with his little hand against the locked door and repeating his words: "Will you open this door for me, captain?" The captain laughed at the perseverance of the boy and went away: but after a few minutes he came back, looked smilingly at the boy, put the key in the door, and opened the cabin, which Master Davison at once and as a matter of course, took possession of, as if his will *could* not be opposed. That is all right, and his is the way to succeed; "*Il veut bien ce qu'il veut.* Let us hope he will go through life with the same struggle of will and perseverance, and many a door will be opened for him that may remain shut for others who don't know how to get the key for it. We met with no particular accident, except that a sentimental German whom I had seen the day previous at the house of a great singer, at once thought himself called upon to change all his route in order to surprise me with his amiable company—a human "blister." Madame Arabella Goddard remained in Boulogne with her mother and two boys, the one being a perfect picture, while the other showed himself to be a dashing reality. All the rest went off to Paris.

There is no need telling you what Paris is at this moment, where the rarest appearance to be found on the Boulevards is a Frenchman, dusty, hot, empty—a bore. Paris is exactly like "*ces demoiselles*" of whom the Senator Dupin made such a great speech, charming to look at when in full dress, but beware the aspect in the morning gown, without rouge and toilet and all the prestige and the great bustle of the season.

Of course I went to dine with my old friend Rossini, who, I told you on a former occasion, is as great a gastronomer as he is a composer, making the "*honneurs*" of his house with as much *esprit* as the inexhaustible humor of that eternally young mind will allow him to do. Madame Alboni dined there too. She looks very careworn and low-spirited, since there is very little hope for the recovery of her husband, who is at this moment raving mad at Dr. Blackie's. Having written to Rossini that there were quartets of his published in England, which he denied having any knowledge of, he expressed a wish to see what they were, so I brought him the whole collection. But he had no sooner set his eyes on them than he declared the whole "*pasticcio*" to be a mere speculation and not a composition of his. However, on reading them through he found that these quartets were made out of some sonatas which he had written in olden times for an amateur, Signor Triossi, who played the double-bass; the sonatas being arranged, out of gratitude to this patron, who was very kind to Rossini, for two violins, violoncello, and double bass. You can form an idea of Rossini's memory who wrote these pieces when a boy of twelve years, and recollected them at once now in his seventy-fourth year.

Rossini said that he had never in his life written any quartets, for to do so after Mozart, Haydn, and Beethoven would have required something he had not got—that is to say, "*une botte de folie.*" Rossini is in best spirits and health, younger than ever and knows everything, to the utmost detail, that happens in the musical world of London. He regretted already that Arditi would not come to Paris to conduct the Italian band, and asked me whether the Italian paper, *Il Trovatore*, was right in stating that Adelina Patti's concert in St. James's Hall had brought 32.000 pounds, or the *Gazette des Etrangers* in stating £3000 as being the receipts, or the private news stating £700 as the probable sum.

There was on Saturday night the usual musical party in his house at Passy, of which I give subjoined the programme:

1. L'Ancien temps, Afterpiece, M.S. ..... Rossini
   Monsieur Diemer.
2. Chanson Espagnole, M.S. ..... Rossini
   Mlle. Battu.
3. Andante pour Violoncelle, M.S. ..... Rossini
   Mons. Lasser.
4. Overture to Egmont. } ..... { Beethoven
   Barcarole. } ..... { Rubinstein
   Valse. } ..... { Chopin
   Herr Rubinstein.
5. Air, Gazza Ladra ..... Rossini
   Mlle. Battu.
6. Feuillet d'Album, M.S. for Harmonium ..... Rossini
   Herr Engel.
7. Noël, Duet for Pianoforte and Harmonium, M.S. Rossini
   Monsieur Diemer and Herr Engel.

The violoncello playing of Herr Lasser calls as yet for no remark. Mlle. Battu, who keeps up a great position in Paris (though I humbly beg to say that neither in her voice nor execution I can discover anything particularly extraordinary), sang the Spanish song with grace and taste, the Italian air with anything but a superior style. Diemer is an excellent pianist, though not of the crushing Liszt grandeur. Rubinstein displayed a most marvellous power of touch, a striking mechanism in his arrangement of the *Egmont* overture; he astonished everyone, but he charmed nobody; a poetic style was never the prevailing quality of his performance, but what he had of it is diminished still now, and he is more than ever an Attila and less than ever a Nightingale. His wife—a most charming, graceful, amiable young Russian, (though not handsome)—said a wonderfully naive and loving word. Some one asked her, "did she know Liszt?" and she replied: "Je voudrais l'entendre pour ma tranquillité," which evidently shows that she has no doubt that hearing Liszt would quiet all her possible uncertainties as to the supremacy of her husband. The duo and solo on the harmonium which followed pleased, as Rossini's music in Paris and in his saloon *must* please, played by anyone who understands his instrument a little, and expresses himself in a way that appears Dutch to English dogs. By the bye, Rubenstein spoke to us about *Tristan und Isolde*, which he, who is one of Wagner's great admirers, does not like at all, so you may imagine what remains to be said by those who do not like Wagner's compositions, generally speaking.

Rossini is certainly one of the happiest men on earth, drinking the full cup of his glory and wealth in the most agreeable way, daily renewed and refreshed by continually changing new comers from all parts of the world, enjoying the most wonderful strength and youth of mind, and, thanks to Madame Rossini, of health; for, whatever Parisian tongues, those professors of the university of *médisance*, may say, who *must* criticize like Ovid's frogs:

Sub aqua, sub aqua maledicere tentant,

if Rossini lives, it is owing to the devoted, ever-watching love of his wife, who every minute of her life, in the days of his severe illness as well as in his healthy days, had only one care, one thought, one study, how to protect him from physical and moral unnecessary wear, and preserve his days through the most ingenious forethought and perseverance. I know very well that her manners are often rough and brusque; but the difference between her and those who blame her so severely is, that she shows her only fault at once, while they do not.

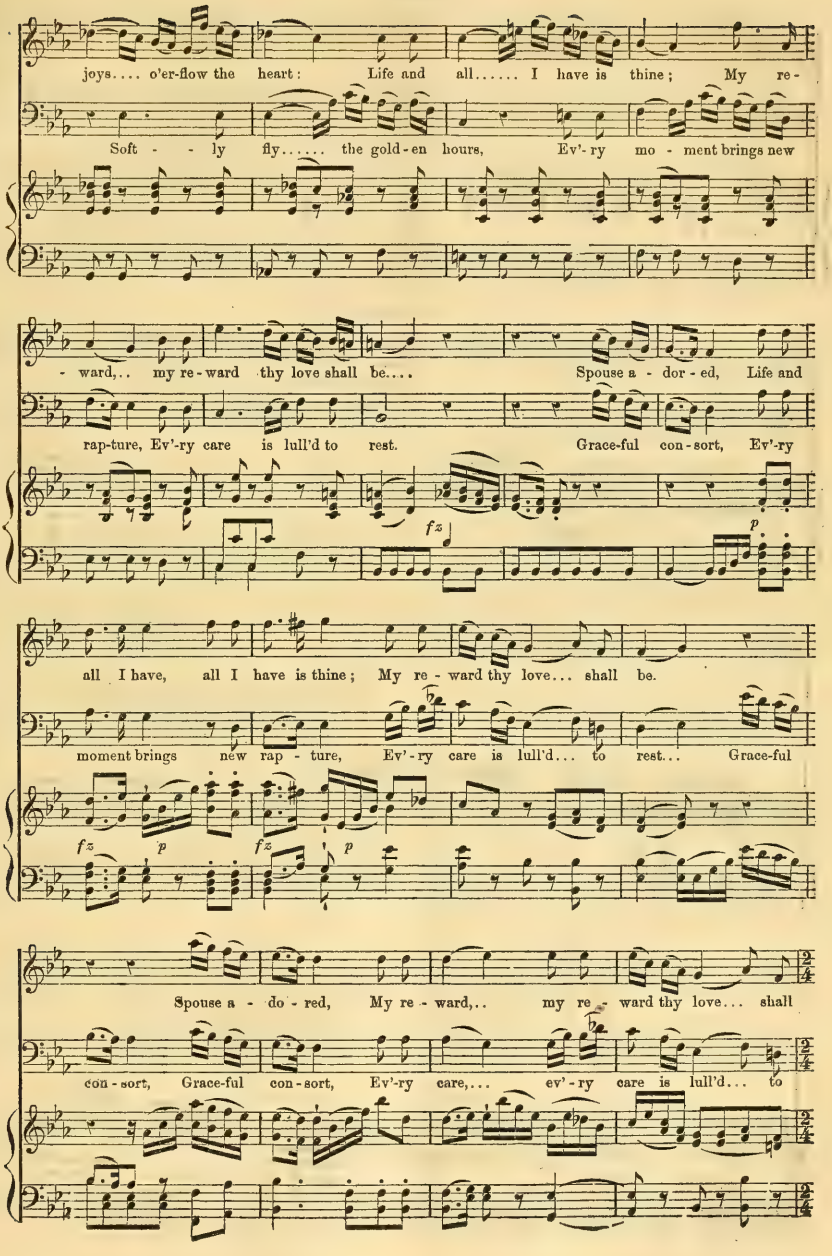
Would you believe that in this distinguished Paris, boasting the taste and elegance of its manners and productions, and the artistic refinement of all its entertainments, no one keeps up in public favor as well as Mlle. Theresa, whom her greatest admirers and eulogizers know nothing better nor more true to say of, than that she is "Le génie de la canaille." I can see "la canaille," I can't see the "genie." She sings with a pure intonation, she pronounces very distinctly, her voice is so deep a contralto that you might fancy you hear a man, but certainly to call her any "genie" whatever reminds one of what Lessing said: "If you don't want to insult me and to have your face slapped, don't call me a genius."

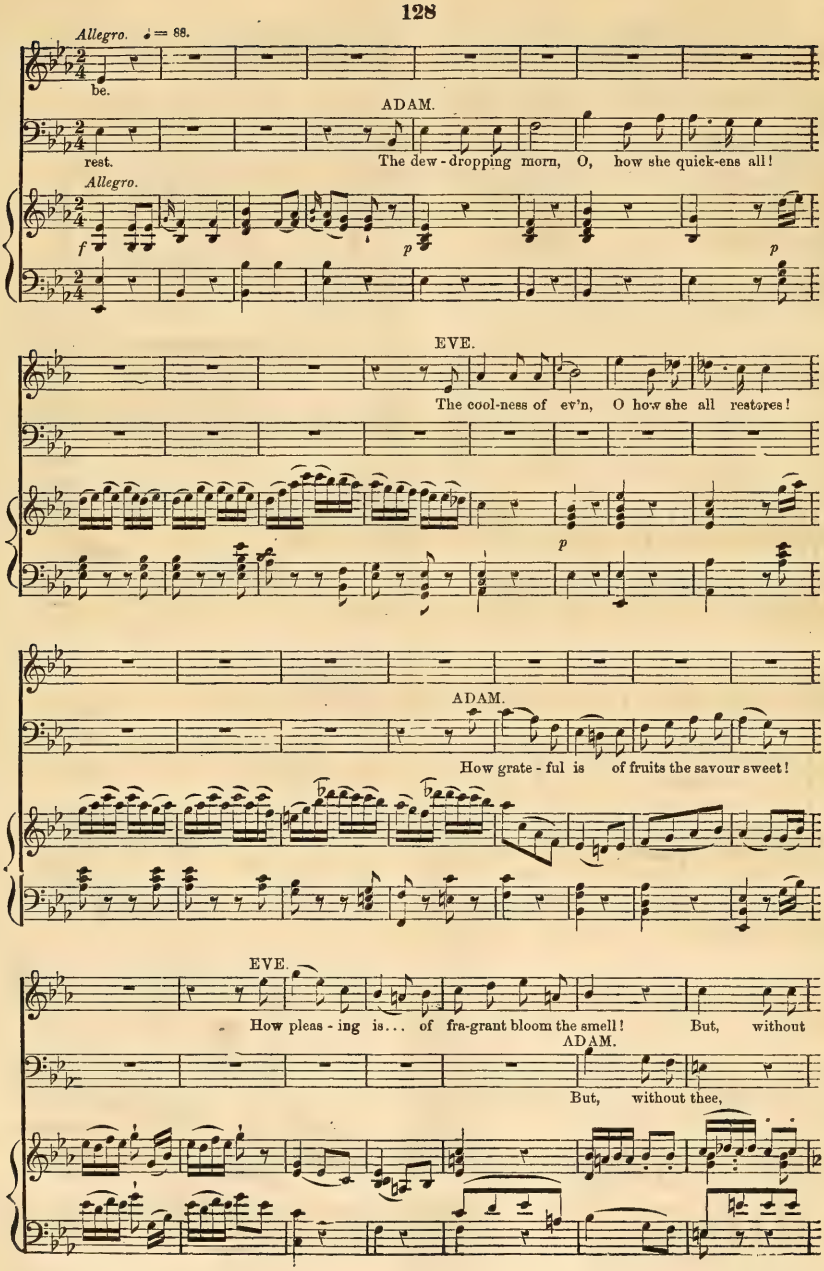
I left Paris on Sunday morning, Rossini giving me his blessing, as he always does for the last ten years, with the same words: "Soyez sage et ayez la crainte de Dieu." I don't know whether he always served as a model with regard to these two things, but I shall try to follow his advice.

I say nothing of the *Africaine*, performed in Paris on Friday last, since all London papers will probably be full of it this week; suffice it to say, that not more in Paris than in London, I found many people convinced that *Robert*, the *Huguenots*, and the *Prophète* were mere nothing when compared with the *Africaine*. What can such exaggerations prove? Where does the man live who will produce a score, compared to which the *Huguenots* will prove anything else than what it is, an astounding gigantic original work of one of the greatest dramatic composers?

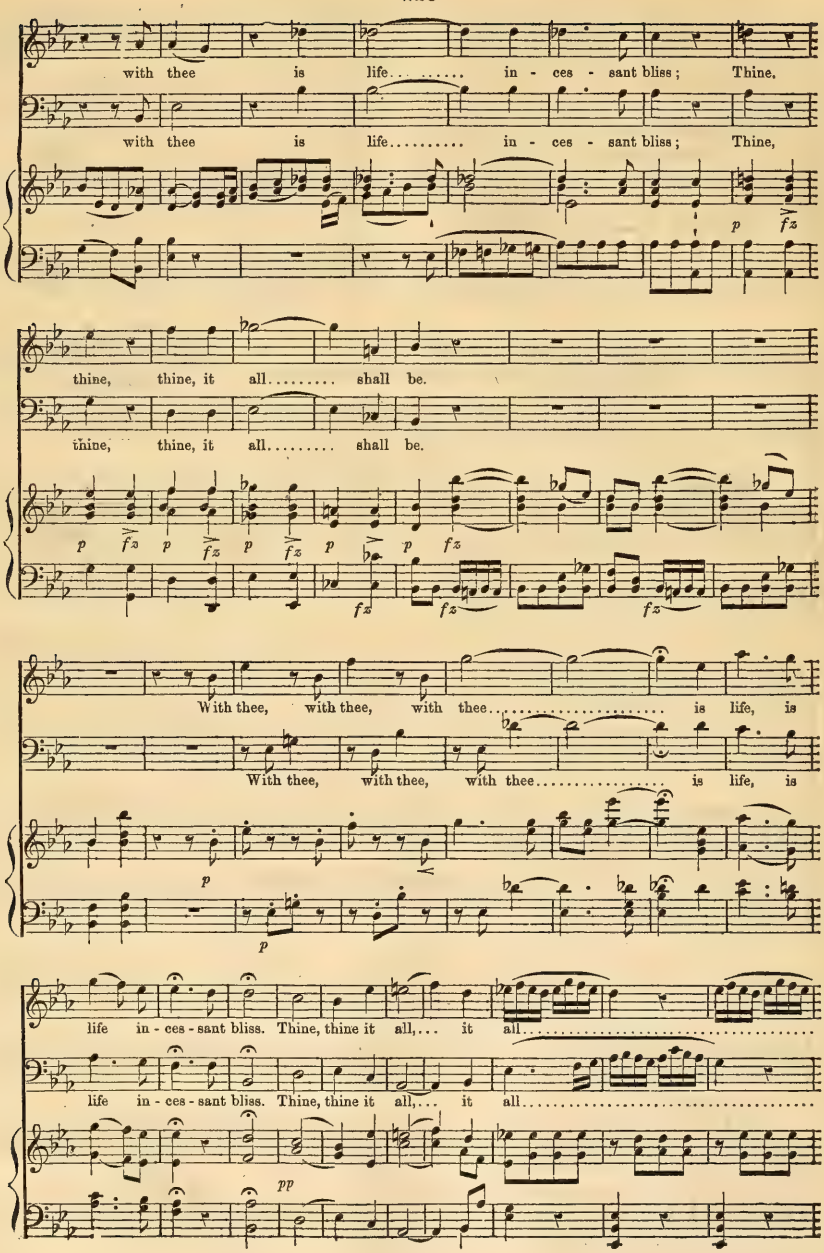
From Paris to Heidelberg nothing interesting, except a strike of the barbers in Nancy, who all at once demanded three pence instead of two for shaving. Indignation and determined resistance of the loyal Nantois citizens, who one and all grew big beards, rather than submit to tyrannic exigencies. After four or five days' useless expectation, the barbers seemed to submit, and when called to a client, declared to give in. But fancy the horror of all Nancy when these good provincials beheld each other, only *one* side shaved, the other remainiug in its uncultivated state, unless the higher fare was agreed to! Such is the state of affairs now, and the future Parliament only will know how the great question has been settled.

From Paris to Kehl, a journey of 522 miles, is performed in ten hours; from Kehl to Carlsruhe, 18 miles, in three hours and a half, and fourteen stop-


joys.... o'er-flow the heart: Life and all..... I have is thine; My re-
Soft - - ly fly..... the gold-en hours, Ev'-ry mo - ment brings new
- ward,.. my re-ward thy love shall be.... Spouse a - dor-ed, Life and
rap-ture, Ev'-ry care is lull'd to rest. Grace-ful con-sort, Ev'-ry
fz
p
all I have, all I have is thine; My re - ward thy love... shall be.
moment brings new rap - ture, Ev'-ry care is lull'd... to rest... Grace-ful
fz
p
fz
p
Spouse a - do - red, My re - ward,.. my re - ward thy love... shall
con-sort, Grace-ful con-sort, Ev'-ry care,... ev'-ry care is lull'd... to


Allegro. ♩ = 88.
be.
ADAM.
rest.
The dew - dropping morn, O, how she quick-ens all!
Allegro.
f
p
p
EVE.
The cool-ness of ev'n, O how she all restores!
p
ADAM.
How grate - ful is of fruits the savour sweet!
EVE.
How pleas - ing is... of fra-grant bloom the smell! But, without
ADAM.
But, without thee,


thee, But, without thee, what is to me
But, without thee, But, without thee, what is to me the morning dew?
The breath of ev'n? the fragrant bloom?
the sav'-ry fruit?
With thee, with thee is ev'-ry joy en-han-ced,
With thee, with thee is ev'-ry joy en-han-ced,
f
With thee, with thee de-light is e-ver new, With thee,
With thee, with thee de-light is e-ver new, With thee,
p
f
p


with thee is life..... in - ces - sant bliss; Thine,
with thee is life..... in - ces - sant bliss; Thine,
thine, thine, it all..... shall be.
thine, thine, it all..... shall be.
With thee, with thee, with thee..... is life, is
With thee, with thee, with thee..... is life, is
life in - ces - sant bliss. Thine, thine it all,... it all.....
life in - ces - sant bliss. Thine, thine it all,... it all.....

pages. Heidelberg is a very nice little town in daylight; at night it is rather dark for two reasons: first, because there is a distance of half-a-mile between two lanterns, and second, because lighting those lanterns is considered a luxury left to such corrupted towns as Paris or London, but irreconcilable with the simplicity and moral character of various German citizens who go home to their supper at sunset, and, not going out at night, want no lights.—

Yours in virtue and darkness, LOUIS ENGEL.

Opera without Subvention from the Herald.

[LETTER NO. II.]

To the Editor of the Herald.

DEAR SIR.—Having repulsed your attack on the new artists engaged by me for the forthcoming season, you have taken a week to search for a new base of operations; and now, having intrenched yourself behind the walls of a "contemplated new opera house," you open your masked batteries, not daring to attack me in open field. You substitute the Emperor of Russia for the editor of *The Herald*, and the imperial intendant of musical matterrs in St. Petersburg for your humble servant.

You inform the public that the Emperor of Russia has withdrawn his subvention from the manager of the opera at St. Petersburg, who, you say, is probably nothing more than "a German adventurer." This is a very pretty piece of news; it lacks, however, one great essential truth. The Emperor of Russia has *not* withdrawn his subvention from the opera of St. Petersburg, which will go on as before, nor is the impresario there a German or a Scotch adventurer, but a Prince of the Russian Empire, General in the Russian army, and a man of such power that he would probably, in a similar case, have sent you to Siberia (without much regret on the part of the public) for your insolence in prejudging persons whom you admit you have never heard.

As to your paltry attempt to injure my business because I determined to carry on the opera without advice or assistance from the *petticoat government* of *The Herald*, I will in return do good for evil, and inform you that it is not St. Petersburg, but Moscow, where the opera, after a three years' trial, is to be abandoned; not, however, for want of a subvention, but from the difficulty, even with the Emperor's subvention, of finding, now-a-days good singers. After you have heard my opera company for next season, you will probably be obliged to confess that the business tact and musical knowledge of a New York opera manager can accomplish more than the subvention of the Emperor of Russia. Why will you not, then, help the Emperor of Russia out of his difficulty, by sending those surplus managers and singers under your paternal care to Moscow, instead of letting them run loose in the streets of New York?

Your story about St. Petersburg being incorrect, the parallel you attempt to draw cannot apply to the present operatic situation in New York; but I am willing to give you the benefit of your fiction.

I am, therefore, to understand that you withdraw your subvention from the New York opera! This is really a terrible blow for the manager! for the opera! for the public! and for the proprietors of the Academy!! As a matter of course the opera, *without The Herald's subvention*, is a preposterous idea!!! As impossible to succeed in New York without *The Herald* as in St. Petersburg without the Emperor! These are the ideas which *The Herald* tries to disseminate. Let us now calmly investigate the items of *The Herald's* subvention. They are as follows:

1st. *The Herald* deigns to take a private proscenium box, for 10 persons, which, at the rate of $25 per night for about 80 nights in the year, would bring to the manager	$2,000
2d. To 10 of the best reserved seats for "*The Herald's staff*," $2 per night—80 nights	1,600
3d. Extra seats and admissions for matinées, and for Brooklyn, &c., say	600
4th. Advertising and printing, at double that charged by any other establishment in New York, say $800 per week for about 25 weeks	7,500
5th. For *black mail* to reporters, roving diplomats, &c; for being forced to give employment to persons not wanted; for silk and velvet dresses borrowed from the theatrical wardrobe and not returned; for extra advertisements in *The Play Bill*, and other like superfluities	3,000
Total	$14,700

These are only the *direct* contributions, or *subventions*, as *The Herald* more properly calls them. Add to this the *indirect* contributions in the shape of interferences from *The Herald's* petticoat government, with orders that such and such artist shall be engaged, though utterly useless, and such other dismissed, though absolutely necessary; that *Traviata* should be given in preference to *Robert le Diable*, to the prejudice of the treasury; beside other vexatious demands of this character, and we shall find that *The Herald's* subvention *from* the opera will not be less than $20,000 per annum.

The Herald therefore costs the managers, directly and indirectly, *more than the entire rent of the Academy of Music.*

Is it then astonishing that the Opera could not flourish when *The Herald* swallowed up double its earnings? Is it strange that all the other managers who bent their knees before the "Juno" of the would-be-thunderer of Nassau St., have utterly failed? I shall, therefore, in future do without *The Herald's* subvention, *believing that one Prima Donna more and one Herald less* will be more to the taste of the patrons of the Opera.

Let me say a few words about "the contemplated new opera house." You know as much about this as you admit you know about the new artists eugaged for next season; as much as you know about the St. Petersburg opera; and just as much as you usually know about things pertaining to art. It would be unjust to take advantage of an ignorant adversary. I will therefore inform you that the more you puff and herald "the contemplated new opera house," the more, perhaps you are "grinding my own axe."

In conclusion, if you are still without information in reference to the new artists engaged for next season, and are desirous to know something of them, I should recommend you to pay 40 cents currency, and go, on their first appearance, to the amphitheatre of the Academy, and you will obtain all the information you require. Yours truly, MAX MARETZEK.

Staten Island, Aug. 21.

Music Abroad.

London.

The Opera, at both houses, came to a close, as usual, with the month of July, and was followed, as usual, by Alfred Mellon's promenade concerts in the Covent Garden Theatre. The opera season is summed up as follows.

ROYAL ITALIAN. We copy from the *Times* of July 31.

The operas performed in the course of the season have been, successively, *Faust e Margherita, Il Trovatore, Guillaume Tell, Le Prophète. Un Ballo in Maschera, Rigoletto, L'Etoile du Nord, Martha, Il Barbiere, L'Elisir d'Amore, La Sonnambula, Don Giovanni, Linda di Chamouni, Les Huguenots, Norma, La Favorita, Don Pasquale,* and *L'Africaine*—besides the first act of *La Traviata* on the occasion of Mlle. Patti's benefit. The three grand French operas of Meyerbeer—thanks to Messrs. Costa, Beverley, and Harris—exhibited all their pristine scenic, spectacular, and orchestral pomp. A new interest was added to the *Prophète* by the fact of Signor Mario resuming the part of Jean of Leyden—his own exclusive property in 1849; while the deserved and always increasing popularity of Mlle. Pauline Lucca helped materially to sustain the vogue of the *Huguenots*. The loss of M. Faure was undoubtedly felt in *L'Etoile du Nord*, although Signor Attri was an extremely intelligent substitute. But Signor Attri in comparison with M. Faure stood much in the same light as M. Faure in comparison with Herr Formes, who first took the part, ten years ago. The most admired work of the fortunate M. Gounod enjoyed a fresh reign of popularity, not only on account of the piquant, original, and charming Margaret of Mlle. Lucca (who supplanted Mlle. Berini), but on account of Signor Mario's Faust, an impersonation not to be excelled, and the extraordinary merits of which were never perhaps so vividly declared as at the last of the many representations of the opera, when association with Mlle. Patti, the Margaret of Margarets, seemingly inspired Signor Mario with more than ordinary enthusiasm and thus contributed to what was the most remarkable performance of the season. *Linda di Chamouni* gave Mlle. Adelina Patti a rare chance of determining how true genius may enliven the dullest of operas, while *Don Pasquale* (one of the liveliest of operas), afforded a new and favorable occasion for Signor Ronconi to exhibit his singular versatility. Indeed, some of the old pieces—such as *Il Barbiere, Don Pasquale,* and *L'Elisir d'Amore*, where Mlle. Patti, Signor Mario, and Signor Ronconi (admirably supported in the last two by M. Gassier) could be seen together—have proved the most delightful of the repertory. *Don Giovanni* has been frequently if not very efficiently represented; and *Guillaume Tell*, the gorgeous masterwork of Rossini, was again one of the chief attractions of the early season. In this as in other operas—*Rigoletto, Linda,* and the *Africaine*—Signor Graziani has desperately striven to assert his histrionc talent, to show, in fact, that he is not only possessed of a superb barytone voice, but of dramatic power. Nevertheless, in spite of his earnest and praiseworthy endeavors, "Il balen del suo sorriso" remains, and is likely to remain, his *"capo d'opera."* The music of Verdi has been this year in less request than usual; Bellini has only spoken through the eloquent tones of Mlle. Patti's Amina, and the truly pathetic and womanly Norma of Madame Galletti; Rossini's most musical voice has only been heard in the glowing strains of the Swiss patriot and the livlier melodies of the Spanish barber; while Auber, the most tuneful of French musicians, has been altogether silent. Nevertheless, the production with becoming splendor of the latest opera by the composer of *Robert*, the *Huguenots*, the *Prophète*, the *Etoile du Nord*, and *Dinorah*—the long and eagerly anticipated *Africaine*—was enough to impart a special interest to the season 1865, and to render it memorable, even had the programme offered no other point of attraction.

HER MAJESTY'S. The *Times*, Aug. 7, says:

The theatre opened on the 29th of April, with *La Sonnambula*, in which Miss Laura Harris, from the United States, made her first appearance on the English stage. The extreme youth of the American Amina, combined with her unaffected demeanor, predisposed the audience in her behalf, and while timidity very sensibly detracted from the effect of her performance, she did quite enough to show the possession of a voice which, if deficient in power and volume, was, nevertheless, of rare compass in the higher register. With Miss Harris were associated Signor Carrion, of whom we have spoken; our admirable barytone, Mr. Santley, of whom it is unnecessary to speak; Mlle. Redi, a serviceable *"comprimaria"* (also a new comer,); and Signor Bossi. The *Sonnambula* was followed by *Lucrezia Borgia*, in which that universal favorite, Mlle. Titiens, made her first appearance, the other parts being sustained by Signor Carrion, Mlle. Bettelheim, the vivacious *contralto* from Vienna, already known to habitual frequenters of Her Majesty's Theatre, and Mr. Santley. In *Norma*, the inevitable sequel, Mlle. Titiens was ably supported by Madame Sinico (Adalgisa), Signor Marcello Junca (Oroveso), and Signor Carrion (Pollio).

But these hackneyed operas, together with another —*Il Trovatore*—even more hackneyed, to swell out the list, did not throw much lustre on the earlier subscription nights, and prospects looked anything but bright. On the 12th of May, however, a new star arose, and speedily riveted the public gaze. Mlle. Ilma de Murska's first appearance caused much the same kind of impression, as the first appearance of Mlle. Adelina Patti, at the Royal Italian Opera, four years previously. Something fresh and startling was at once recognized, and the graphic portrayal of the mad scene in *Lucia di Lammermoor* became a town talk. Mlle. de Murska's second performance confirmed the opinion elicited by her first. An entirely original artist was acknowledged, with voice, appearance, dramatic genius—everything, in short, in her favor. That practised *connoisseurs*, less easily moved to raptures, should criticize the singing of Mlle. de Murska and protest that she had yet much to acquire before she could rank with thoroughly accomplished mistresses of her art, was quite natural. But though their criticism was unquestionably just, it in no way abated the excitement of the general public, who, rarely critical, are disposed to give way unconditionally to their feelings, and blindly to worship that in which severer judges are often disposed to admit at best extraordinary endowments united to extraordinary promise. However, argue as we may, Mlle. Ilma de Murska took the audience "by storm," and her success was unqualified. She was but gloomily matched with an Edgardo, in M. Joulain—a new tenor, as inferior in every respect to Signor Carrion as the latter to Signor Giuglini. In revenge, Mr. Santley, who played Enrico, brother of Lucia, made ample atonement for the deficiencies of her lover.

The revival of *Fidelio* followed quickly upon, and substantially propped up, the new success. We need not dwell upon the superlative merits of the Leonora of Mlle. Titiens, nor upon the qualities that fairly distinguish the Marcellina of Madame Sinico, the Rocco of Signor Junca, the Florestan of Dr. Gunz, and the Pizarro of Mr. Santley.

Mlle. de Murska's third part was Amina. In the bedroom scene she roused her audience to a pitch of enthusiasm scarcely less inflammatory than that which attended her celebrated scene in *Lucia*. Her position was, by this third essay, so firmly maintained, that to the end of the season her attraction remained unimpaired. In the same opera Signor Gardoni, always and deservedly a favorite, took the part of Elvino, and Mr. Santley that of the Count.

The first performance in this country—and the

first performance in any country, to Italian words with accompanying recitative—of Cherubini's grand tragic opera *Medea*, will, perhaps, even more emphatically than the strange apparition of the new Lucia, cause the season 1865 to be remembered as one of the most notable in the annals of Her Majesty's Theatre. This took place on the 6th of June, with a success that—hyperbole apart—may be pronounced triumphant.

The perennial *Barbiere*, a masterpiece of another calibre, brought back that admirable vocalist, and, in every sense, true artist, Madame Trebelli, whose Rosina, judged from the point of view of the music, is the most legitimate, because the most nearly approaching the composer's ideal, now on the stage. The performance was further remarkable for the Dr. Bartolo of Signor Scalese, unquestionably the raciest and the best since the Bartolo of Lablache. A very indifferent Figaro, in Signor Zacchi, and a very indifferent Basilio counterbalanced in a great degree these excellent points; but such tuneful and exhilarating music can hardly, under any conditions, sound dull. The *Huguenots* came next—with Mlle. Titiens and Mlle. de Murska as Valentine and Marguerite de Valois. Of the first we need say nothing. Mlle. Murska proved herself able to execute with brilliant facility the *bravura* music which the composer has assigned to the Queen. The two chief characters, indeed, were perfectly filled. The cast was further strengthened by Mlle. Trebelli, whose Urbain has now no equal.

Meanwhile, *Linda*, *Lucia*, *La Sonnambula*, and *Medea* were alternately repeated, preliminary to another great revival—*Il Flauto Magico*, which had not been heard in London since 1852 (at Covent Garden). The romantic opera of Mozart—produced on Thursday, July 6—was again a credit to the theatre. The performance, however, behind the lamps, was chiefly remarkable for Mr. Santley's admirable singing in the character of Papageno, and for the surprising execution of the two great and difficult airs of Astrafiammante, Queen of Night, by Mlle. Ilma de Murska, who through this display won the sympathies of all the musicians, as already she had won the sympathies of all the amateurs. Madame Harriers-Wippern, who last year had made so good an impression as Alice in *Robert le Diable*, was Pamina; Dr. Gunz, Tamino. Sarastro was undertaken by another new German bass—Herr Wolrath; and Papagena by Madame Sinico. The first two were more than acceptable; the last admirable.

Un Ballo in Maschera—with Madame Harriers-Wippern as Amelia, Mlle. Trebelli as Ulrica, Mlle. Sarolto as the Page, Signor Carrion as Riccardo, and Mr. Santley as Renato, and *Semiramide*—with Mlle. Titiens, Mlle. Trebelli, and Signor Agnese, as Semiramide, Arsace, and Assur, have been too recently described to make further mention of them necessary. Nor is it requisite to say more than that the operas played on the extra nights, at reduced charges were *Faust*, *Lucrezia Borgia*, and *Robert le Diable*.

It will be seen from the foregoing that of the operas positively promised by the manager in his prospectus all were given with the exception of *Le Nozze di Figaro* and *Tannhäuser*.

The *Orchestra* dissents from the general admiration of one of the young *debutantes*:

Miss Laura Harris has not proved invaluable in service; but then nature never intended her for a prima donna. There has been a general disposition on the part of the press to excuse her forthcomings on the score of youth; but we think Miss Harris sufficiently matured to make her inefficiency chronic. She is not actually an infant, though she looks and sings like one; her formation is such that the lapse of ten or twenty years will scarcely alter. If we seriously believed that Miss Laura Harris would grow out of her incapacity, we should only advise her to grow as fast as she could and return when she was developed; but we fear she is now as old as she will ever care to be, and that advance of years will not bring advance of merit. Prime donne are not port-wine that they should always improve by keeping; and we do not think either a sea-voyage or cellarage would ever benefit the American young lady.

Mr. Mellon's first "Classical Night" was celebrated on Thursday, when the whole of the first part was devoted to the music of Mendelssohn. The programme included the *Meerestille* overture, the march from *Athaliah*, the first pianoforte concerto (Mlle. Krebs), the "First Violet" (Mlle. Liebhardt), with the overture and instrumental music to *A Midsummer Night's Dream*. It was a splendid concert. The march from *Athaliah*, Bottom's march and the "First Voilet" were encored.

Dwight's Journal of Music.

BOSTON, SEPT. 2, 1865.

New Music.

Music is taking her *siesta*. The concert rooms are silent, and we have some months to wait for opera, oratorio, symphony and chamber music. Meanwhile in other ways there is no suspension of musical activity. The love of music, the desire for culture, the study and practice of the inspiring works of great composers, (to say nothing of the vast magazinery of music of mere fashion) which was stimulated by the hearing of good music in the concerts, still lives on and works on, with more or less enterprise and constancy, in private. And a fair measure of this sort of activity, a guage of its depth and earnestness, an open confession of its spirit, taste and general direction, multifarious to be sure, is found by looking into the new lists and announcements of the music publishers. Let us consult these signs a little, looking, in the first place, for what is first in order of intrinsic value; let us see what really valuable music is finding publishers among us just now for the first time. Of course, the endless multiplication and diffusion of all sorts of *ad captandum*, fashionable, light, showy, popular sheet music, and popular collections in books with fancy titles, "gems," and "lyres" and "silver chords" "showers," "shawms," &c. always goes on; even the war could not stop it, while it created an immense business besides out of the demand for national and patriotic choruses and songs and marches. The mechanical makers and re-shapers of music are always busy; it is not ideas, it is not inspiration they require; it is only an occasion, a taking title, a market, and some convenient composition to imitate, steal from, or travesty and torture to the huge delight of the little worlds in which they pass for geniuses. Each fashionable opera has to be ground up into fantasias, as well as ground out on barrel organs.

But with all this we have nothing to do at present; we are looking, among the new publications, for encouraging signs of a more advanced culture and a higher interest in music. And we are soon gratified. If for a number of years past there has been a falling off in the disposition of our publishers to bring out standard classical works, the better spirit seems to be reviving now. Let us call attention to a few of the good things recently completed or in progress.

1. CHOPIN. Messrs. Oliver Ditson & Co. (*our* publishers), not content with having already issued such a nice edition of all the Mazourkas and Waltzes of this rare poet of the Piano—and this means that the admirers, the students and players of Chopin are not content, for your live music publisher has always a shrewd eye to what will sell—are now rapidly engraving and bringing out *all* the *Polonaises* and *all* the *Nocturnes*; so that we shall soon have quite a complete library of all the more practicable Chopin creations in our own cheap American editions, very desirable while foreign music is only to be had here at twice or thrice the European price. Of the *Polonaises* there already lie before us the splendid and impassioned one in C-sharp minor, op. 26, No. 1; No. 2 of the same *opus*, in E-flat minor, plaintive, heroic, patriotic, full of Polish fire and chivalry; Op. 40, No. 1, in A major, trumpet-toned, full of *brio*, dash and energy; and No. 2, in C-minor, mystical and dreamy. Read what Liszt says of the Polonaise and of *these* Polonaises in his finely appreciative "Life of Chopin." We may remark that Ditson's list includes three more Polonaises than are named in the Leipzig *Catalogue Thematique* of Chopin, unless that has been enlarged since 1852. Of the *Nocturnes*, four also are already out, the two respectively of op. 37 and op. 55. Thoughtful, delicate, imaginative, charming compositions they are. The list will include nineteen *Nocturnes*. By the way, we would suggest a comparison with the very much simpler, but really graceful and poetic Nocturnes of John Field, who has the credit of originating this form of writing; they were published by a Boston house some years ago.

Verily, for a young musical country like this, the Ditson catalogue of classical piano music counts up handsomely:—Mendelssohn's "Songs without Words"; Schumann's "Album"; Haydn's and Mozart's Sonatas; and the two all-important inexhaustible fountains of pianoforte wisdom and inspiration, musical gospels for all time, the "Well-tempered Clavichord" of Bach, and the Sonatas of Beethoven. It is surely a good sign that the demand for these keeps increasing. Innumerable are the editions of the Sonatas in Germany, France, England, and already we have two in Boston. That of Ditson, complete some dozen years ago, has recently been critically revised and conformed to the new Breitkopf and Härtel edition, which is the final standard. The other one referred to is in progress with a Boston house distinguished for the neatness and accuracy of its engraving.

2. Before leaving the subject of piano-forte music, we must allude to a very important work, or series of works, which we have just had great satisfaction in examining and hope to find a lasting rich resource in studying. It is an educational work, but made up from the pure, sterling classics of the art. It is published in Leipzig and New York by J. Schuberth & Co., (at present only with German text and titles), and is called "*Classische Hochschule für Pianisten, redigirt von* LOUIS KOEHLER" (Köhler's Classical High School for Pianists). It is a formidable work, a mass of material for practice all of the most solid and enduring stuff. In twenty numbers, each a *cahier* of some twenty pages, is given a series of exercises, to be taken in their order, sufficient for several years' study, and wholly from the best works of Cramer, Clementi, Scarlatti, Handel and Sebastian Bach. In an excellent preface, explaining the *rationale* of his order and selection, Köhler maintains that the true foundation of all solid pianism rests on the study of just these old masters; know these, have them at heart, by heart and at your fingers' ends, and the whole glorious world of Beethoven, Chopin and all the rest is open to you to march in. The selections from each master are introduced with a brief biographical notice, and judicious hints about the character and mode of playing each piece, or practising each lesson.

CRAMER'S *Etudes*, it is needless to say, are among the most admirable exercises ever written for the student; each aims at the mastering of some mechanical point, and yet they are not mechanical, they are true tone poems, deep in feeling, exquisite in grace, various in mood,

charming the student away from what is frivolous and giving him a taste of what is deep and true in music. Thirty of the best of these are given, all carefully fingered; no one can *learn* them and readily forget or cease to love them.

CLEMENTI is represented by 24 studies from his best work, the *Gradus ad Parnassum*. In these the *technical* side is more prominent, in some it is all in all, and therefore we may question whether the natural order would not have been Clementi and then Cramer. But this is left to the discretion of pupil and teacher, as circumstances may dictate.

DOMINICO SCARLATTI. Here we go back to something a century older, to a simpler practice in the fugue form before trying to fathom its great masters, and to that naive, graceful, less profound, less developed, but quite enjoyable Italian clavecin music, and in which the rudiments of the modern Rondo and Sonata are discerned. These twelve selections are all called Sonatas, or else Fugues. The latter are curious, ingenious, clear and graceful,—not much more. The so-called "*Katzen Fuge*" (Cat Fugue), the theme of which is said to have been furnished by his cat running over the key-board of his instrument, is the best. In the little Sonata pieces there are quaint and happy movements. One, called "Concert Sonata," *Prestissino*, in *A* major, has been often played in concerts by Liszt, Clara Schumann and others, and with not a little effect.

HANDEL. Something considerably deeper and larger. First come 15 *Preludes*, *Variations* (including of course the "Harmonious Blacksmith") *Fantasias*, *Gigues*, *Allemandes*, &c., taken from his *Suites de Piéces*. Then follow a dozen Fugues, some of his best, some broad and solemn, some humorous, and ending with his grandest one, in which he comes very near to Bach, that in E minor, the subject of which announces itself so positively in three strong calls upon the fifth of the key. There is also among them a fugue on the same subject with the chorus in *Israel:* "They loathèd to drink."

"Deeper and deeper still." BACH occupies the remaining "undivided half" of the whole series. And the editor gives us a good essay on the educational uses of Bach's Piano works, with explanations of his forms, &c. First he draws largely from his lighter forms, so endless in variety, beginning with the easier little *Preludes*, *Inventions*, *Dance pieces*, &c., for two and three voices,—24 of them; these initiate the student at once into strict *part* writing, familiarize him with the *polyphonic* style, in which each part is a responsible individuality, a melody as much as the upper or soprano part; here lies the soul, the secret of all musical consistency and charm that never palls. Then we are taken a stage further, and set to studying his so-called little *Symphonies* (or "three-part inventions,") his *Fantasias*, *Suites*, *Concertos*, &c., including the famous "Italian Concerto," the fiery Fantasie in C minor, and the wonderful *Chromatic Fantasie*, so rich in chords that one might think it came after Beethoven and Chopin. Endless variety, felicity and beauty in these little things. Then we have an essay on the Fugue, an introduction to Bach's Fugues, and then a liberal selection from the Fugues themselves, namely one half of the 48 fugues in the "Well-tempered Clavichord," the greatest and the finest ever achieved in this line, fugues in which science has become fluent mother tongue and is forgotten in the poetic meaning it subserves. The editor is right in maintaining that these works never can be too much studied; whoso is perfectly at home with them sits at the very heart and centre of the whole world of music. But it is not enough to know them mechanically.

The last two numbers of the *Hochschule* contain several "hitherto unprinted works of Bach," namely: two Fugues, a *Phantasie* in C minor, four "*Choral-vorspiele*" or fantasias on the groundwork of some Choral heard intermittently (such as Mr. Paine plays on the organ); and finally an arrangement for four hands of the great *Passacaglia* in C minor and the great Organ Prelude and Fugue in A minor;—quite a help will these last be to those who like to hear them played on our Great Organ.

The *text* relating to all these works and authors is in German. We are glad to hear that Messrs. Schuberth & Co., propose to issue it also in English.—This is a *School*, of course, for more advanced and earnest scholars. Köhler is also a prolific author of easier and earlier courses of exercises, many of which have been reprinted by Ditson.

---

3. FRANZ AND SCHUMANN. The songs of Robert Franz are taking a deep hold among refined music-lovers in this country. Especially in Boston the vogue they have acquired is quite remarkable. Before they were heard, scarcely at all, in concert rooms in Germany, and while they were only known there in the circle of the composer's friends and by here and there a few in other cities, here (thanks to Mr. Dresel) they had become the choice delight of music parties, sung by amateurs and much imported from abroad, and (thanks to Mr. Kreissmann) have been frequent and welcome visitors of the concert room. So much in demand are they, that several of our publishers have issued collections of the simpler and more practicable ones, which have sold largely. And now Messrs. Ditson & Co. are preparing a much larger collection of them for the press, which will include a dozen or more new ones, with careful English versions of the words (true little poems, most of them, which may not be trifled with) made expressly. Such "gems" of song as "*Die Harrende*," "*Er ist gekommen*," "*Des Mondes Abbild*," &c., will figure in the list. Simultaneously with these, or immediately after, will come a similar collection of the songs of Robert Schumann; so that our singers will be rich in song.—More in due time.

4. MASSES. We have only room to mention now, that the same publishers have, within the year, issued a large number of the popular Masses of MOZART and HAYDN, and the two well-known Masses by C. M. von WEBER, following the Novello edition, vocal and piano score, in neat, convenient octavo form.

---

5. MENDELSSOHN'S "ST. PAUL," the oratorio complete, in the same convenient form, (also by Ditson), is one of the most important additions to our treasury of easily accessible standard oratorio music. There will be no excuse now for longer postponing the study and performance of Mendelssohn's *other* noble oratorio, on the part of our societies which have made "Elijah" almost a household word. Indeed we count this publication among the good omens for our next musical season, for we suspect it to mean that there is a demand for copies among the members of some large Choral Society. The *Paulus* is the work to which Mendelssohn was inspired by the *Passions* and *Cantatas* of Bach, and in which he most shows the influence of Bach. It holds at least equal rank with *Elijah*, is what the Germans call *ebenbürtig* therewith, and is sure to win the musical heart of our people when once fairly, fully and repeatedly brought out. We have waited too long for it. The *Paulus* will be a good stepping-stone to Bach; we commend it therefore to our Handel and Haydn Society, trusting that, by the time they have learned the *Paulus*, they will be ready without fear to make a vigorous beginning upon Bach. The *Magnificat* would be a good thing to begin with; and we hope by another year to see that also (Robert Franz's masterly piano score of it) in an American reprint.

---

6. And this brings us to the right place for introducing an extract from a letter showing where the few, who seek acquaintance with Bach's larger sacred works, may find them in a cheap, convenient, though not an American, edition:

A popular "edition of Bach's master-pieces. *Opera und Oratorien im Klavierauszuge mit Text von Bach, Handel, Haydn, Mozart, Gluck, Cherubini,*" (Operas and oratorios in vocal score, with orchestra accompaniments arranged for Piano or Organ, of Bach, Handel, &c. G. F. Peters, Leipzig and Berlin.) Of Bach there are published the "*Passion* according to Matthew;" the "*Passion* according to John;" Christmas oratorio; "High mass in B minor;" "*Magnificat* in D." The first four cost each one thaler, or about 75 cents of our money: the "*Magnificat*" costs a half thaler. These editions are in the same style as Novello's octavo editions of Oratorios and Masses of Handel, Haydn, Mozart, &c., which is certainly the most convenient possible shape for printing music as well as books intended for general popular use. The modern *G clef* is used for all the vocal parts except the bass. This obviates a great difficulty hitherto felt by musical students. It was an immense labor to read in the ancient ecclesiastical cleffs 4. 5. 6. or 8 parts handled in the powerful, independent manner of Bach. Every one who has tried it must confess this. And I leave out of account the grand and unequalled orchestral accompaniments. The pianoforte or organ arrangement of the latter far surpasses Novello's arrangements, which are often paltry, intended for very poor players. In Peters' edition the instrumental parts are carried out with clearness and fullness, making use of arpeggios and obligato pedals. Wherever such music can be sung a musician can easily be found to play such accompaniments. Herein we certainly have a great improvement on Novello's editions. Moreover when there is any peculiarity in the choice of instruments this is indicated in this arrangement. Novello does this in a less degree. In this direction all our piano-forte and organ transcriptions are very faultly, though in different degrees. The instruments used should in some brief way be indicated, for on the organ and even the piano-forte we can imitate many orchestral instruments.

The works now printed in cheap and popular style are among the few sublime masterpieces of musical genius. The "High mass in B minor" is, like the Cologne Cathedral, the greatest, mightiest effort of Gothic art, unequalled in solemn magnificence, in intensity of deep, northern, religious feeling. Bach is a kindred spirit to Luther and Shakespeare, combining wonderfully intellect, imagination, and passion. The "High Mass" is incomparably his sublimest work. Nothing in Palestrina, Handel or Beethoven equals the tremendous power, the thunderstep, of the *Sanctus* and *Credo*. Next in rank we put the "Passion according to St. Matthew." In the "mass" Bach shows himself in all the pride of his glorious strength. In the "Passion" he shows the sweet strength of Christian humility. In the former the church triumphing, in the latter the church suffering.

Third in order we rank the *Magnificat*. No other composition of the kind will compare with it in splendor and effectiveness. I would advise the young student beginning Bach, to purchase the High Mass and *Magnificat* first, as being most brilliant and modern in style.

ORATORIOS.—The Handel and Haydn Society have an excellent plan for the next season. It is to give at stated intervals, four oratorio performances, on a grand scale, with a chorus nearly as large as that of the Festival last May, say 600 voices, and an orchestra of double their usual strength, the price of tickets being one dollar. In this series they propose to make a point of bringing out the "Israel in Egypt" for once in its completeness; and besides the "Messiah" and the "Elijah," to revive perhaps the "Jepthah," or the "Judas Maccabæus" of Handel, taking more time for the study of "St. Paul." We are sure such concerts would be hailed with eagerness by as large a public as the Music Hall can hold, and we trust that nothing will defeat the execution of the plan, although the programme may be open to some modification.

OPERA. Maretzek's Italian Season at the New York Academy will open on the 25th. Of his company the *Tribune* says:

The three prime donne will be Signora Carozzi Zucchi. Miss Clara L. Kellogg, and Signorina Bossissio. Signorina Ortolani is also engaged. . . . Signorina Bossissio is an artist in the very freshness of her youth, and is said to possess a charm of feature and manner altogether irresistible. She was a pupil of the Conservatorio at Milan, where she obtained the first prize. The Maestro Petrella prepared her for the stage and she was his favorite pupil. Her debut was in Petrella's celebrated opera "Ione," in which her success was so complete that the gratified Maestro composed for her a comic opera called "Il Foletto di Gesly," or, the "Will-o'-the-Wisp." Mr. Maretzek has secured the score of this new opera, and will produce it early in the season.

The tenors are Mazzoleni, Massimiliani, and a new *tenor di Grazia*, Signor Irfre. He is well known in Italy, where, during a career of ten years, he has won an enviable reputation, and since the production of "Faust" has been recognized as the most competent representative of that character.

The contralti are Miss Adelaide Phillipps and Signora Bine de Rossi. Signor Bellini will resume the position he so ably filled last year, and Ardavani is also engaged. The new bassi are Signor Rovere, who was here some few years since with Madame Alboni, and was highly esteemed, and Signor Antonucci, who has a fine European reputation, and who for the last two years has held a brilliant position in Paris, in connection with the most celebrated vocalists of the age. This is a most important engagement, and makes the company far more complete than it was last year. To this remarkable strength of bass singers will probably be added Hermanns, the best basso of the late German Opera.

Musical Correspondence.

CHICAGO, AUG. 23. Musical life in our city seems to have been at a stand-still for the last year or so; and to report to you the entertainments given by travelling troupes or artists would only be to repeat the correspondence from other places which they have visited. Within the last week, however, we have had some concerts which have furthered the cause of music in this city.

Mr. MORGAN, the organist, came here and gave two Organ concerts in two different churches. Messrs. Pilcher & Co., the organ builders of this city happened to have an organ finished, designed for the first Universalist church (and a very fine organ it is), which fact suggested the idea to put the same into the Opera House and give a series of concerts. The enterprising agent of Mr. Morgan engaged an orchestra, telegraphed for C. ANSCHUTZ, and the result was three concerts which rank among the finest ever given here. Mr. Morgan's ability is well known in the East, and we are glad he undertook a journey West to plant the standard of good organ playing among us. As a general thing, the man who pumps the swell pedal the liveliest, seems to be *the* man. Mr. M., with his complete mastery over his instrument, however, produces the most diversified effects, without forever treading the pumphandle; and nothing but his reputation will save him from a suggestion or two from some of our "church-music-committee-men," to give us a little more of the swell. His selections, also, are very good, although we must confess his playing of Bach's fugues seems to lack that quiet self-possession and consequently does not create that satisfaction in the listener which I experienced from Mr. Padi's playing of the same class of music. I do not think it best to give us Bach at the start in his grandest and most intricate compositions. There are many of his fugues which are easier to understand (and no doubt easier to play) than those performed by Mr. Morgan; but I think he would gain the great end of an artist, that of a public instructor, more surely by selecting the simple ones; especially as he has plenty of other things at his fingers' ends wherewith to astonish the people and show them what he can do.

But now for the Orchestra part of the concerts. The band is made up of thirty-two musicians, mostly members of our Philharmonic Orchestra, and under Anschutz's magic authority, quickly assumed the shape of, I will not say one of the greatest orchestras in the world, as the phrase goes, but one of which we may well be proud. The performance of Wallace's *Loreley* Overture, at the opening of the second concert, created among those that have watched the progress of music in this outpost of civilization the most agreeable surprise. Without meaning to detract one iota from the credit due to those who have worked hard and faithfully amongst us to prepare the way for such results, the influence of that species of genius, "a musical conductor," has seldom been so brilliantly exemplified as in the case of our orchestra under Anschutz's direction. The selections were almost entirely new to Chicago audiences. Titl's Overture on National airs, the march from Spohr's "Consecration of Sounds," a magnificent composition, Beethoven's *Prometheus* Overture and March from the *Ruins of Athens*, Hohnstock's Overture on "Hail Columbia," &c., with the *Oberon* and the Finale of Beethoven's 5th Symphony, made up a rich treat for a midsummer's entertainment. Mr. Morgan played also a Duet for Violin and Piano with Mr. Lewis, our Violinist *par excellence*, while some vocal performances very creditably performed by some of our home singers, pleasantly relieved the instrumental performances. Many thanks to our visitors, and may they soon favor us again with their presence. M.

Blind Tom.

AURORA, ILLINOIS, *July* 30, 1865.—MR. EDITOR: Just now there seems to be some sensation again about "Tom," the blind negro boy of Georgia. Tom was born in Columbus, Ga., and was owned by Gen. Bethune. He is perfectly black, or rather what is called in the South a "dark negro," about five feet two or three inches high, and sixteen years old. I have had the opportunity of seeing Tom several times within the last five years, and of satisfying myself by repeated experiments as to what he could and what he could not do. A plain statement of what I have seen him do will not, I believe, be uninteresting to your readers.

In 1861 "Tom" was advertised to give a concert in Macon, Georgia. It was announced that he would play the most difficult pieces of music after once hearing them, extemporize an accompaniment to any piece *simultaneously with first hearing it*, and a variety of other impossible feats.

It was easy to conceive how a negro like him, with a remarkable ear for music, might be able to play any striking melody after once hearing; but it was not easy for me to credit his ability to play any severe piano composition after only once hearing. My doubts on this point I intimated to his agent. He said he could not be *sure* of what Tom would do, but would *bet on him every time*, and authorized me to try him. So at the concert I was prepared to play the fugue in B♭, No. 21, from Bach's "Well-tempered Clavier." The event proved that I was right in my doubt, for Tom did very well through the theme, and the second giving ont of the theme with the counter-subject, but when the third voice came in poor Tom broke down. Evidently there were more irons in the fire than he could tend. Still he knocked on, hitting a right note now and then, especially when the subject came in the soprano voice; and I have no doubt he would have played it after a few times hearing. I afterwards played him a simple polka, then new and unpublished (by a friend), and he played it at once without difficulty.

Some two years later I saw Tom in La Grange, Geo. Again I tried him with some compositions of ordinary ability which I am sure he had never heard, for they were original and not published, and he acquitted himself excellently well. I had the curiosity to ask him if he remembered the Polka I had played him in Macon two years before. He thought a moment and then played it perfectly well. His master said he did not think Tom had played it before in the two years. Tom said he had not. I believed him, because it was an insignificant piece, while he has a fine repertoire of brilliant pieces. At this concert a ludicrous circumstance happened. An old Swiss cabinet-maker, much given to singing those curious songs of the Fatherland, which have the inimitable *yodling* choruses, was asked to sing for Tom. So he sang one. The words were French. Tom "tried it on." For a time all went well. But when he came to the refrain, which demands those sudden transitions from the natural to the falsetto tones, poor Tom was nowhere. His contortions and the anomalous sounds to which he gave utterance produced such a ludicrous effect as I have never seen (or heard) surpassed. My sides were sore for three days afterwards.

Tom is a wonder. The noticeable point, I think, is his wonderful *memory of sound*. Any sound he hears, he remembers. A speech in a foreign tongue will be readily recited by him after once hearing. He will hear a piece of music one day and not try to play it then, but several days after he will play it better than he would just after hearing. This shows that the impression comes out plainer in his mind by meditation. He never forgets a piece he once hears; nor the name of it, if given to him when he first hears the piece. He plays compositions by Ascher, Prudent, Thalberg, Gottschalk, &c. It will be an era to Tom when he first hears Gottschalk. Would that I might be there to see! If my readers shall go to hear him they will be glad I have written.

W. S. B. MATTHEWS.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Lady Hildred. Song. *Balfe.* 50

The legend of the fair lady, who imagined that she would have no one for a lover but some strong, fierce knight, but finally much preferred the suit of the gentle wandering minstrel, is well told by the poet, and finely interpreted by the composer, who seems to have a special talent for this kind of piece.

The Golden Wedding Day. Song. *Virginia Gabriel.* 30

A well-written song, which married people are advised to purchase and lay by, in case they should use it on their fiftieth anniversary.

L' Africaine. *Meyerbeer.*

Child of the Sun. (Air du Sommeil.) 30

Hours of Rapture. (O douce extase.) 40

Old composers, like old people, are somewhat apt to draw upon their memories; and their music of to-day must needs remind one of their music of yesterday. The "Air du Sommeil" is a kind of lullaby, with a resemblance to the Shadow Air of Dinorah, and a few measures that might have been suggested by similar ones in Mozart's "Flauto Magico." It is, however, a very pleasing song, and one of the most attractive in the opera.

"O douce extase," is a bright "enthusiastic" piece, with brilliant runs near the end.

The Girl with the Waterfall. Ballad. *F. Wilder.* 30

An unpretending little song about the new fashion, which, very likely the "boys" and "girls" would like to sing.

Instrumental.

Overture to L' Africaine. Four hands. Arr. by *E. Wolff.* 60

A very agreeable instrumental duet. Not difficult.

Fantasie de Salon. L' Africaine. Op. 170. *E. Ketterer.* 75

A rapid perusal of the music of Meyerbeer's last work produces the impression, that there is a great deal of fine instrumentation in it. Ketterer has worked up his materials skilfully, and produced a very musical fantasia, sufficiently brilliant, and quite graceful. Not especially difficult.

Memories of Home. *Brinley Richards.* 60

"If I could only play well enough to perform Thalberg's 'Sweet home,' I should be satisfied." This, or some similar exclamation, is quite common among learners, as teachers will testify. The above piece contains variations on the same air, and is about one half as difficult as Thalberg's composition, which it somewhat resembles, and will therefore, be a good and encouraging lesson for pupils.

The Spinning Wheel. (La Fileuse.) *Sidney Smith.* 60

The accompaniment, and the "ornamentation" of the melody, keep up the idea of a whirring wheel. A rapid, lively, pretty piece.

Die Schönsten augen. (Brighest eyes.) *W. Krüger.* 50

A sort of fantasie on the very popular German song of the above title. Very pretty.

March Indienne. From "L' Africaine." *B. Richards.* 60

A wild Arab march, which is one of the marked features of the opera.

Books.

DITSON'S BRASS BAND MUSIC. For full bands. On cards. Per set, $1.00

Now is the time to revive your band or to get up one, if the town is so far behind the age as not to possess such an organization. These convenient sets contain each about fifty airs, embracing all the popular tunes a band needs for common use. Supply yourselves and begin the fall rehearsals.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye."

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F. Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES,
For the Use of Grammer Schools.
By J. B. SHARLAND,
TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free,* on the receipt of *thirty-five cents,* by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added **Burrowes' Guide to Practice,** and **Czerny's Celebrated Letters on the Art of Playing the Piano,** 50 cts. **Bertini's Self-Teaching Catechism.** 40 cts. **Burrowes' Piano Primer and Guide to Practice,** 30 cts **Czerny's Letters to a Young Lady.** 60 cts. **Jousse's Catechism of Music,** 25 cts. **Oliver's Text Book,** 50 cts. **Knorr's Methodical Guide for Teachers,** 75 cts. **Calcott's Musical Grammer,** 1.00. **Ford's Class Book and Piano Primer,** 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid. by **Oliver Ditson & Co.,** Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS. for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant.

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper. $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. **OLIVER DITSON & CO.,** Publishers, 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering,* the other *Foreign Fingering,* This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. **Oliver Ditson & Co.,** 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets. Sorties, Preludes, &c. By **Edward Batiste,** Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.,** 277 Washington St., Boston.

A NEW

COLLECTION OF MUSIC,

OF

GREAT EXCELLENCE.

Gems of German Song,

A COLLECTION OF THE MOST

Beautiful Vocal Compositions.

OF

Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,

AND OTHERS.

With Accompaniments for the Pianoforte.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, viz.—PLAIN, $2.50; CLOTH, $3 00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,

277 Washington Street.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

NEW MUSIC BOOKS.

MASON BROTHERS, 596 Broadway, New York, have in press and will issue about 1st September, a New Collection of Church Music, for Choirs, Conventions and Singing Schools, by SOLON WILDER and FREDERIC S. DAVENPORT, entitled

THE PRAISE OF ZION.

The authors have had unusual facilities in the preparation of this their first book, having had at their disposal many new compositions by the most popular and distinguished composers, foreign as well as American. The publishers call attention to this new book with much confidence, because of the variety and freshness of its contents, and their general adaptation to the wants of singers.

In order to facilitate its early examination by teachers and leaders of Choirs, a single advance copy of *The Praise of Zion* will be sent post-paid, early in August, to any such forwarding us seventy-five cents, or about half the price of the book.

RECENTLY PUBLISHED.

THE SONG GARDEN, Part First, by Dr. LOWELL MASON. A School Music-Book for younger scholars, or beginners, containing first steps in the Elements of Musical Notation, with a great variety of new school music. Price 50 cents.

THE SONG GARDEN, Part Second, by Dr. LOWELL MASON. Containing the Elements of Musical Notation, with nearly Four Hundred Songs, Glees. Catches, Rounds, and pleasing Exercises; scarcely any of which have ever before been published in this country. These have been largely culled from the freshest new music of Germany and France, with many new compositions. The words as well as music are mostly new. Price 80 cents.

These new books prove of extraordinary interest. Already introduced into the schools of some of our largest cities, the music teachers speak in terms of the strongest commendation respecting them. The songs are new, fresh, and adapted to young persons, and have intrinsic merit to make them wear well.

THE KEY NOTE; A new collection of Church Music. By WM. B. BRADBURY. This is the latest collection of Church Music by the very popular author of "The Jubilee." Price $1.50.

All of Mason Brothers' Publications are offered in Boston at publishers' prices, by **MASON & HAMLIN,**
635 274 Washington St.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS

OF

PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle;** A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song;** A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls;** A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND EXERCISES.

CATECHISMS, DICTIONARIES, PRIMERS, AND ENCYCLOPEDIAS.

TREATISES ON HARMONY AND THORO' BASS.

Instructions, Exercises & Music

FOR THE

ORGAN AND VOICE,

MELODEON,

SERAPHINE, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARIONET AND FLAGEOLET,

Concertina, Violoncello, DOUBLE BASS,

AND ALL

BRASS INSTRUMENTS.

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 638. BOSTON, SATURDAY, SEPT. 16, 1865. VOL. XXV. No. 13.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

A SOPRANO SINGER desires a situation in a choir in this city or vicinity. She is experienced and competent. Apply to Oliver Ditson & Co. 638-40

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together, are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New and Pleasing Piano Songs.

MOVE MY ARM-CHAIR DEAREST MOTHER. *F. Wilmarth.*

ELA, THE PRIDE OF MY HEART. *F. Wilmarth*

MY MOTHER'S SWEET GOOD-BYE. BALLAD. *M. Keller.*

COMING HOME, or, 'The Cruel War is Over.' SONG & CHORUS. *Chs. Carroll Sawyer.*

HOME THE BOYS ARE MARCHING, or, The Merry Bells are Ringing. *F. Wilmarth.*

WE ARE COMING HOME TO-MORROW. SONG & CHORUS. *Frank Wilder.*

Price of each of the above, 30 cts., on receipt of which copies will be mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St., Boston.

A NEW
COLLECTION OF MUSIC,
OF
GREAT EXCELLENCE.
Gems of German Song,
A COLLECTION OF THE MOST
Beautiful Vocal Compositions.
OF
Beethoven, Von Weber, Mendelssohn, Abt, Schubert, Kucken, Gumbert, Reichardt, Krebs, Spohr, Proch, Keller,
AND OTHERS.
With Accompaniments for the Pianoforte.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," and "Operatic Pearls,"—bound in uniform style, and sold at the same prices, viz.—PLAIN, $2.50; CLOTH, $3 00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

NOW READY,
NEW CHURCH MUSIC BOOK.

THE SPECIAL ATTENTION OF
Choirs, Singing Societies, Schools & Families
IS CALLED TO THE
New Sacred Star;
OR,
Union Collection of Church Music.
CONSISTING OF
Psalm Tunes, Anthems, Sentences and Chants. For the use of Choirs, Singing Schools, Conventions, Musical Associations, &c.
BY LEONARD MARSHALL.

The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become better singers.

Particular care has been taken, in order that the Melody of each piece should be natural, graceful and in itself attractive and beautiful; and to so construct the whole harmony, that each part should be sufficiently distinct, and at the same time so blended with all the others, that together they might produce an effect, pleasing and attractive, but not less scientific and devotional. The elementary department is on the system universally approved; the proportion of tunes, in regard to the various metres, has been carefully attended to, a few of some of the very rarest metres have been inserted; and the Anthems, Select Pieces and Chants, are of a character which it is thought cannot fail to be interesting and popular, as well as appropriate for the Singing Class and the Convention, and suitable for the service of the house of God.

Price of the "NEW SACRED STAR," $1.38 per copy. $12 per doz.

OLIVER DITSON & CO., PUBLISHERS,
277 Washington Street, Boston.

CABINET ORGAN
INSTRUCTIONS AND MUSIC,
WINNER'S PERFECT GUIDE FOR THE CABINET ORGAN; containing
EASY AND PROGRESSIVE LESSONS,
AND
NEW AND ATTRACTIVE EXERCISES,
Designed to enable any one to obtain a knowledge of playing
Without the Aid of a Teacher,
TOGETHER WITH A
Choice Collection of Popular Music,
ADAPTED TO THE INSTRUMENT.

Price 75 cents, on receipt of which it will be sent by mail, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Music for September.

VOCAL.

Child of the sun. (Air du Sommeil.) *'L'Africaine.'*	30
Hours of rapture. (O Douce extase.) "	40
The war is over. Song and Chorus. *W. Kittredge.*	30
When I am far away from home..... *J. H. Lee.*	30
O days of summer bloom. Ballad..... *Lindley.*	30
The watching mother. Song.... *C. M. F. Oliver.*	30
The old clock on the stairs. Song..... *Dolores.*	30
Dear old songs of home. Song..... *Abt.*	30
Heavenly Father. (Ciel pietoso.) *'La Straniera.'*	30
The pilgrim's path. Sacred Song.. *B. Richards.*	40
For a few days. (The Fisherman's children.) Song and Chorus..... *Tully.*	40
I don't care if I do. Ballad..... *A. Mullen.*	30
In the lonely quiet chamber. Ballad. *G. W. Porter.*	30
The cross of oak. Ballad..... *J. L. Hatton.*	30
It is the hour. Leah's song..... *A. Greville.*	30
A thousand leagues away. Song..... *J. Barnby.*	35
Watching for thee. Ballad..... *C. A. Dance.*	40
I'm thinking of my boyhood..... *Kittredge.*	30
The Chelsea war-widow..... *C. Pettingill.*	30
Jolly dogs, or slap bang..... *Copeland.*	30
The Weepin' Willer. Song..... *Harry Clifton.*	30
Warrior's welcome home: or, Lo, the conquering hero comes. Song, Duet & Cho's.. *Handel.*	30
Golden Wedding day. Song..... *Gabriel.*	30
Lady Hildred. Song..... *Balfe.*	50

INSTRUMENTAL.

Croyez moi. (Believe me.) Piano.. *Baumfelder.*	25
Nocturne. No. 3. B major. Op. 9.... *Chopin.*	50
" " 2. E " " 62 "	50
" B " " 9 "	35
" B " " 62 "	40
Impromptu. A♭ " " 29 "	50
Nocturne. No. 1. In G minor. " 37 "	35
Fantasie Impromptu. " 66 "	75
Don Giovanni. (Op. Potpourri.) Piano and Violin..... *Eichberg.*	75
Gen. Grant's Polka..... *R. Z. Salem.*	30
Betrothal. A Melody..... *L. D. S.*	30
The Dew drop. (Thautropfen.) Bluette for Piano..... *Favarger.*	35
Robin Adair. (Two fairies, No. 1.)..... *Everest.*	30
Grand Valse Brillante pour Piano. Op. 14. *Leyback.*	60
La Cavalcade. Valse Brillante..... *A. Talexy.*	1.00
Marche Styrienne. Caprice de Concert. *Ketterer.*	70
Belaggio. Morceau for Piano.. *B. Richards.*	50
Tell me, my heart. Transcription. "	50
Matrimonial Polka..... *C. Bell.*	30
Overture to L'Africaine..... *Meyerbeer.*	40
Bouquet of Melodies. L'Africaine.. *H. Cramer*	1.00
Romance d' Inez. L'Africaine..... *A. Jaell.*	60
Canary Waltz..... *Mozart.*	30
March Indienne. L'Africaine. ... *B. Richards.*	50
Overture. 4 hands. " ..... *Meyerbeer.*	60
Fantasie de Salon. " ..... *Ketterer.*	75
Memories of home..... *B. Richards.*	60
The spinning wheel. (La Fileuse.)... *S. Smith.*	60
Die schönsten augen. (Brightest eyes.).. *Krüger.*	50
Fifteen Etudes Expressives. In two books. *J. Concone.* Each.	$1.25
Fairy footsteps. Mazurka brillante.. *L. Williams.*	60
Il Trovatore. Piano and violin. (Op. pot-pourri. *Eichberg.*	75
Traviata. " " " "	75
Chough and Crow. Transcriptlon. *B. Richards.*	60
Constellation March,..... ... *A. E. Pillsbury.*	50
Martha. Fantasie Brillante..... *S. Smith.*	1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

IN PRESS, and will be issued about the first of September,

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15 00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

277 Washington St.

ALL THE NEW SHEET MUSIC

And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and ever Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult. consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

PIANO-FORTE MUSIC

BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait.	Price, $15.00
Mozart's Sonatas, in one volume.	7 50
Mendelssohn's Songs without Words.	4 00
" " " "	4 bds. 6 50
Thalberg's L' Art du Chant.	5.00
Bach's Forty-eight Fugues. 2 vols. ea.	4 00
" " Complete in 1 vol.	7.50
Chopin's Mazurkas and Waltzes, with Portrait.	5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,

TEACHER OF ORGAN AND PIANO.

613. 6 Allston Street.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,

TEACHER OF PIANOFORTE.

Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.

604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,

TEACHER OF PIANO AND SINGING.

Residence 14 Chauncy Street. 594

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Reussalear Place.

DAVID PAINE,

TEACHER OF PIANO, ORGAN, AND HARMONY,

Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 53 Hancock Street.

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,

TEACHER OF

Singing, Piano, Composition and Violin.

Residence 42 West Cedar Street.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,

TEACHER OF PIANO FORTE,

Address at Geo. D. Russell & Co's. 586

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

lately returned from Europe is nowprepared to receive pupils in

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store 3t

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

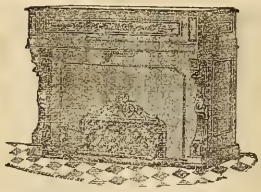
THE GREAT ORGAN

In the Boston Music Hall, will be played

EVERY WEDNESDAY AND SATURDAY,

at noon, and on SUNDAY EVENINGS at 1-2 past 7.

Entrance on Winter St. 628.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to $600	each
Carved and panelled Walnut	200	to 500	each
Dappled Walnut		200	each
Oak	110	to 600	each
Oak, with Walnut carvings	200	to 500	each
Rosewood	135	to 800	each
Ebony, engraved and gilt	250	to 700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619–tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 638. BOSTON, SATURDAY, SEPT. 16, 1865. Vol. XXV. No. 13.

Cleopatra.

BY WILLIAM W. STORY.

(From Blackwood's Magazine.)

Here, Charmian, take my bracelets,
They bar with a purple stain
My arms; turn over my pillows—
They are hot where I have lain:
Open the lattice wider,
A gauze on my bosom throw,
And let me inhale the odors,
That over the garden blow.

I dreamed I was with my Antony,
And in his arms I lay;
Ah, me! the vision has vanished—
Its music has died away.
The flame and the perfume have perished—
As this spiced aromatic pastille
That wound the blue smoke of its odor
Is now but an ashy hill.

Scatter upon me rose-leaves,
They cool me after my sleep,
And with sandal odors fan me
Till into my veins they creep;
Reach down the lute, and play me
A melancholy tune,
To rhyme with the dream that has vanished,
And the slumbering afternoon.

There, drowsing in golden sunlight,
Loiters the slow smooth Nile,
Through slender papyri, that cover
The sleeping crocodile.
The lotus lolls on the water,
And opens its heart of gold,
And over its broad leaf-pavement
Never a ripple is rolled.
The twilight breeze is too lazy
Those feathery palms to wave,
And yon little cloud is as motionless
As a stone above a grave.

Ah, me! this lifeless nature
Oppresses my heart and brain!
Oh! for a storm and thunder—
For lightning and wild fierce rain!
Fling down that lute—I hate it!
Take rather his buckler and sword,
And crash them and clash them together
Till this sleeping world is stirred.

Hark! to my Indian beauty—
My cockatoo, creamy white,
With roses under his feathers—
That flashes across the light.
Look! listen! as backward and forward
To his hoop of gold he clings,
How he trembles, with crest uplifted,
And shrieks as he madly swings!
Oh, cockatoo, shriek for Antony!
Cry, "Come, my love, come home!"
Shriek, "Antony! Antony! Antony!"
Till he hears you even in Rome.

There—leave me, and take from my chamber
That wretched little gazelle,
With its bright black eyes so meaningless,
And its silly tinkling bell!
Take him,—my nerves he vexes—
The thing without blood or brain,—
Or, by the body of Isis,
I'll snap his thin neck in twain!

Leave me to gaze at the landscape
Mistily stretching away,
When the afternoon's opaline tremors
O'er the mountains quivering play;
Till the fiercer splendor of sunset
Pours from the west its fire,
And melted, as in a crucible,
Their earthly forms expire!
And the bald blear skull of the desert
With glowing mountains is crowned,
That burning like molten jewels
Circle its temples round.

I will lie and dream of the past-time,
Æons of thought away,
And through the jungle of memory
Loosen my fancy to play;
When a smooth and velvety tiger,
Ribbed with yellow and black,
Supple and cushion-footed
I wandered, where never the track
Of a human creature had rustled
The silence of mighty woods,
And, fierce in a tyrannous freedom,
I knew but the law of my moods.
The elephant, trumpeting, started
When he heard my footsteps near.
And the spotted giraffes fled wildly
In a yellow cloud of fear.
I sucked in the noontide splendor,
Quivering along the glade,
Or yawning, panting and dreaming,
Basked in the tamarisk shade,
Till I heard my wild mate roaring,
As the shadows of night came on,
To brood in the trees' thick branches
And the shadow of sleep was gone;
Then I roused, and roared in answer,
And unsheathed from my cushioned feet
My curving claws, and stretched me,
And wandered my mate to greet.
We toyed in the amber moonlight,
Upon the warm flat sand,
And struck at each other our massive arms—
How powerful he was and grand!
His yellow eyes flashed fiercely
As he crouched and gazed at me,
And his quivering tail, like a serpent,
Twitched curving nervously.
Then like a storm he seized me,
With a wild triumphant cry,
And we met, as two clouds in heaven
When the thunders before them fly.
We grappled and struggled together,
For his love like his rage was rude;
And his teeth in the swelling folds of my neck
At times, in our play, drew blood.

Often another suitor—
For I was flexile and fair—
Fought for me in the moonlight,
While I lay couching there,
Till his blood was drained by the desert;
And, ruffled with triumph and power,
He licked me and lay beside me
To breathe him a vast half hour.
Then down to the fountain we loitered,
Where the antelopes came to drink;
Like a bolt we sprang upon them,
Ere they had time to shrink.
We drank their blood and crushed them,
And tore them limb from limb,
And the hungriest lion doubted
Ere he disputed with him.

That was a life to live for!
Not this weak human life,
With its frivolous bloodless passions,
Its poor and petty strife!
Come to my arms, my hero,
The shadows of twilight grow,
And the tiger's ancient fierceness
In my veins begins to flow.
Come not cringing to sue me!
Take me with triumph and power,
As a warrior that storms a fortress!
I will not shrink or cower.
Come, as you came in the desert,
Ere we were women or men,
When the tiger passions were in us,
And love as you loved me then!

The Present State of Music.

(Continued from page 90.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

The same remark is equally true of a form of Art which has long been exclusively counted, more persistently than justly, with Church music,—the Oratorio. One branch of it appeared in those solemn readings of the Gospel (on Good Friday and other Festivals) in recitative dialogue, intermixed with singing by the choir and congregation. These, which reached their consummate flower in Bach's *Passion* according to St. Matthew, did belong to the actual divine service. The other branch, which Handel transported from Italy to England, and raised it up with his great power, never from the first belonged to the religious service, but only availed itself, according to the propensity of that time, of incidents in the old and new Testament for artistic and partly for devotional effect. Partly, I say. For in some of these oratorios (Handel's "Messiah" for instance) the subject was exclusively religious; but in others (like "Judas Maccabæus," "Samson," "Saul") the sentiment of freedom, heroism, love—as in the Bible itself—have found powerful expression and wide sympathy, so that it is difficult to decide which chord vibrates the strongest: that of devotion and waiting on the Lord, or that of human consciousness of power and passion. For the constant reference of this self-sufficient feeling to the higher rule of God, according to the ruling sense of that bible-believing time, decides nothing; else we might reckon among devotional works the "Alexander's Feast" with its utterly unexpected turn to Saint Cecilia.

The tendency to the secular stood out decidedly in Haydn. He describes to us in the first place the Creation; the praises of the angels form the shining points, the biblical narrative the connecting thread of the work: yet we feel ourselves all the time upon our earth, Nature's own children in the midst of Nature. In "The Seasons" this direction has become complete; in

blissful *abandon* the poet paints us the idyllic life of the country, the labors of the field,the chase,the vintage, love, the tranquillity and the terrors of Nature; devotion also finds its expression as a natural moment in every human breast, but by no means as having the exclusive or principal prerogative. For distinction's sake, one may call this work and others of a similar direction (for example, among more recent works, Schumann's "Paradise and the Peri") Cantatas; it is all the same, the overstepping of the churchlike circle is decided; even the later Oratorios which still adhere to biblical incidents or myths (like Schneider's "Last Judgment" and "Deluge"), or keep near to them (like Spohr's "Babylon," Hiller's Jerusalem") are foreign to that circle, and aim at artistic rather than ecclesiastical effect. Mendelssohn alone in his *Paulus* has made Bach's church-like Oratorio his model; and in his *Elijah* he has treated a piece of biblical history in the manner of that Handelian time, which the contemplation of the literal subject matter could still satisfy. His great imitative talent and his whole artistic importance have here too concealed from the eyes of the multitude, how far behind the original truth every imitation must remain; to an age more strong in character and less sophisticated it will be clear what a falling off there is here from veracity, and how deeply the unveracity of the general standpoint of these now so highly lauded works has penetrated into their smallest details—and has indeed pervaded the whole present life of Art.

As in creative art, so also in executive; the same tendency has wrought the same decided consequences. In the place of the church choirs, or overshadowing them, we have everywhere *Singvereine* (choral societies). The first one of importance was founded by Fasch in Berlin; now, after half a century, there is not a little village without its *Verein*, and not a middling-sized town which has not (thanks to German individualism and passion for division) two or three of them; Berlin counts ten or twenty; every singing teacher, every Cantor or organist tries, if possible, to form one. Church music, oratorios, Cantatas of all sorts and of all times, occasionally also opera music, furnish material for these "Academies;" their direction is determined not merely by the spirit of the leader, but also by an inevitable regard to the capacity, the constancy and the strength of will of the members; and this consideration becomes still more controlling when the Societies of different towns unite in those "Musical Festivals," which, beginning in Thuringia, have spread all over Germany.

The strict school, the unity, the discipline of firmly established paid choirs cannot be expected of these free *Vereins*; still less the steadfastness of end and character imparted to the old church choirs by their very destination. This need not prevent our recognizing a mighty progress in their springing up. They have given Art over to the people, although sometimes only through the possession and the facilitated culture of more favored classes. They have drawn the people into actual coöperation; and that is always worth the most to Man, always the most efficacious and most quickening, which he takes an active part in of his own free will and inclination. What I hear, passes into my life, awakens and enriches it. What I sing, *is* my life, is the blooming of my soul; in song its energy breaks forth, refreshing, elevating me and others. To this we have the testimony of composers, who even in the creation of instrumental works sing involuntarily; Beethoven has been heard to sing excessively loud even in his deafness. That is what gives endurance for months of practice on the same work to choirs of amateurs, who so often come together unschooled and unskilled;—while on the other hand this constant practice makes them more acquainted with the work, and with the art in general, than any transient presentation by others.

This is the wholesome side of the Sing-vereins; they have also the advantage, that their members have as a rule more of general culture, than was possible in church choirs and others of that nature. The latter were, and are, more skilled in a technically musical sense; the former have more of cultured humanity and susceptibility. Nor is the other side entirely wanting. Want of technical skill makes one timid, shy of every difficulty; but in Art everything that is new, every instance of progress is doubly difficult, because the new thought brings necessarily a new form with it. Thus people once found Handel's violins too hard; Haydn's Quartets were called "Haydnish" hard [probably a pun on *heidnisch*, heathenish]; Mozart's Quartets were declared full of "errors of the press," while *Don Juan* and *Figaro* were scolded about as being overloaded and difficult. So the Singvereins confine themselves within the circle of the easy and familiar, robbing themselves and their listening friends ("kindness becomes a bore") of what is refreshing, strengthening and conducive to progress. To the composer it becomes in a certain manner a condition of his recognition, that he adapt himself to the level of the weaker ones and write such things as they have been accustomed to sing. This is incompatible with progress, truth and individuality, those prime conditions of all genuine Art. The field of Art becomes a worldly resource, a seat of Philistinism, or at the best a stronghold for some sort of mannerism or one-sided tendency. In this way a wide circle formed itself a decade or two since about Frederic Schneider, and now in the same way about Mendelssohn.

Next to Church Music, in wealth of means and effect, stands the Opera.

The Opera must be an actual drama, a stage piece, since its persons move and act before us bodily. Of this first condition of its nature those who are the most musically cultivated cannot but be mindful. They must be fully conscious of the dramatic nature of all higher musical development; in the characteristic carrying out of one voice in its relation to another in every duet, in every sterling Sonata, in every Quartet, they recognize a really dramatic conversation; the parts to them are ideal personalities, signalizing and asserting themselves, now in opposition, now in union with others. In this sense every Quartet of Haydn, every Symphony of Beethoven is a drama; and the operas of Mozart and Beethoven are dramatic beyond all others.

But all this, precious as it is, does not yet fulfil that first condition. The men themselves who tread the opera stage must move before us life-like, characteristic true, according to their characters, passions and actions; the drama itself, in all its presuppositions, movements and unfoldings, must become truth and reality, just as we have always demanded of the poet. Only the language is another one, it has become music. This was originally the design of the Opera; it was to be the resurrection—so Galilei, Peri and Caccini viewed it—of the old Greek tragedy. This was, throughout, the leading thought of Gluck; by word and deed he recognizes the drama—action and character and strictest fidelity of speech to truth—as the very heart of his problem, for which he boldly and joyfully flings away mere music-making, mere revelling in sensuous melody, with all the toys of embellishment and *bravura*, and all the commonly received and settled forms for purely musical effect. The thought is one of undeniable necessity. For, where a *man* steps before us, he draws our attention to himself *par excellence*, he becomes the chief concern to us, he is superior to all else in intellectual and bodily might and significance, and to him all else must be postponed.

Let us confess it: No one of all the German composers, great and imposing as their artistic endowments otherwise may be, has had the resolution and the force of character to dedicate himself, like Gluck, unconditionally to this requirement of the drama and to follow that sublime forerunner, with the exception of the exiled Richard Wagner. Whatever objections may be made in this or that regard to musical shaping and truth of language, or even to the intellectual standpoint which he would fain give to his dramas; to him belongs the glory of being true to his idea of representing nothing but the drama, of being willing to work through nothing but the drama, as he understands it. No small honor, when you compare it with so much untruthfulness and venality, so weak in thought and character, with which our times are forced to make acquaintance even in the sphere of Art.

The purely dramatic feeling has never been able to maintain the mastery in German Opera; the musical element, purely or for the most part, the expression of moods and feelings, has predominated. But then the nation itself, at the time when it shaped its Opera, from its own impulse and after foreign precedent, lacked two preliminary conditions: namely, a free, pronounced, eventful life; and, with that or in place of it, that constant pricking of intrigue, that petty warfare, which keeps our Western neighbors lively and active even in times of political ruin. Indeed the more deeply the tone-world opened itself to the German, the more his soul was filled with it, the more strongly was he drawn away from all outwardly active life and absorbed in inward dreaming and brooding. Mozart, the happiest creator in this field, to which he owed especially the admiration and the love that wreathed his early grave, Mozart, in all his operas, has discovered the most manifold traits, not only of the inmost, deepest feeling of the moment, but of what is most strikingly characteristic. Who needs to be told of the grandeur and tragic power of many a chorus and more than one aria in *Idomeneo*, of the characteristic portrait of Osmin, of the glowing love of Belmonte, of the sharp delineation of Leporello between Don Juan and Masetto—rich treasury of most speaking and most subtle traits? Yet even with him the idea of being through and through dramatic and nothing but dramatic,—of shaping a drama which, from its ground-thought to the expression of the single word should be a true whole, a drama, and admit

into itself nothing not in accordance with and necessary to its end and nature—this idea, even with him, never ripened into any fixed resolve. To be sure, he has by no means failed in real dramaturgic insight; his letters about the scenic presentation of *Idomeneo*,and many single expressions elsewhere give shining proof of it. But so too his correspondence (read Nissen's Biography) furnishes full proof that all he wanted, after all, was always a "*libretto*" which should be grateful for the musician—he even allowed himself to be pleased with *Don Juan* as a "*Drama giocoso*"—and that moreover he was very willing to serve the capacities of certain singers. His operas—not merely the bravura arias in *Idomeneo*, *Belmonte*, the *Zauberflöte*, and the whole of them—everywhere prove, that in him the sweet power of music, the lyrical element of his own life, the bliss of the purely musical creative impulse, which filled and transported him so powerfully and inexhaustibly, never consented to be so far restrained as to subordinate themselves permanently to the strict requirements of the drama. Drama and music should blend in equal right and reciprocity—such was the paramount law of all his highest striving. But that is impossible. The wavy outline of mood and the introspective life of feeling are directly opposed to the sharpness of character and the downrightness of action; active energy and character and living scenic progress are dissolved in the mollifying wave-like play of tones.

Perhaps there is no more striking proof of the want of dramatic calling in the German people of that time, than their conception of the *Figaro*. The trilogy of Beaumarchais (re-appearing as the lively, merry *Barber* of Rossini) is the most bitter, downright, deadly war against the monstrous and demoralizing privileges of the nobility and their contagious corruption, that France had ever seen before the actual outbreak of the Revolution; it was a mighty impulse in the same direction, and well might Maria Antoinette exclaim prophetically: *Cet homme nous perd*. And this same drama, in the hands of the German and his poet, becomes a harmless musical farce, woven of tenderness, lustfulness and roguishness, in which there is no inkling of any serious, not to say of any political, thoughts; the most morally fastidious mothers with their daughters listen to it and sing it over afterwards. The sense of the words is veiled; the stinging diction, the rapid blows, the sharp recoil of the action, all by which the Frenchman presses on to victory, is softened and subdued, dissolved in gentle melody; the hatred, which laughs and foams from Beaumarchais, becomes sweetly pearling Champagne foam, as airy and evanescent as ever a gallant Louis XV. pledged to a Dubarry, or as was ever sipped by diplomatic lips at neutral race-course.

(To be Continued).

Beethoven's Newly Discovered Letters.

Herr von Köchel, the respected editor of the Thematic Mozart Catalogue, has just published, at Beck's University Library, Vienna, "Eighty-three Letters of Beethoven," addressed by the composer, between 1812 and 1823, to his patron and pupil, the Archduke Rudolph, Cardinal Archbishop of Olmütz. These letters were found among the papers left by the Archduke Ludwig Joseph, who died on the 21st December, 1864. They became the property of his heir, the Archduke Leopold, who, at the request of Herr von Sailler, formerly burgomaster, and of Dr. Sonnenleithner, gave his permission for their publication. So much for the origin of the present pamphlet, which is got up with an amount of care and elegance reflecting credit upon the publishers.

With regard to the intrinsic value of the discovery, it consists principally, perhaps, in the fact that the letters emanate from Beethoven. Important views upon art, and opinions displaying Beethoven's intellect, or supplying materials enabling us to form an idea of his character, the reader will not find in these documents, which treat mostly of material subjects or the state of the writer's bodily health. Most of the letters are excuses for having, through illness, failed to put in an appearance (for the purpose, probably, of giving lessons, to which, as we all know, Beethoven was not at all partial). We learn that Beethoven suffered at one time from fever, at another from the jaundice, and at another from pains in the eyes; it is a remarkable fact, however, that, throughout the whole correspondence, there is not a syllable about his principal complaint, deafness. But, however insignificant most of the letters are as far as regards their purport, taken as a whole they throw an important light upon the really large-hearted kindness shown by the Archduke Rudolph to Beethoven. Speaking of the relations of the two towards each other, the editor says:—

"This connection was based upon mutual necessity and concessions, and stood therefore upon a permanent foundation; Beethoven gave no less than he received, while the Archduke accepted and granted. Beethoven knew that the works of his mind were appreciated and enjoyed by the impressionable prince who himself wrote; it must, therefore, have afforded him the purest pleasure to present each newly-created work to the Archduke, certain that it would be received in the most friendly and appreciative manner; he knew too, that his musical influence excited the Archduke to write original compositions, of no ordinary kind, and he often, very emphatically, expresses his delight and satisfaction at this. But Beethoven had many wants, and these the Archduke endeavored to satisfy with as much perseverance as gentleness. Though it is to be regretted, as far as regards our obtaining a clear insight into the relations between the two, that only a single letter has been published out of all the Archduke's replies, still that one letter enables us to form an idea—and we can even read it still better between the lines of Beethoven's own correspondence—what allowances the Archduke made for Beethoven's angular peculiarities, which rendered it, even for his most intimate friends, such a difficult task to maintain a good understanding with him. If we reflect that, supposing the statement in Thayer's Chronological Catalogue of Beethoven's Works to be correct, Beethoven's connection with the Archduke existed as far back as 1805, and it is proved to have continued till his death, it is apparent how indispensable each had become to the other, and then, if we throw into the scale Beethoven's feeling of suspicion, which increased with his deafness and failing health, and his isolation of himself, we shall have no difficulty in coming to a conclusion as to which side it was, on which, at a subsequent period, the concessions were most numerous."

We are involuntarily reminded of the analogous connection between Göthe and his princely friend.

The fact that the Archduke carefully preserved, even after the composer's decease, every letter, even such as were most trivial and could be considered valuable only because they emanated from Beethoven, is of itself a striking proof how greatly he prized everything belonging to the illustrious musician.

Among the business matters to which Beethoven frequently alludes in these letters, the principal are the affair about the pension, and the negotiations concerning the guardianship of his nephew. We will add a few words for the better comprehension of these two subjects.

In the year 1809, Beethoven received an offer from Westphalia. As soon as the fact was generally known, measures were taken, in the dread that Vienna would lose so great a master, to dissuade him from accepting the offer, and, for this purpose, three lovers of art, belonging to the first rank, offered, without asking for anything in return, to pay a yearly pension of 4,000 florins, in bank notes, the Archduke Rodolph rendering himself, by a written declaration, liable, from 1809, for 15,000 florins every year; Prince Ferdinand Franz Joseph Kinsky for 1,800 florins, and Prince Franz Joseph Lobkowitz, for 700 florins. In consequence of the eventful proclamation or "Patent" of 1811, bank-notes fell to a fifth of their nominal value and all agreements made in previous years (as, in this instance, in 1809) were calculated according to a certain scale. Meanwhile, immediately after the publication of the Patent, the Archduke Rodolph and Prince Lobkowitz declared themselves perfectly ready to pay in redemption-notes the sum they had promised in bank-notes; Prince Kinsky, too, promised to contribute his share on the same conditions, but he suddenly died, on the 3rd November, 1812, of a fall from his horse before he had given his cashier the orders requisite for carrying out his promise. From this arose the wearisome negotiations with the trustees of the deceased prince, in Vienna and Prague, which, after the lapse of many years, were finally settled by Beethoven's receiving, as an annuity from the family, the sum of 480 florins in silver, while the Archduke continued to pay to the day of Beethoven's death 600 florins in silver as the equivalent of the 1500 florins redemption notes he had promised.

The above 1080 florins in silver Beethoven received to his dying day. The pension promised by Prince Lobkowitz, and amounting to about 280 florins cash, was, it is true, stopt on the occasion of a great crisis in the Prince's finances, somewhere about the year 1815, but it was resumed at the beginning of 1816, and, after the Prince's death, 26th December, 1816, paid by his trustees as long as Beethoven lived. Thus Beethoven received an annuity for life of 1360 florins in silver.

The second matter which occasioned Beethoven great worry was the guardianship of his nephew Carl, son of his brother of the same name, which brother died on the 15th November, 1815. In the first place Beethoven had an action at law, extending over several years, about his assumption of the guardianship, with his brother's widow, of whom he spoke in very harsh terms, and whose influence upon the young man he declared to be absolutely ruinous. Then, it was the very individual committed to his care who caused him endless anxiety and profound sorrow. The youth, gifted and thoughtless, returned with contemptuous ingratitude the self-sacrificing love of his uncle and guardian, and yet the latter, after all, made him his heir.

Matters of less importance, in which advantage was taken of the Archduke's mediation, are not unfrequently to be met with in the course of the letters.

Thus Beethoven begs the Archduke to aid him in procuring the large hall in the University buildings for his two concerts; he further hopes the Archduke will prevail on the Court to appear at the performance of *Fidelio* given for the composer's benefit; then again he asks him to interfere in the Kinsky matter in Prague; to persuade the Grandduke of Tuscany and the King of Saxony to subscribe to his Grand Mass; and to give a testimonial as to the merit of the same. Finally, he writes about a lodging for Herr Krafft, the violoncellist; about the removal of instruments by a pianoforte-maker, not named; about a place as Court Organist, for Herr Drechsler, the *Capellmeister*, etc.

As the pension assured to Beethoven, in 1809, by the three Princes, was granted without the stipulation of any return being made, we may, knowing as we do the delicacy of the Archduke, most reasonably conclude that he would not have had lessons given, or musical entertainments got up in his apartments without such lessons or entertainments being separately paid for. In one letter we find special thanks for a present after a concert.—We may assume a similar arrangement in the case of the many dedications to Beethoven's works. Despite the fact (or shall we rather say precisely on account of it?) that, in these dedications, Beethoven protests that he "has no ulterior object in view," the generous Archduke most assuredly never failed to make a fitting return for such a mark of attention. The act of dedication was repeated in the case of nine important works, though in the letters we find mention only of the dedication of the Trio, Op. 97; the Sonata, Op. 96; the Sonata, Op. 106; the Sonata, Op. 111; and the Mass in D, Op. 123.—With reference to the dedication of the Trio, Beethoven writes: "I herewith send the dedication of the Trio to your Imperial Highness; it appears upon this, but all works on which it is not expressed, and which have any value in my eyes, are mentally intended for your Imperial Highness."

Allusion is made, for the most varied reasons, to Beethoven's compositions, especially to those just written; at one time, he wants to have them copied for the Archduke; to borrow them; at another, they are mentioned as being proceeded with, or likely to be so; he refers most frequently, however, to the grand Mass in D, which was completed two years *post festum*. There are, also, two compositons mentioned but not cited either in Breitkopf and Härtel's or in Thayer's catalogue; a piece that Beethoven was to compose at the request of the Archduke for a "Pferdproduction" (Carousal, Tilt), and a canon: "Grossen Dank, — — ."

We find generally from the letters that Beethoven had every new work copied out for the Archduke, if it was not immediately engraved. The musical entertainments which he had to arrange at the Archduke's consisted mostly of his own works. In one letter we read that he was to play at the Archduke's with the violinist Rode; in others, we find allusions to small bands, under Wranitzky's direction, intended to perform Beethoven's Symphonies.

It is not clear from the correspondence that Beet-

hoven gave the Archduke instruction on the piano, on which his Highness appears to have been at that period very advanced. According to witnesses still living, the Archduke frequently played in aristocratic circles, and probably at the musical entertainments given by Prince Lobkowitz. The following passage seems to refer to this: "Your Imperial Highness would perhaps not be doing wrong if this time you made a pause as regards the Lobkowitz concerts; even the most brilliant talent may lose by use."

Though we may assume that Beethoven was in earnest when he so frequently protested that nothing could be more agreeable to him "than by his art to afford the Archduke pleasure," in as far as concerned the production of his works by the Archduke, the matter assumed probably another aspect directly there was any question of instruction in the art of composition. If the large number of excuses for not attending to give lessons—40 or more letters out of 80 contain such excuses—did not somewhat excite our suspicion as to their value, we should be led to adopt this opinion by Beethoven himself, who adduces medical certificates which the Archduke most certainly never expected; repeatedly admits that appearances are against him, and that his health is not in so bad a way as he had asserted. One feeling very strong in him was his decided aversion to be compelled to perform certain fixed duties; of this description was more especially the task of giving lessons and still more lessons in strict style, which, as we all know, was not his strong point, and for which he was obliged to make especial preparation.—He manifested, on the other hand, enthusiastic delight, when the Archduke dedicated to him some Variations on a theme of his, and acknowledged himself "his" (Beethoven's) "pupil" on the printed title-page. Some of his letters are filled to overflowing with this. He calls the Variations "a masterpiece"; the Archduke "a competitor for the laurels of fame;" "his noble pupil, a favorite of the Muses," and continues thus: "My thanks for this surprise and favor," (the dedication) "with which I have been honored, I dare not express either orally or in writing, since I stand too low, even if I wished, or desired ever so ardently, to return like with like." The Archduke composed other Variations for Piano, which, we are informed, were "charming" and would please lovers of music, but they were not published.

Worthy of attention, in reference to instruction, are the letters in which Beethoven recommends the study of Handel and J. S. Bach, and which contain certain other things unfortunately not intelligible; furthermore those wherein he advises the Archduke, when at the piano, "to note down, shortly and instantly, the notions that strike him. Not only is the imagination strengthened hereby, but a person learns the art of immediately retaining the most out-of-the-way ideas. It is likewise necessary to write without the piano—when you see yourself thus in the middle of art, it affords great pleasure. Gradually comes the power to convey only just what we wish and feel, a power so essential to every man of noble mind."

We could not entertain the slightest doubt of the genuineness of Beethoven's attachment to the Archduke even though we did not possess the letters which express this feeling with the greatest warmth, and just as little can we suspect the truth of the regret he so frequently expressed at the continuously recurring attacks of the nervous disease from which the Archduke was relieved only by death. It would have been difficult for any one to remain insensible to the indescribable gentleness and forbearance, despite all Beethoven's peculiarities, displayed by the Archduke; yet, on one occasion, and on one occasion only, the over-excitability of the master breaks out, "when, while selecting the music in Vienna, he met with some opposition from the *Obristhofmeister*," and thus proceeds against the Archduke, who had nothing to do with the affair: "So much I must say, namely, that by treatment of this kind many a good, talented, and noble-minded man would be scared away from your Imperial Highness, were he not fortunate enough to be intimately acquainted with your admirable qualities of mind and heart." We see how difficult it must sometimes have been even for the Archduke himself to remain on good terms with Beethoven. We find many incidental references to men and things scattered here and there through the letters. Thus the meeting at Töplitz, in 1812, with Göthe, is cursorily mentioned, and in the very same letter we read of a concert with which we were previously not acquainted, and which Beethoven gave in company with the violinist Polledro, at Carlsbad, for the benefit of the town of Baden, that had just been burnt down. His opinion of Rode the violinist is piquant. Mention, also, is made of Madame Milder, of J. M. Vogel and Forti, who were then singing in *Fidelio*, and likewise of Herr Wranitzky, the *Capellmeister.—Lond. Mus. World.*

Meyerbeer.*

(From the London Athenæum)

Few more confident gentlemen are to be found in the squadron of musical critics than M. Blaze de Bury. There are few whose dissertations will so ill bear discussion. He belongs to a class of writers of late pretty numerous in France, who trade on a few great works, and names, and catch-words, such as "Faust," Hoffmann's "Kreissler," the *trio* of the masqued guests in "Don Juan," the Willow Song in "Otello"; and who, in the strength of their quasi-enthusiasm, define and assert, with a hardihood, distinct from experience, which exercises no small authority over those who are frightened by long words—and shadows. He professes to have been beloved, trusted, and consulted by Meyerbeer; yet he is often incorrect. He gives us very few new facts. On the other hand, certain of his opinions are to be protested against; as when, for instance, speaking of Madame Lind, he praises Mlle. Lucca as the better singer; and again, while characterizing the Swedish lady's performances in opera, says never a word of her *Amina*, *Lucia*, *Julia*, or *Alice*, yet can praise her *Norma*. He is bitter on M. Auber, to exalt his idol: blaming the author of "La Muette," on the score of *Elvira's bravura*, in the first act, the while pointing out, in contrast, the "Ah, mon fils' of *Fides* in "Le Prophete" as the work of a man and a poet, superior to such *ad captandum* devices of trills and roulades. It is unfortunate that "Le Prophète," in its last act, when the catastrophe is hurrying on, should contain one of the most florid specimens of parade music existing in Opera—we mean the *bravura* of the agonized and religious *Fides*; which is a prayer to Heaven for the conversion of her impostor son. Compared with this, M Auber's *aria*, denounced as an offence, is mere child's-play. Meyerbeer had need, as we heard him own, of a piece of brilliant vocal effect at that stage of Scribe's dark story; and was the more willing to yield to the seduction, from having in his hands such a mistress of executive art as Madame Viardot. Lastly, to close accounts with M. Blaze de Bury's want of knowledge, let us point out odd misprints—in the list of early operas "*Abimeleck*" for "Alcimeleck,—to name but one example.

A hazy preamble, containing allusions to Sebastian Bach, which makes nothing clear, save the writer's want of comprehension, is given instead of welcome detail concerning the Berlin banker's son in his early home days. Here, however, are a few lines worth keeping, concerning his mother; though they are introduced by a grand paragraph, a little in the "Groves of Blarney" style, grouping together Madame Mere, Goethe's mother, Schiller, and the muse Melpomene. Meyerbeer's mother, says M. Blaze de Bury,

—was a strong woman—an antique Jewess of superb stature! No muse, but a genuine woman of the Bible, which, from his cradle, looked at him through the eyes of his mother! * * They say that during the last rehearsals of "Robert," Meyerbeer received from her a letter with this address: "To be opened after the first representation of 'Robert.'" So soon as he got home, on the evening of that triumph, the son broke the envelope, and read the biblical benediction, in the simple majesty of its text, "The Lord bless and keep thee." &c. This letter Meyerbeer thenceforward always carried about with him, as a talisman

That Meyerbeer was timid and superstitious through his terrors as well as his affections, was shown by his strangely minute mortuary dispositions. Let that pass. When we recollect what manner of scenes there are in this "Robert," thus solemnly inaugurated by a mother's talisman—that persons, in no respect strait-laced, have recoiled from the orgies of the resuscitated nuns, as too prurient for reverence and taste to endure,—when we call to mind the tales of craft and courtiership—of purchased success (faintly admitted by even M. Blaze de Bury) with which the highways of Paris ran over, in regard to Meyerbeer's arrival at his throne—this anecdote adds another to the strange contrasts of a life closed by those pompous, flaring railway obsequies, which were so graphically described by a French correspondent at the moment of their occurrence. Verily, there was enough in Meyerbeer's career to make such merciless mockers as Heine sarcastic. But to the mother of the man of genius and success, the sincere story adds a new claim on our respect. As we said a few weeks ago when dealing with Weber's life and adventures, every late revelation of the Beer family is calculated to set them right with a world by whom they have been too much undervalued. Of Meyerbeer's father, little or nothing has been told.

As little new do we find contributed by M. Blaze de Bury, concerning Meyerbeer's days of study, by the side of the author of "Der Freischütz," under the empirical Vogler. But we wonder at the inaptitude of the biographer, who, to deck out a paragraph couples the courtly *Abbé* with the honest, homely Zelter! Concerning the operas written by Meyerbeer for the Italian theatres, the following tale may be given:—

One evening, hard upon the first representation of "Le Pardon de Ploermel," Prince Poniatowski, meeting Meyerbeer in society, sat down to the piano, and, while talking to him aside, began giving out *sotto voce* a series of themes, among which, if they were common ones, there were also many "piquant and original."—"What are you humming there?" said Meyerbeer; "it seems to me that I know those old soldiers."—"I should think you did," replied the Prince, continuing to sing under his breath," and that you have met them on the field of honor."—"In Italy, it must have been then; for that is Italian music"—"Yes, *pardieu!* Italian music, from the 'Emma di Roebargo' of Giacomo Meyerbeer."—"Ah!" said Meyerbeer, a little at a nonplus, "you know then the sins of my youth *quorum hodie pudet ac pœnitet*?"—"You are wrong, master, for the air is charming!" Meyerbeer listened for a moment, smiling and pensive; then, with his hand softly on the Prince's arm—"Well, then, brother in Art," sighed he, "since you play me the bad trick of knowing by heart everything about my Italian operas, I hope you will not be too loudly scandalized if you meet, in passing, with the fragments that I have served up again in 'Le Pardon.'"

The above dialogue has clearly been favored with "the cocked-hat and walking-cane" with which Scott used, avowedly, to dress out his stories; but it throws a gleam of light on the nature, attributes, and habits of the composer. So little affluent was Meyerbeer in original ideas, so ill had he been prepared by the teachings of Vogler to nourish the fancies which presented themselves, so as to give them life and importance, that his later works, especially, might and, we should be disposed to believe, would prove full of phrases thrown off by him in the days when he attempted *cavatinas* and *cabalettas* in emulation of careless, Italian-born opera-mongers. The theme of the chorus of Inquisitors in the first act of his "L'Africaine," which some French critics consider a marvel of invention, because it is given by many voices, not one—is such as might be found by the score in the level operas of Mercadante, to exhibit the singer, were it taken in quicker *tempo*.

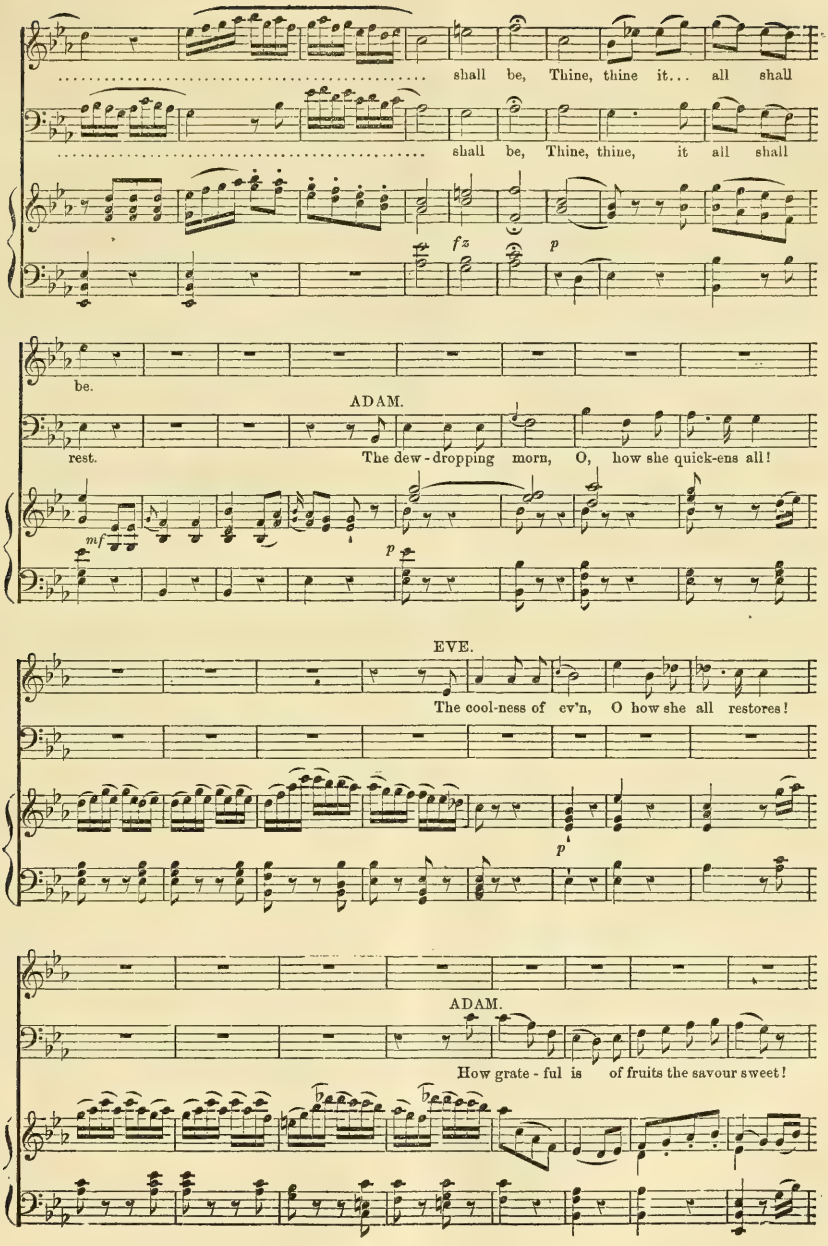
To get over the ground between the commencement of Meyerbeer's career and the production of "Il Crociato," which may be said to mark its turning point, M. Blaze de Bury fills his pages with more fine writing than with discrimination, with a rhapsody about Malibran and a portrait of Nourrit and with sketches of the plight of French grand opera, the regeneration of which he maintains is due to Meyerbeer; "Le Siège de Corinthe," "Moïse," "La Muette," apparently go for nothing with him—nor even the superb trio and Gathering of the Cantons, in "Guillaume Tell." Yet had not these two last-named scenes been written, there would have been no "Blessing of the Swords," in "Les Huguenots."

M. de Bury claims for Meyerbeer, as it were, the *discovery* of Nourrit, Levasseur, and other singers who figured in "Robert," forgetting that they had been all (Madame Cinti-Damoreau not forgotten) assembled by Signor Rossini. There is no doubt, however, that the production of "Robert" was a marking event,—no doubt that that opera has run from one end of the world of Music to the other; leaving its least trace of success in England. Here, our public, which accepted "Les Huguenots" at a first hearing, after years of indifference has never taken kindly to its predecessor. But, with all its intrinsically brilliant qualities, something of haphazard had a share in its popularity. Dr. Véron, the then manager of the Opera, has told us, in his Memoirs, by what a stroke of stage invention the Nun scene, from being a ridiculous display, was converted into the terrible, and shocking, and voluptuous pantomime which, aided by Mademoiselle Taglioni's dancing, was so delightful to the Parisians. M. de Bury says, that this was invented by the master, and then cites an anecdote from M. Charles de Boigne's Memoirs, of a directly contrary import:—

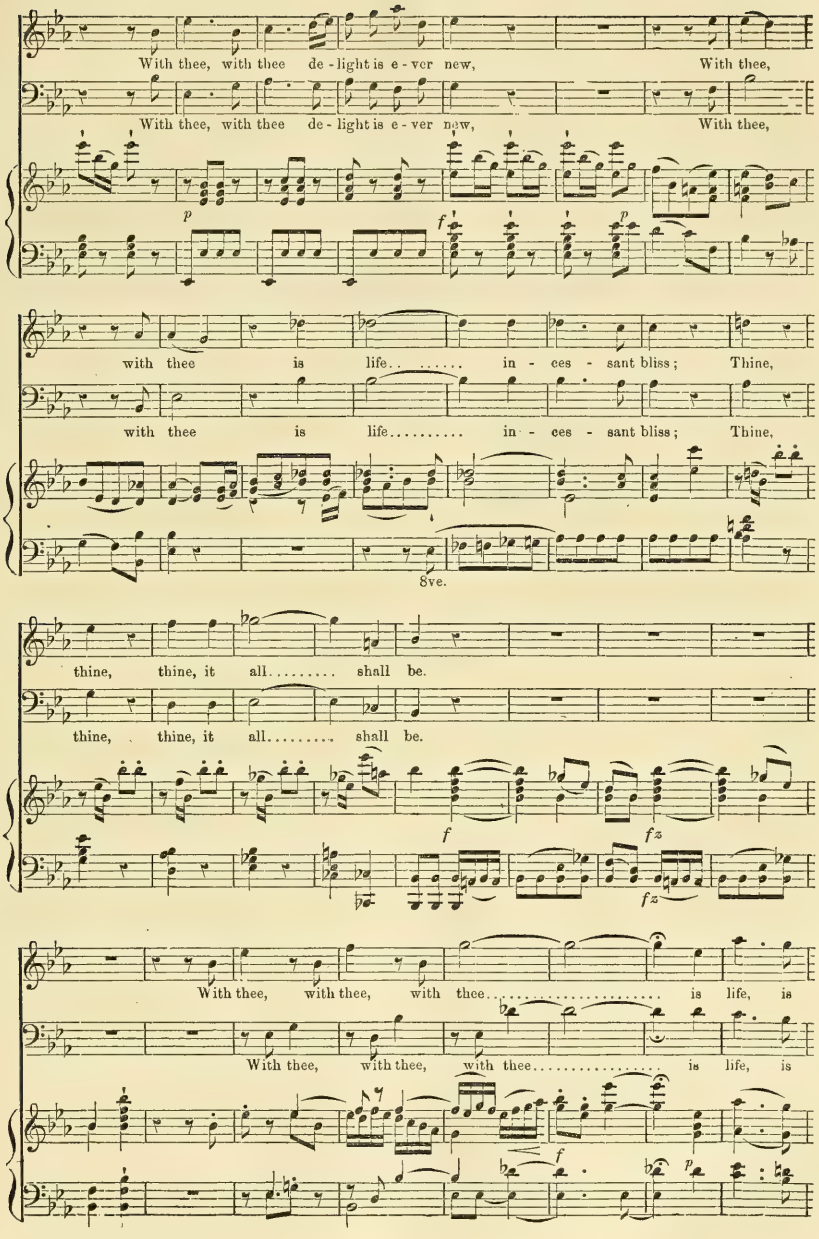
At a general rehearsal of "Robert," on seeing the admirable scene of the third act, in the cloister of Sainte Rosalie, the decoration, the idea, and the execution of which, by the way, are due to M. Duponchel, ..poor Meyerbeer quivered with pain. "My dear Director," said he, to M. Veron, "I see clearly that you do not count on my opera, but run after the success of stage effect."—"Wait till the fourth act," answered the Director. The fourth act arrived—the curtain rose. Meyerbeer perceived Isabelle in a small chamber, which one would have said was borrowed from the Theatre Gymnase. He had dreamt of vast and splendid apartments for the Princess of Sicily—something dazzling. "Decidedly," he cried, bitterly, "you do not believe in my score. You have not dared to go to the expense of a scene."

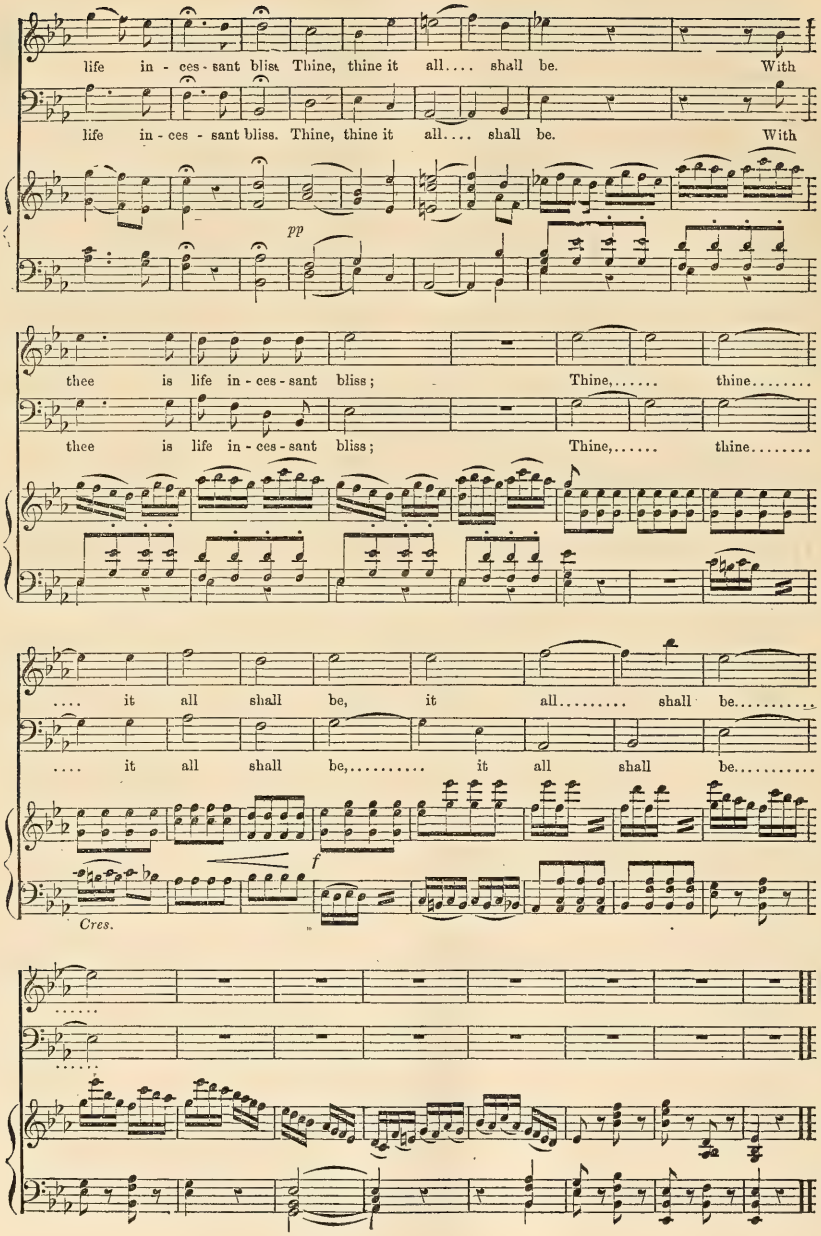
The whole man, with all his ingenuity, inventiveness, and talent, afraid of every wind that blew—and, with all his courtiership and courtesy, suspicious of every one around him—is displayed in this little anecdote. His want of independence in judgment amounted almost to a disease. Solicitous as he was in the selection of the artists whom he meant to strain to the utmost by the unheard of length and complication of his works, and the difficulty of his music, he

* *Meyerbeer and his Times.*—[*Meyerbeer et son temps*, par Henri Blaze de Bury). Paris, Levy; London, Jeffs.


shall be, Thine, thine it... all shall
shall be, Thine, thine, it all shall
fz
p
be.
ADAM.
rest.
The dew-dropping morn, O, how she quick-ens all!
mf
p
EVE.
The cool-ness of ev'n, O how she all restores!
p
ADAM.
How grate-ful is of fruits the savour sweet!


EVE.
How pleas - ing is... of fra-grant bloom the smell! But, without
But, without thee.
thee, But, without thee, what is to me
But, without thee, But, without thee, what is to me the morning dew?
The breath of ev'n? the fragrant bloom?
the sav'-ry fruit?
f
p
With thee, with thee is ev'-ry joy en-han-ced,
With thee, with thee is ev'-ry joy en-han-ced,
f


With thee, with thee de - light is e - ver new, With thee,
With thee, with thee de - light is e - ver new, With thee,
p
f
p
with thee is life..... in - ces - sant bliss; Thine,
with thee is life..... in - ces - sant bliss; Thine,
8ve.
thine, thine, it all..... shall be.
thine, thine, it all..... shall be.
f
fz
fz
With thee, with thee, with thee..... is life, is
With thee, with thee, with thee..... is life, is
f
p


life in - ces - sant bliss. Thine, thine it all.... shall be. With
life in - ces - sant bliss. Thine, thine it all.... shall be. With
pp
thee is life in - ces - sant bliss; Thine,..... thine.....
thee is life in - ces - sant bliss; Thine,..... thine.....
.... it all shall be, it all..... shall be.....
.... it all shall be,..... it all shall be.....
f
Cres.

would still allow himself to be seduced by some peculiarity into a total forgetfulness of the gross defects and dangers which accompanied it. Hence many of his balancings and delays. He could be turned this way and that by a remark from some one scarce worth listening to,—by any rumor of popularity gained (little matter how)—with an indecision which increased as life advanced, and which told on all his operas subsequent to "Les Huguenots." We join issue with his panegyrist, who thinks "Le Prophéte" the highest expression of his genius, unless that be "L'Africaine."

Then Meyerbeer wasted time, hope and purpose in such diplomatic courses of proceeding, which were consequent on the disposition of mind adverted to. He winced under criticism as though he had been a woman. No person was for him obscure that wielded a pen. A rich man thus organized was a valuable possession to the gentlemen of "the fourth estate." To compass their favor was a large business of his life. He would write elaborate propitiatory letters to those whose judgment was less favorable than he wished. He would discuss projects of works to be done, and even give commissions for the same, which there was no earthly possibility of being carried out, but which gratified the self-love of the inferior man; for who would not have felt it an honor to be invited as fellow-worker with Meyerbeer?

So well-known are these peculiarities, that to dwell on them as having been a hindrance, not a help, to the master's freedom of action, is no breach of confidence. Nay, some glimpse of a story of the kind will be seen in the book we are reading. Meyerbeer was always on the stretch to find, and to subjugate. There was a talk, as Béranger's Memoirs told us, of his working at a musical drama to be written for him by the luckless composer of "La Marseillaise," Rouget de L'Isle; but the treaty came to nothing. M. Blaze de Bury began his career as a very young critic, by an article on "Les Huguenots," in the *Revue des Deux Mondes*, in which he says he took pride in showing that he did not write under influence, and disputed the composer's possession of melody (as many another independent judge has done). We recollect his essay well; by the side of Madame Dudevant's remarkable dissertation in her "Lettres d'un Voyageur," and in conjunction with the effect produced on us by the opera—one of the strongest musical impressions in our recollection, recorded by us as such at the time,—and can re-assure its writer by asserting that the criticism contained nothing to repent of, and little to unsay. He had advanced in pretension, not in acumen, as years have gone on; yet he cries *peccavi*—having, he says, sown his wild oats, and fallen into that tone of enthusiastic adulation, which was more agreeable to the master. The latter he says, felt the former qualified praise acutely; and it was years ere the two came together over a piece entitled "Goethe's Youth," for which, after some hesitation, Meyerbeer consented to compose the music. The drama was completed some years ago, and contains, we are told, an "Erl King"—a "Chorus of Fates," from "Iphigenia"—the scene of Margaret in the church—the immense seraphic Hosanna, from the second "Faust." The drama which, by the author's own showing, must be a hazardous and mystical piece of business, has been talked of as coming out at the Odeon Theatre ever since it was finished, having been postponed on one ground or another; the last being to give place to "L'Africaine." Much has been said on the subject by the Boulevard gossips of Paris; "but," sums up M. Blaze de Bury, "the score of Meyerbeer exists—complete, finished, authentic. Others than ourselves have had it in their hands. There is no question, therefore, of its being a thing which he projected. The project is realized; the idea has become a work; and the work will have its destiny."

Ere leaving this matter, we may recall that Goethe is said by Eckermann to have spoken of Meyerbeer as the only composer to whom he could wish "Faust" should be entrusted—passing over Weber and Schubert. This may have disposed the composer to entertain M. Blaze de Bury's invention. Among his well-known "Forty Melodies," one of the least significant is "The Poet's Gretchen," to words by that gentleman. So far as we can make out the matter, the treatment of the "Erl King," in the drama alluded to, is a quotation, under arrangement of Schubert's immortal *Lied*. For ourselves we cannot but think that Meyerbeer came as near the idea of conflict between Good and Evil as he could have done, in his "Robert." It may not be impossible that he was held back from giving to the public *his* scene of Margaret in the church, by the dramatic powers and felicity of M. Gounod's setting of the same, to which M. Blaze de Bury does not make the slightest allusion, when rambling among the suggestions to musicians furnished by Goethe's drama—speculating what Mozart might have made of such a theme, and what Signor Rossini; who, we are told, once absolutely played with the idea of setting the story. M. Blaze de Bury, too, significantly ignores the compositions to which the German poet gave occasion, by Schumann, and M. Berlioz. and Dr. Liszt. The world will look with no common curiosity for the sequel of the anecdote, when his Goethe drama shall appear.

Let us paraphrase another passage, not without calling attention to the delicious self-importance of the writer. M. Blaze de Bury was associated with Meyerbeer in a plan much talked of at the time, namely, his completion of an opera sketched by Weber, "The Three Pintos;" but the scheme came to nothing, owing to the impossibility of finding a poem. We have been told by himself that Weber's music was so vaguely indicated as to offer no common difficulties. Further, save in their preference for fragmentary over constructive writing, which they owed, possibly, to the false influence of Vogler, no men could be much more unlike one to the other in aim, genius, and expressive style, than Vogler's two most famous pupils:—

I remember, (continues our author, after having made the most of the confidences and consultations held on the subject), a series of troubles and pangs which, without meaning, I caused him in the early days when he began to occupy himself with "L'Africaine." The relations in which we lived had led me to note in my course of reading everything that I thought might interest him. In those days, as now, I have loved to wander from the high road across in wild by-places of the field of intellect; and every time when it befell me to find in my path a flower more or less calculated to fix his attention, I took it to him for his herbal, with "Look—this one, do you know it?" One day they brought me a singular drama from London. The scene passed in Java, and the famous poison-tree figured at the close. "Read that, I have an idea that something musical could be made of it." * * "Bah!" cried he, "it cannot be possible Does such a situation exist?"—"Yes, master, and you did not know it. Hang yourself, Crillon!"—"I did not know it? Who has told you that? perhaps, on the contrary, I know too much about it." Then correcting himself suddenly, "Don't go and suppose that that is the subject of L'Africaine."—"I have supposed nothing; but if I had, the words dropped from you would prove that I had guessed right."—"And what do you pretend the piece is called?"—"The Law of Java."—"Have you spoken of it to any one?"—"Certainly not."—"Then don't breathe a syllable, and leave it with me. The situation, in fact, appears to me dramatic, and we must see, later, if we cannot turn it to account. * * One would believe that you imagine the situations to be the same."—"Not the least in the world, since in the English piece it is an upas, whereas in 'L'Africaine' the question is."—"The question is of what, pray?"—"Of a manchineel tree. * * "But how did you come to know? Excepting Scribe, Duponchel and myself, nobody has an idea of the piece."—"It is from yourself, for I swear to you that when I came in I knew nothing, and but for your emotion and your hesitation.." * * "I repeat that you deceive yourself," said he with a smile of intelligence; "but in any case do not tell any one of such a supposition, and keep your English piece to yourself."—"Keep it to myself! Pleasant of you to say so! Do you forget that you have locked it up in your drawer?"—"Locked it up, have I?"—"Yes, in a fit of absence, while we were talking."—"Well, then it shall remain in my drawer."

Subtle M. Blaze de Bury! He does not seem to recollect, if he ever knew, that Colman's "Law of Java," was already an opera set by Bishop. One of Miss M. Tree's great effects was in the *bravura*, "Tyrant, I come!" and the drinking part-song, "Mynheer Van Dunck," flourishes even unto this day.

Among the other projects entertained, and some even commenced by Meyerbeer, M. Blaze de Bury mentions a "Hero and Leander," an "Apprentice Sorcerer," "The Life and Death of Charles the Fifth," and the stranger idea still of basing an opera on "Le Tartuffe." Progress, too, he tells us, was made by Meyerbeer in a "Judith," destined for that eccentric lady, Mlle. Cruvelli; and we are able to state that he toyed with the fancy of converting that opera into the Biblical *Cantata*, which he long hoped and feared, and at last half decided, to write for Birmingham. It was curious that, as the end of his life drew near, and his health was solicitously watched by himself, and he became more and more infirm, his plans seemed to increase and multiply. When we last spoke with him, he mentioned works, the execution of which, at his habitual rate of proceeding, would have required the life of half a century.

M. Blaze de Bury writes in pleasant phrase of Meyerbeer's relations with his veteran brother-composers, Signor Rossini and M. Auber;—doing only justice to his urbanity of manner, the cautious and choice neatness of his conversation, and further, to his powers as a correspondent. He was finished and courtly as a letter-writer: but he was a man to whose intimacy few could penetrate. However skilfully hidden was his self-occupation, the same existed in quantity so large and engrossing as to prevent him from giving himself out genially and spontaneously to any one. If he ever talked nonsense in his life (and what man of humor and genius is there who has not done so?) it must have been in his days of comradeship with Weber, and the habit must have been laid aside ere he came to France to mix with its courtiers and critics. One devoted friend and follower, however, he won in Paris. This was M. Gouin, who became his *alter ego*, his confidant, his agent, his purveyor of news, a man who believed that there was—there had been—only one composer in the world, and who consecrated every hour of his leisure to anticipating the master's wishes, to satisfying his exigencies, and to sounding abroad his praises.

Such are some of the principal traits of M. Blaze de Bury's volume. It closes with an elaborate analysis of "L' Africaine," rhapsodical and ringing hollow, to which further reference need not be made, at a moment when our public is sitting in judgment on the work.

Music Abroad.

MUNICH.—According to report, the Committee charged with drawing up a plan for the re organization of the Royal Conservatory has completed its labors. They purpose that the entire institution shall be divided into 3 schools, namely: 1. School of Singing (obligatory: choral singing; special branches: solo singing, dramatic style and acting); 2. School of Instrumental Playing (obligatory: elementary instruction upon the piano; special branches, pianoforte, violin, viola, and violoncello, for professional musicians and teachers; organ, with study of its structure, for the church as well as for the concert-room (should there be sufficient pupils and funds, to these will eventually be added the other more important orchestral instruments); 3. School of Theory: *a*. Harmony (obligatory) with the special branches of the higher departments of the theory of music, such as counterpoint, doctrine of forms, and instrumentation; *b*. history of music (obligatory): general history of music; special branches: history of vocal music, history of instrumental music).—It is said that the King has addressed Herr von Bülow a very flattering letter, in which he thanks him for the genial manner in which he conducted the *Tristan und Isolde* performances. With the letter, his Majesty is reported to have forwarded a magnificent brilliant pin. He, also, sent the late Herr Schnorr von Carolsfeld and his wife valuable brilliant rings. On them is the simple letter "L," surmounted by a Royal crown.

The *Gazette Musicale* informs its readers of the discovery, by Professor Nohl of Munich, of an autograph manuscript of a pianoforte composition by Beethoven, hitherto entirely unknown. It is in the key of A minor, and is inscribed: "Pour Elisa. April 57." M. Nohl has entered into communication with the house of Breitkopf and Haertel at Leipsic, with a view of having the new found piece included in the edition of the complete works of Beethoven now being published by that eminent firm.

VIENNA.—The Abbé Liszt is expected here very soon. After a short stay he will proceed to Pesth, where his oratorio *St. Elizabeth* is to be produced at the approaching musical festival, and under his personal direction. He then returns to Rome to accept the post he has been offered of *Kapellmeister* at St. Peter's. According to good authority, he does not intend to take higher orders than those of deacon. His aim is not to celebrate mass, but simply to compose music for it.

To the above we may add the following extract from a letter from Paris:

There is always something to be said about the Abbé Virtuoso Liszt. It is now given out the Celebrated ecclesiastical pianist will receive the title of "Monsigor" at the next Consistory at Rome, to be held in September. This is the first step to the triple Crown; and who knows but that in the end the keys of the piano will have to be exchanged for the keys of St. Peter. Viva! Papa Liszt! May I live to see your Holiness's great toe kissed by all the potentates of the keyboard in Europe, Asia, Africa and America.

TRIESTE.—The Lower-Rhine *Musik-Zeitung* has a letter about musical affairs in this Austro-Italian city, from which we take the following:

Down to about the middle of the present century, the dance-tunes of our Kings of the Waltz, at Vienna, were about the only things in the way of German instrumental music to be publicly heard in our seaport town. In the year 1852, however, a number of lovers of music and *dilettanti*, mostly Germans, met and founded an Association for the cultivation of classical music, designating it by the simple title of "Società Musicale." Every month the members were to meet four times for instrumental practice. In the course of two years, however, the number of the

members, which had previously risen from twenty to two hundred, fell to eighty, but rose again to one hundred and fifty-seven. In the year 1857, an advertisement was published in the papers for a *Capellmeister*, such an officer having been considered necessary. The musician whose services were in this manner secured for the Association was Herr Julius Heller, a highly-educated and naturally gifted young musician from the Vienna Conservatory. Working, at first, exclusively within the Association itself, he collected several energetic musicians, and gave performances of German quartet-music at public concerts. As yet, however, musically-educated persons, who could appreciate what was done, were too much scattered; Heller was in earnest, but he still wanted a secure point as a centre from which his future efforts might radiate. This was at last furnished him by the Schiller-Association, founded on the occasion of the centenary festival in honor of Schiller's birth, in the year 1859. The Società Musicale was merged into the latter Association, to which it ceded its furniture, its music, and its *Capellmeister*, Herr Julius Heller.

A Symphony by Beethoven, and a Symphony by Mozart, were now heard, *for the first time*, in Trieste, and heard, too, at a performance which satisfied competent judges. With the same zeal and earnestness, Herr Heller undertook, somewhat later, the direction of the "Liedertafel" connected with the Association, and though only very recently, succeeded in adding to the male chorus a female chorus, which has already given good proofs of its industry. Herr Heller's excellence as a *conductor* is universally acknowledged. An admirable quartetist, he is, also, esteemed as a soloist upon his own instrument, and his assistance is welcome at every concert.

With the musical system pursued under his direction,—the importance of which, considering the number of persons who take an interest in the Association, and the fact that the latter gives public concerts, can no longer be looked upon as a private matter—a sharp contrast is formed by another musical system, which considers itself as specifically Italian. Its principle is the exclusive cultivation of *operatic music*, not merely in the theatre but also in the concert-room—of course, Italian operatic music, with some few modest exceptions in favor of Meyerbeer. Some persons have felt inclined to discover in national antipathies the reason of the consequent strict exclusion of *German* music—which is naturalized in all other parts of the educated world—and of instrumental music, properly so called; but we ourselves feel convinced that what has given rise to this system of exclusion is simply *a want of feeling* for every kind of music not presented under the form of an operatic air; it is the inability, freely acknowledged on all occasions, to *feel* anything when listening to the most moving German song, or to the most touching of Beethoven's adagios. No moral accusation can be based upon natural deficiencies; we can only *pity* such an inborn narrowness of musical feeling, just as, on the other hand, we must pity the zealots on the banks of the Spree, and on those of the Danube, who have no ear for the melodies of Bellini and Donizetti. But that such a restricted taste for art must not be considered as specifically *Italian* is clear to every one who knows that, while in Trieste German music can be cultivated, so to speak, only with closed doors and by Germans, in Milan, Florence, Naples, etc., it is cultivated by the Italians themselves; that there Quartet-Societies are being everywhere established, and that the hitherto narrow-minded musical views of the Italians are conforming more and more to those entertained by the rest of the civilized world.

WIESBADEN.—It was a hazardous experiment to give to such a public Gluck's *Iphigenie in Tauris* as well as *Die Zauberflöte;* but the manager's praiseworthy artistic feeling was rewarded, at three performances, by tolerably well-attended, if not full houses. Madame Bertram-Mayer sustained the principal part in Gluck's opera very satisfactorily, both as a vocalist and as an actress, though her voice has become rather sharp in the high notes in which the part lies, and requires careful management. By the side of this lady, so good as a dramatic vocalist, Madame Brenner is effective as a *bravura* singer, though she has not succeded in gaining a firm footing here.

Our theatre boasts of two tenors: Herren Caffieri and Borchera. Herr Caffieri especially is distinguished for a full, fine voice of extensive compass. He, and that excellent barytone, Herr Bertram, are without doubt, the main support of the opera here. It is true that the deep, sonorous bass of Herr Klein (Sarastro) is, now-a-days, an astounding novelty, but, unfortunately, our satisfaction is marred by his so frequently singing out of tune.

Of newer operas, Maillart's *Lara* has been exceedingly well placed upon the stage, and, moreover, three or four performances were numerously attended on account of their taking place in the height of the season, which had at length arrived, amid the crowds of pleasure-seekers coming and departing. But it was not a great success.

The programmes of the Cursaal Concerts are, as usual, drawn up with an eye to virtuosos and well-known names, in the selection of which the administration, it must be confessed, is, on the whole, fortunate, though it makes mistakes now-and-then. The extraordinary concert given on the 26th of last month, in honor of the Duke's birthday, is worthy of being mentioned. The programme included Beethoven's Overture, Op. 124, well played by the band from the theatre, under the direction of their *Kapellmeister*, Herr Hagen; F. Hiller's Concerto in F sharp minor (Herr Alfred Jaell); Violin-Concerto by Piatti (played by himself); and Violin-Concerto by Paganini (Herr Wilhelmi)—three entire concerts in the Cur-Saal! This was, indeed, a circumstance of rare occurrence. The greatest amount of applause was achieved by Herr Jaell, with Hiller's concerto, and two "Salonstücke" (one of which was a paraphrase of the "Chœur des Evêques" from *L'Africaine*); on this occasion, as always, his efforts were followed by enthusiastic applause, and repeated recalls. In addition to the instrumental virtuosos, there was Mlle von Edelsberg, who sang two songs and the air from *La Favorita*, while Herr Nachbauer, a tenor, from Darmstadt, pleased the audience by his rendering of Tamino's air, and two or three songs. Herr Wilhelmi of this place is raising himself gradually to the rank of a great violinist, but what is Paganini's music—without Paganini?

Dwight's Journal of Music.

BOSTON, SEPT. 16, 1865.

Musical Literature.

A period of creation is naturally followed by a period of criticism. There are no more Bachs and Beethovens, no more Mozarts and Rossinis, no more Schuberts, Schumanns, Chopins. The field is either occupied by a far inferior, though for the time perhaps more dazzling, class of what we call "sensation" or "effect" composers, or by the hosts of feeble imitators, variatton-mongers, and small manufacturers of fashionable pretty music by the yard. It is natural that, in the interim before another flood-tide of true musical inspiration, the more earnest worshippers at Music's shrine should occupy themselves with study and discussion of the exhaustless wonders which the last great tide left upon the shore of this our century; analyses of great works and great musical characters, biographies of the master composers, devout attempts to find out everything than can be known about them personally, speculations as to the origin and meaning of favorite Symphonies, Sonatas and what not; questions of taste; comparison of schools; new attempts to read aright and put together intelligibly and instructively the history of the musical art; speculations about the "Music of the Future," and so on. Our day may not produce much music that will live; but certainly there never was a day when there was so much written *about* music and musicians. There is a general scramble among musical *literateurs* to see which shall unearth the greatest number of facts and first bring out a full biography of, for instance, Beethoven.

We are struck every day by the increase of musical literature; it seems to go on in geometrical ratio. Not to mention the continual appearance of new musical journals, good, bad and indifferent (in this country every enterprising music-publisher seems to think it necessary to have a musical paper of his own—*his organ*, and therefore not much to be relied upon as an organ of sincere Art feeling and conviction), let us enumerate some of the new books on musical subjects which have recently appeared or are announced as soon about to appear. The remarkable interest (which every true music-lover must regard with joy and thankfulness) excited in Germany, in England, and so widely in this country, by the Letters of Mendelssohn has doubtless stirred the emulation of writers and of publishers to venture voyages to these comparatively unsought shores. Immediately after Mendelssohn (Liszt's "Chopin," too, and the "Polko" stories may be mentioned as regards this country), came the Biography and Letters of von Weber, by his son. German papers were full of extracts from it, when presently it put on an English dress and came out as: "*Carl Maria von Weber.* The Life of an Artist, from the German of his Son, Baron Max Maria von Weber. By J. Palgrave Simpson, M. A. 2 vols. London: Chapman & Hall." It is a formidable and rather heavy, prosy book, and yet there is much interesting matter in it; plenty of material for a right sort of book, shorter and sweeter and more satisfying to a healthy hunger after knowledge.

2. BEETHOVEN seems to be the theme *par excellence*. While waiting for *the* thorough and exhaustive life of him by our friend Thayer (we verily expect to see a volume of it out, in German, this very autumn), we see frequent intimations that Jahn, who wrote the ponderous life of Mozart, is engaged in the same way on Beethoven, while various new books are already out. We have already given some space to Nohl's "Youth of Beethoven." To-day we copy a review of Köchel's publication of "Eighty-three Letters of Beethoven to the Archduke Rudolph." A Frenchman, also, has been trying his hand at it; we see announced "*Beethoven: sa Vie, son Caractère, sa Musique, par* M. Edouard Pompéry. Paris."—Marx's work on Beethoven, which has been several years before the world, lays itself out more on appreciation of the artist than on exactness of personal details. We have a strong impression that we have seen one or two more attempts to take the life of Beethoven announced, but cannot recall the authorship.

3. A most desirable work, if it shall prove to have answered its purpose—we have not yet seen it—is a life of J. S. BACH, in German of course. ("*Das Leben und die Werke Joh. Seb. Bachs*, von C. H. Bitter, Königl. Preuss. Geheime Regierungsrath. Berlin.") It would seem a matter of course that *any* life of Bach, to be of much worth, must have incorporated into itself the admirable monograph by Forkel.

4. The Dr. Nohl aforesaid has edited MOZART'S Letters, and they have been translated by Lady Wallace (who translated Mendelssohn) and published in London, by Longman and Co. This translation has also been announced as in press by Leypoldt and by another publisher in New York. We shall be incredulous until we see; for who that ever read Mozart's letters, full as they are of that peculiar German fun and nonsense, all the point of which is inseparable from very word and spelling, can conceive of their being translated? Of course, there are serious passages of great interest.

5. There was need of a Life of ROBERT SCHUMANN. That by Wasilewski, published six or seven years ago, and never yet done into English, although extremely interesting, seems to

have failed to satisfy the composer's nearest friends, and deals too much in labored metaphysical analysis of many of his works. Whether the want is met by a new work just published, we are unable to say. We give the title: "*Robert Schumann: sein Leben und seine Werke*, von August Reissmann. Berlin: Guttenburg; London: Asher & Co."

6. "Franz Schubert. Von Dr. H. Kreissle von Hellborn. Wien: B. Gorold & Sohn, 1866." This we take to be a revision and expansion of the shorter biography by the same author, which we translated for this Journal in the summer of 1862.

7. The life of Mendelssohn, as it now can and should be done, is yet unwritten. Meanwhile, Leypoldt, of New York, has done a real service by the publication (in Mr. Gage's translation) of the early tribute to his memory by Lampadius.

8. Meyerbeer was not the man to leave the world without provision for a plentiful biography. Several sketches of his life have been reported as in progress. The authentic work, we presume, will be that entrusted to his friend M. Georges Kastner. Meanwhile another of his friends, M. Henri Blaze de Bury, airs his personal reminiscences of "Meyerbeer and his Times," whereon we to-day copy some interesting notes from the *Athenæum*.

9. Berlioz, it is said, has completed (!) his "Memoirs," to be published after his death (!!)

And now for a string of works of musical history, criticism and gossip;—not half of all that we have seen announced, but such as we happen to recall:

10. General History of Music ("*Allgemeine Geschichte der Musik. von* August Reissmann.) Numerous examples in notes and drawings. Vols. 1 and 2 published by Bruckmann in Munich; Vol. 3, by Gebhardt & Reisland in Leipzig. Price of the whole work 11 Thalers.

11. "*A General History of Music*, by Dr. Schluter. Translated from the German by Mrs. Robert Tubbs; carefully revised by the author; and published, in crown 8 vo., in London by Richard Bentley. Announced for reprint in New York by Leypoldt. Purports to be a popular, convenient, simple treatment of the subject.

12. "*The Third or Transition Period of Musical History:* A second course of Lectures on the History of Music, from the beginning of the 17th to the middle of the 18th Century, delivered at the Royal Institution of Great Britain in 1864, by John Hullah, Prof. of Vocal Music in King's College and in Queen's College, London, and organist of Charter-house. Post 8vo. (London: Longman & Co.) pp. XVI, 302.

13. History of the Court Opera in Munich. ("*Geschichte der Oper am Hof zu München.* Von F. M. Rudhart. 1st Volume: "Italian Opera, 1654–1757").

14. Essay on the Beautiful in Music. ("*Vom Musikalisch-Schönen.* Von Dr. Eduard Hanslik." 3d Edition, improved. Leipzig: R. Weigel.)

15. The learned and voluminous Dr. A. B. Marx, lecturer on Music at the University in Berlin, and author of so many valuable works, despite their clumsy German style, (so hard for the translator—witness a desperate effort in this number), now follows up his theoretic treatises, his "Music of the Nineteenth Century," and his book on Beethoven, with two volumes of his own personal Reminiscences ("*Erinnerungen aus einem Leben*"), which doubtless cast a good many useful sidelights upon the musical history of Germany for several decades past; for Marx of course has known all the leading artists and composers, and has observed them closely. We hope to give some extracts erelong.

16. Mr. Athenæum Chorley has edited his musical experiences more than once; and now we have announced by Murray: "*Studies of the Music of many Nations*, including the substance of a course of Lectures delivered at the Royal Institution, by Henry F Chorley."

——But it is time to make an end. We forgot to name, among "the Lives," the Autobiography of Spohr, Many other works we might name, especially of the more chatty and ephemeral sort; for it has become quite a fashion for retired singers, opera managers, &c., to make a book of what they have seen and been a part of; and every week, almost, we see some musical critic of London or Paris collecting his brilliant, honest, sapient reviews of operas and concerts, virtuosos and composers, out of the files of newspapers, and flinging them at us *en masse* in the book form. The late M. Scudo made his annual book.

Italian Opera. The New York *Weekly Review*, speaking of the nomadic troupe of Mr. Strakosch, who sang the other night in Hartford and will sing (see below) in Worcester, pays them the following compliment: "Mr. Strakosch's great merit consists in relieving the city of New York of some artists, who, by a strange misapprehension on the part of the impresarii and the public, were out of employ," &c. *We* are almost tempted to wish that New York would keep *all* the Italian Opera to itself, for who ever wants to hear again, or to hear of, the *Trovatores, Traviatas, Don Sebastians* and *Ionas*, after having had a finer sense awakened and a deeper chord stirred by last year's experience of *Fidelio*, the *Freyschütz*, the *Zauberflöte*, &c., by so clever a German company as that of Mr. Grover? Now that beautiful bubble is burst, and who knows why? It was proved that a truly good thing, pervaded by a true Art spirit, could succeed in America; the taste for it was rapidly developing; a sound and admirable nucleus of a first-class German Opera was here, all realized, in active operation; true economy would have been to keep it together at all hazards and keep adding to it; and now it is allowed to go under, like the Atlantic Cable, and hardly an attempt to *buoy* it up for future availability. For Opera we must fall back upon the humdrum Italian concern; tame enough it will seem, much of it, however good the singers whom Max Maretzek has been vindicating against the *Herald's* disparagement—as if its praise or dispraise were of the smallest possible account!

We should be *tempted*, we say, to talk in this way. But then we remember that even the Italian companies do not *always* harp upon the *Trovatore* string; that sometimes they give us good performances of *Don Giovanni* (better than the Germans did in that instance); that we *have* been delighted by them in the *Nozze di Figaro*, and in Rossini's *Barbiero* too: that in the barren repertoire of last year there was at least one charming oasis in the shape of *Fra Diavolo*; that Max might perhaps, if he only would, give us *William Tell*; and that in the comic element the Italians are generally good and genial, if they have run too much into the overdone, muscular Verdi-ish exaggeration of passion in the *opera seria*. We hope therefore, for a fair modicum of genial entertainment from Maretzek's new company. His official announcement is in the New York papers. The strength of the company in principal singers was stated in our last. The chorus is declared to be entirely new in the male department, an important addition having been made to it from Her Majesty's Theatre, London. Bergmann will conduct the orchestra, which has been "selected with great care." The repertoire, besides "the usual works of the Italian, French and German schools," will offer for a foremost novelty Meyerbeer's "*L' Africaine*"; also a romantic opera by the brothers Ricci, called "*Crispino e la Comare*," and a comic opera, "*Foletto di Gresly*," by the author of *Ione*.

The season in New York will open on the 25th of this month; the season in Boston will occupy the month of January.

Columbus, O.—The "Saengerfest" in Columbus was successfully brought to an end on the 1st of September, the two prizes for singing having been obtained by the "Cincinnati Maennerchor," and the delegation of the New Yorker Liederkranz. There were 28 societies represented, and 300 singers sang under the direction of Mr. Barns, of Boston. Mr. Dresel, of Boston, made a very good speech, and also presided over the meeting of delegates, which adopted rules and resolutions in regard to the management of the future festival of the "Saenger-bund." The next festival takes place in Louisville.—*N. Y. Mus. Review.*

We think the above will be news to "Mr. Dresel of Boston," who has innocently fancied himself all this time ruralizing on the green banks of the Merrimack and Artichoke. And the Secretary of the Handel and Haydn Society, whose name is here mis spelt, probably does not yet dream of the dignity he has attained to out West, of conducting a German *Sängerfest*. There is a musical Herr Dresel in Columbus, we are told; and for "Barns" we presume we should read *Barus*, the name of the well-known musical director in Cincinnati.

Worcester, Mass.—Mr. Whiting, of Boston, gave an organ concert on the 7th inst. on the great organ in Mechanics' Hall, built by the brothers Hook. "Stella" says of it:

Mr. Whiting played well, especially in his performance of the Andante movement of Beethoven's Symphony in C, and an Overture by Mendelssohn. In the Bach *Toccata*, the themes were brought out with much distinctness, and the *Caprice* on a theme by Mendelssohn was creditable to Mr. Whiting, both as player and composer. The "Russian National Melody," and the Fugue Variations on the "Star Spangled Banner," had, of course, a favorable reception. Mrs. Smith's singing gave unqualified delight. A voice so fresh, yet well-cultivated, a style so artistic, it is rare to meet. Her singing of an air from Verdi's *Nabuco* was worthy many a *prima donna* of wider fame; her English Song, sweetly and naturally sung; and, in the duet, "The Siren and Friar," she sang like the true Lorelei of the Rhine. Dr. Guilmette surprised those who knew not his good qualities of old. One of his finest efforts was the "Prayer" from *Elijah*. He was *encored* in the duet with Mrs. Smith, and also in "The Last Man"—by Callcott, to which he lent a thrilling effect by that magnetic power which few singers now-a-days exert upon their audience. Our undemonstrative Worcester audiences have accorded few vocalists such heartfelt applause as Dr. Guilmette received on Thursday evening.

A "State Musical Convention" has been in session in Mechanics' Hall nearly all this week under the direction of L.O.Emerson, author of the popular books, the "Harp of Judah," and "Choral Wreath." A grand final concert was announced for last evening. —Another Convention, under the charge of Messrs. E. H. Frost and Solon Wilder, author of the "Praise of Zion," will commence in the same hall on the 24th of October.

Worcester is also alive with expectation of a real Italian opera performance—just a single night—*Ernani*—by the travelling troupe recently organized by Max Strakosch, who began in Hartford, and are dropping in upon a number of the larger towns and smaller cities on the way to Canada. The soprano is Signora Ghioni; the contralto Mme. Patti Strakosch; tenors, Maccaferri and Tamaro; principal basso, Susini; Conductor, Sig. Rosa.

Music in New York.

The Philharmonic Society, the coming season, will be under the conductorship of Carl Bergmann. The programmes are not fully decided upon, but the *Weekly Review*,"upon the best authority," names the following as among the pieces to be performed :

Liszt's " Mazeppa " will be performed in the first concert, when Schumann's Symphony in D minor will also be played. Futhermore we are going to hear " Episode de la vie d'un artiste," by Berlioz, "A Faust Overture," by Wagner, Schumann's Third Symphony, Symphony by Bargiel, Overture "Melusine," Overture "Prometheus," a Symphony by Mozart, Beethoven's Symphony No. 7, and solo pieces, or pieces for piano and orchestra, to be performed by Messrs. Mills, Mason, Hoffmann, and probably Wolfsohn.

Theodore Thomas will begin his new series of classical concerts, at Irving Hall, on the second Wednesday in November. The instrumental portion of the feasts will be choice and appetizing, rich in things old and new, if the following promise in the *Review* shall be realized:

Concert. I.—Symphony, No. 4, Beethoven ; Allegro de Concert, op. 46. Chopin (Mr. Mason) ; Mazeppa, symphonic poem, Liszt; Invitation à la danse, by Weber, Berlioz.

Concert. II.—Symphony in F, No. 1, Schumann ; Concerto in E flat, Liszt; Scherzo in B minor op. 57, Chopin ; Overture Lenora, Beethoven.

III. Symphony, Bargiel; Fantasia, F minor, op. 49, Chopin (Mr. C. Wolf-ohn) ; Overture, Melusine, Mendelssohn ; Fantasia for Piano, Chorus, und Orchestra, Beethoven.

IV. Overture, Manfred, by Schumann, Concerto in G flat for two pianos, by Mozart (Messrs. Mills and Mason), Introduction " Tristan und Isolde," by Wagner, Symphony No. 5, by Beethoven.

V. Overture in C, op. 124, Beethoven ; overture, Scherzo and Finale, Schumann ; Childe Harold, Berlioz.

Mr. Thomas will also give concerts of a more popular character on alternate Saturdays throughout the winter.—The famous Quartet concerts of Messrs. Mason, Thomas, &c., are eagerly looked forward to as usual, by the finer musical public.

Mr. Mills, the admirable pianist, will give one or more concerts for piano solo ; and Mr. Goldbeck, it is thought, will produce some of his own new orchestral compositions in a concert which he intends to give.

The Harmonic Society, under the able conductorship of Mr. F. L. Ritter (our "Lancelot," now happy in the bonds of matrimony with another valued correspondent of this paper, Miss Catherine Francis Malone Raymond—joy to them and no end of harmony !), propose, we are informed, to take the initiative in this country in a good work too long delayed. That is, they mean to devote themselves, among other things, this winter to the study of some one of Bach's great choral works. We hope they will find it so interesting and so richly rewarding, (in a higher sense at least), that all the Oratorio societies will soon be following their example.

Mme. Parepa's first concert at Irving Hall, last Monday evening, may be regarded as the opening of the musical season. We have already briefly alluded to her coming from England, with Messrs. Dannreuther, pianist, and Rosa, violinist, for a concert tour in this country under the business management of Mr. Bateman. The *Tribune* "answers a few questions" about their antecedents thus : .

Madame Euphrosine Parepa was born in Edinborough, Scotland, and is the daughter of Count Demetrius Parepa, a Wallachian nobleman of high rank, who left his country for political reasons, and his wife, *née* Elizabeth or Lisbeth Seguin, the sister of the celebrated and popular basso, Mr. Edward Seguin. The mother had a beautiful voice, was a fine artist, and her devotion to her profession, probably, influenced the destiny of her daughter, Euphrosine Parepa.

Her musical education was acquired during her long residence in Spain and Italy, whither her mother's musical engagements led her, but in neither of these countries did she commence her artistic career. Her debut was made in the island of Malta, at the Opera House, in 1856, where her success was very brilliant. From thence she took the tour of the provincial operatic cities, Naples, Milan, and Florence, where, with the unfortunate but great tenor Giuglini, she created a *furore*, in Tantani's Sonnambula. She was equally successful in Lisbon, Madrid, Rome, Berlin, Wiesbaden, Frankfort and Hamburg, and at the Gewandhaus concerts, Leipzig, she commanded the admiration of the most critical audience in Europe.

In London, which has been her home for the past few years, she has always held a first position, and the criticisms of the journals of that city have constantly been of the most flattering description. She sings with equal facility and correctness in Italian, French, Spanish and German, and her English ballad singing is said to possess the true national ring, which has descended from Mrs. Bland and Miss Stephens. All concurrent testimony goes to prove her an accomplished artist.

Carlo Rosa, though not much known in Paris or London, has met with marked success in the other principal continental cities. He is said to be a brilliant and impassioned player, and one whom Herr Joachim, now the foremost violinist of the world, pronounces to be a genius on his instrument. We shall soon hear and know.

The new American pianist, Mr. Dannreuther, has already made a mark in the art world of music, having achieved a signal success on his appearance in London. Although educated in Germany, he is a native born citizen, Cincinnati being the place of his nativity. His style is said to be of the classic school, with a snfficient dash of the romantic to meet the popular taste. As the concerts will have the advantage of an orchestra, we may hope to hear, from him, some of the great concertos.

The concerts are arranged upon a generous scale, having the aid of an orchestra under the direction of Theodore Thomas. This was the programme of Monday :

Overture, "Fingal's Cave," Mendelssohn. The two last movements of the Concerto in F minor by Chopin, Mr. Danreuther ; "Ernani involami," Madame Parepa ; Andante and Finale from Mendelssohn's Concerto for Violin, Mr. Rosa ; Serenade by Gounod, Madame Parepa ; Overture "Freischutz ;" Fantasie " Rigoletto" by Liszt, Mr. Danreuther ; Fantasie and Allegro by Vieuxtemps, Mr. Rosa ; Nightingale Song by Ganz, Madame Parepa ; Polonnaise by Vieuxtemps, Mr. Rosa ; Il bacio by Arditi, Madame Parepa ; Overture "Merry Wives."

And here is the *Evening Post's* impression of the concert :

At the opening concert of the Bateman series at Irving Hall last night, the heat of the atmosphere, intensified by the glare of gas lights and the presence of a large audience, indisposed those in attendance to pay much attention to anything but phenomenal performances, such as that of Parepa may be called. The tasteful pianoforte playing of Mr. Danreuther, and the creditable efforts of Mr. Rosa ou the violin were, under the circumstances, endured rather than enjoyed, and those gentlemen must wait for another appearance under better auspices before their genuine talent can be fairly recognized, or their performances justly come under the scope of criticism.

But Parepa, the new prima donna, was quite unaffected by the altitude of the mercury. No singer who has ever been on our stage is more thoroughly at home before an audience. Her manner, her person and voice are each consistent with the other. Ample, easy and genial, she possesses all the traits required to evoke the heartiest enthusiasm. A voice of vast compass and power she manages with admirable skill, and while her natural tendency is towards a brilliant, passionate and broad style of singing, she is yet fully capable of those contrasted effects which are obtained by a judicious use of the *sotto voce* and by delicacy of expression.

Parepa sang last night Verdi's aria *Ernani involami*, a subdued serenade by Gounod, a slow piece by Ganz, called the Nightingale, and the deliriously brilliant hit of Arditi's—the *Bacio* waltz. In all of these she was tumultuously applauded ; and, in the latter, lavished all the chief attractions of her noble voice, her dashing style, and her bold courageous vocal execution. She ended the piece with an extremely high note (E flat in *alt.*,) which few singers of her massive voice are physically able to accomplish, the feat usually lying within the capabilities only of the lighter class of high sopranos.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Expectation. (Die Harrende). Op. 25. *R. Franz.* 30
A choice melody, and simple; but a good deal of skill is displayed in weaving the harmony of the accompaniment, which forms an integral part of the song; differing in this from our common ballads, where the melody is everything, and the accompaniment nothing. The pretty German words are by Osterwald, and are rendered into English by J. S. Dwight.

Yesterday. Song. *J. Blockley.* 30
Very fine melody, and graceful words.

Sing to me a merry lay. *Langton Williams.* 30
A pretty affair, which has been honored by being sung in public by Adelina Patti.

The cot where the old folks died. Song and Chorus. *M. B. Leavitt.* 30
A very pleasing ballad, of that kind which bids fair to be quite popular.

The Southern Contraband. Song. *M. B. Leavitt.* 30
Simple and pretty in its way, and showing a very good spirit in our Southern (colored) brother.

I've no mother now. Song and Chorus. *T. Smith.* 30

I cannot sing the old songs. Ballad. *Claribel.* 30
Two very acceptable songs, the first of the "mother" species, and the second of classic beauty.

Instrumental.

Union Grand March. *A. P. Clark.* 30
Simple and pretty, and will find a good use among the first pieces given to learners.

Gaité de Cœur. Op. 24. *Sydney Smith.* 80
As often happens, the name of the piece, which signifies "a gay heart," does not quite accord with its character, which is melodious rather than merry, and of rich harmony, rather than light and gay. It is in waltz time, and, although in five and six flats, is, perhaps, a shade easier than a majority of Smiths' compositions.

Le Chant des Vagues. Morceau Characteristique. *Sydney Smith.* 40
This little song, or fragment, is carried on very smoothly and flowingly through a few simple changes. It is rather easy, and is soothing and pleasant to play. A peculiarity is, that the left hand plays the melody nearly all the time, and is, most of the time, across the right. In five flats.

Masaniello. {La Muette de Portici}. Fantasie. *Sydney Smith.* 80
More like a transcription than a fantasia. Contains the most brilliant airs of "Mas' Aniello," arranged in a sparkling chain, with arpeggios and pretty modulations mingled, by way of ornament.

Chanson Russe. Op. 31. *Sydney Smith.* 50
A fine piece, which cannot be fully described without repeating what was said above. It is Transcription like, not difficult, and somewhat solemn, but melodious.

M' appari tut' amor. From Martha. Piano and Flute. *Pratten.* 35
One of the best songs in "Martha" arranged for Piano and Flute, but will do very well for Piano and Violin.

Books.

The New Sacred Star ; or Union Collection of Church Music. By *Leonard Marshall.* $1.38
Per dozen $12.00
Mr. Marshall's sacred music is arranged with great care, and the new Star, although of course, somewhat similar to the old one, shines also with its own brilliancy ; or, to drop metaphor, it contains a number of new features, and will, doubtless, be acceptable to numbers of singing schools and choirs.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them !]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway. Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broad way near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed. postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS !

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts Czerny's Letters to a Young Lady 50 cts Jousse's Catechism of Music, 25 cts. Oliver's Text Book, 50 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid. by Oliver Ditson & Co., Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES. GLEES, QUARTETS, DUETS AND SOLOS. for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C Taylor. Especial attention is invited to pieces in the work. like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures. &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid. for $15.00, or singly at the following prices:—Plain, $2.50. Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers, 277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices 379

MENDELSSOHN'S ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper. $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. **Oliver Ditson & Co.,** 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....Tannhauser"
CHORUS OF PRIESTS.....Magic Flute"
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....Compte Ory"
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Hirtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood"
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes.	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed postpaid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and unrished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND EXERCISES.

CATECHISMS, DICTIONARIES, PRIMERS, AND ENCYCLOPEDIAS.

TREATISES ON HARMONY AND THORO' BASS.

Instructions, Exercises & Music

FOR THE

ORGAN AND VOICE,

MELODEON,

SERAPHINE, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARIONET AND FLAGEOLET,

Concertina, Violoncello, DOUBLE BASS,

AND ALL

BRASS INSTRUMENTS.

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 639. BOSTON, SATURDAY, SEPT. 30, 1865. VOL. XXV. No. 14.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street Room 5.

PIANO. MLLE. GABRIELLE DE LA MOTTE, will re-open her Music School for the Instruction of Young Ladies and Misses, on the Piano-forte, on Thursday, Sept 21st.
Two *new* Classes *only* will be open this year,—one for advanced pupils; another for Misses, beginners.
Application to be made at 53 Hancock St. 639-1t

A SOPRANO SINGER desires a situation in a choir in this city or vicinity. She is experienced and competent. Apply to Oliver Ditson & Co. 638-40

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O Ditson & Co., Boston. Mass.

THE BEST MUSIC BOOKS

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4 00
THE BEST MELODEON BOOK
Is Zundel's Instructor. 2 50
THE BEST GUITAR BOOK
Is Curtis's Method. 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School. 2 50
THE BEST FLUTE BOOK
Is Berbiguier's Method. 3 00
THE BEST VIOLONCELLO BOOK
Is Romberg's School. 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide. .75
THE BEST FIFE AND FLAGEOLET BOOKS
Are Winner's Guide and Low's Instructor
THE BEST CLARINET AND DULCIMER BOOKS
Are Winner's Perfect Guides, each. .75
THE BEST BANJO BOOK
Is Briggs' Complete Instructor. .75
THE BEST CONCERTINA BOOK
Is Concertino without a Master. 75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each. .60
Any or all of which will be sent by mail, post-paid.
OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Superb Collections of Piano Music.
Home Circle; Marches, Waltzes, Four-Hand Pieces &c. 2 vols. Shower of Pearls; Vocal Duets with Piano Acc. Silver Chord; Piano Songs, Quartets, Duets, &c. Operatic Pearls; Vocal Beauties of the Best Operas, Piano Acc. Gems of German Song; with Piano Acc. Price of each, Plain $2.50. Cloth, $3 00. Cloth, full gilt, $4. Sold by all music dealers. Oliver Ditson & Co., Publishers, 277 Washington St.

CHOICE MUSIC IN A CHEAP FORM

FOR THE USE OF CHOIRS, SOCIETIES, AND CONVENTIONS.

THE CHORALIST. Comprising Standard CHORUSES, ANTHEMS, TRIOS, QUARTETS, &c. With accompaniment for the Organ and Pianoforte. 21 Nos., each, .20

THE OPERA. Comprising Trios, Quartets and Choruses, from favorite operas. 12 Nos. each, .25

CHORAL CLASSICS. Comprising Cantatas, and Choruses by eminent composers. 12 Nos. Prices from 20 to 75 cents each.

LIST OF PIECES contained in the above, sent on application.

A LIBERAL DISCOUNT from the above made on quantities to Choirs, Societies and Conventions.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

THE
MASONIC HARP
A COLLECTION OF
Masonic Odes, Hymns, Songs, &c.,
FOR THE PUBLIC AND PRIVATE
CEREMONIES AND FESTIVALS
OF
THE FRATERNITY.
BY G. W. CHASE.
Cloth, 75 Cts.

MASONIC HARP AND MONITOR.
Containing in addition to the preceding, the Monitorial Prayers, Charges, Explanations, &c., used in Conferring the DEGREES in LODGE, CHAPTER, COUNCIL and ENCAMPMENT. By G. W. Chase. Price, $1.00.
Sent by mail, post-paid, on receipt of price.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

NOW READY,
NEW CHURCH MUSIC BOOK.
THE SPECIAL ATTENTION OF
Choirs, Singing Societies, Schools & Families
IS CALLED TO THE
New Sacred Star;
OR,
Union Collection of Church Music.
CONSISTING OF
Psalm Tunes, Anthems, Sentences and Chants. For the use of Choirs, Singing Schools, Conventions, Musical Associations, &c.
BY LEONARD MARSHALL.
The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become better singers.
Price of the "NEW SACRED STAR," $1,38 per copy. $12 per doz.
OLIVER DITSON & CO., PUBLISHERS.

New Music for October.

VOCAL.

Kiss me while I'm dreaming. Song. *A. F. Wimmerstedt.* 30
The girl with the waterfall. Song... *F. Wilder.* 30
Joyful and mournful. (Freudvoll und leidvoll.) *Beethoven.* 30
Sun of the Sleepless. (Schlafloser Augen.) Song. *Mendelssohn.* 30
The cot where the old folks died. Song and Chorus.....*M. B. Leavitt.* 30
Rejoice the heart of thy servant..*L. H. Southard.* 40
O Lord my God. Sacred Quartet.*L. H. Southard.* 40
I will praise thee, O Lord.. ...*L. H. Southard.* 40
O light Invisible. (Leggero invisible.) Bolero. *L. Arditi.* 40
Expectation. (Die Harrende). Song...*R. Franz.* 30
Broken Flower. Song.....*A. Stowton.* 30
Be sure you say I'm out. Comic song...*Burnet.* 30
Sleep, my loved child. Ballad.....*T. Browne.* 30
Gallant Knight. Song.....*J. L. Hatton.* 40
I've no mother now. Ballad.... ...*T. S. Smith.* 30
I cannot sing the old songs.....*Claribel.* 30
The Southern Contraband.....*M. B. Leavitt.* 30
Sing me a merry lay. Song.....*L. Williams.* 30
Marion's song..... .....*Claribel.* 30
Enticement. (Lockung.).....*J. Dessauer* 30
Soft and Low. Song.....*"Mock Doctor."* 35
Early love. Song.....*F. Musgrave.* 30
L'Amore. (Thou art far away.) Song. *L. Dama.* 50
The 'Telligent Contraband. Song. *C. Pettengill.* 30
The beaming stars. (Die Sterne echn'n in stiller Nacht). Song.....*Mendelssohn.* 35
The Green Shenandoah. Song...*J. W. Turner.* 30
Oh God, thy goodness. (Bitten.) .. *Beethoven.* 30
Darling is here. (Liebchen ist da.) Song. *R. Franz.* 30

INSTRUMENTAL.

Leonora Polka..... .*J. W. Turner.* 30
Leah's Song.....*B. Richards.* 40
Le Chant des Vagues. Morceau Characteristique. *Sydney Smith.* 40
Gaité de Cœur. Valse Brilliante " " 80
Fantasie. Masaniello..... " " 80
Chanson Russe. For Piano..... " " 50
M' appari tut' amor. "Martha." Piano and Flute.....*Pratten.* 30
Santa Maria. "Dinorah." Piano and Flute. *Pratten.* 30
Power of Love. "Satanella." " " " 30
Tandem Galop..... ....*J. P. Clarke.* 30
Chesnut Schottisch..... ...*W. B. Harvey.* 35
New Anvil Polka..... .....*Koppitz.* 40
Welcome to Spring, (Frühling's einzug.) 6 hands.....*Oesten.* 75
Three Kinderständchen. (Children's songs.) For Piano, for small hands. No. 1. Waltz song. *T. Oesten.* 30

Books.

WINNER'S PERFECT GUIDE FOR THE CABINET ORGAN. Containing simple and clear instructions, with a Collection of the Best Melodies of the day..... 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

IN PRESS, and will be issued about the first of September,

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c, with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15 00, or singly at the following prices:—Plain, $2 50. Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

ALL THE NEW SHEET MUSIC
And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and ever Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

FIFTY PIECES

FOR THE ORGAN.

(Carefully Figured and not difficult, consisting of

Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c.

by

EDWARD BATISTE.

Professor in the Conservatoire of Paris, Organist of St Eustache.

This Day Published at the following Prices; In *Cloth*, $4.00. In *Boards*, $3 50. By Oliver Ditson & Co., 277 Washington Street.

PIANO-FORTE MUSIC
BY THE BEST COMPOSERS.

Beethoven's Sonatas. Printed from the latest German edition, in two volumes, with a Portrait.		Price, $15.00
Mozart's Sonatas, in one volume.		7 50
Mendelssohn's Songs without Words.		4 00
" " "		4 hds. 6 50
Thalberg's L' Art du Chant.		5 00
Bach's Forty-eight Fugues.	2 vols. ea.	4 00
" " "	Complete in 1 vol.	7.50
Chopin's Mazurkas and Waltzes, with Portrait.		5.00

The above are bound in cloth, and with the exception of the last, printed from engraved plates on paper of the same size and quality of Sheet Music. Copies will be sent by mail, post-paid on receipt of the price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN AND HARMONY.
No. 1 Van Reussalaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

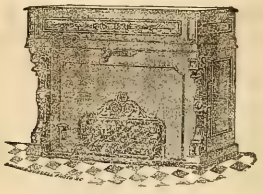
PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store 3t

---

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue, Address at the house, or care of Oliver Ditson & Co. 628

THE GREAT ORGAN

In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY, at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.



Mason & Hamlin's

CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to	$600 each
Carved and panelled Walnut	200	to	500 each
Dappled Walnut			200 each
Oak	110	to	600 each
Oak, with Walnut carvings	200	to	500 each
Rosewood	135	to	800 each
Ebony, engraved and gilt	250	to	700 each
Black Walnut and Ebony, richly carved and panelled			1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by **Oliver Ditson & Co.,** 277 Washington Street.

Dwight's Journal of Music.

Whole No. 639. BOSTON, SATURDAY, SEPT. 30, 1865. Vol. XXV. No. 14.

The Present State of Music.

(Continued from page 99.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

So Mozart wrought; so, with him and before and after him, the host of German, Italian, French composers; the almost contemporaneous Italians, such as Paesiello and Cimarosa; the nation-less Cherubini; the French and Belgians, with Gretry at their head; the followers of Mozart, the Päers, Winters, Righinis, Weigls, Spohr; the later Italians who Italianized him, with Rossini, tired of victory, (he liked to catch fishes better than to make operas) leading the van,—so far as they did not look back to the traditions of the old Italian school. A treasury of music has accumulated in these thousand works, in one more lightly and cheerfully, in another more darkly colored; here more variegated, there more monotonous and mannered; with this one more rich in melody, with that one more elaborate or more intellectual and free (herein Mozart remained in advance of all); with Beethoven, more deeply brooding in the mysteries of the tone-realm, for he occasionally loses himself in the dialogue of the orchestra climbing vine-like up into the dialogue upon the stage and threatening to overgrow it. In one German preëminently, in Dittersdorf, a tendency to drastic characterization asserts itself; only the circle of vision—the dull every-day existence of the suburban townsman in all his poverty and limitation—is too narrow and effete, and the artistic means are small.

Two appearances there were, that first lifted themselves out of this ocean of music, by whose waves so much that was charming, deeply moving, genial, was upborne awhile and then swallowed up. They seem to me significant for my purpose.

First came forward Spontini, with the *Vestale*, *Cortez* and *Olympia*. We leave it to the nice critics to weigh him in their scales and show how much he lacked of Mozart's richness, and of German depth and culture, and whatever other sins he had. One thing is decisive in his favor and satisfies us. He was a character, and had force of will; he has shown both in his operas, which, in spite of all deficiencies and aberrations, strive after genuine dramatic shaping and effect. How did he come to that.—he who in Italy had been a Rossinist before Rossini? By being in Paris, where he not only found texts of dramatic pith and favorable for scenic presentation, but also received the energetic spirit of the French nation into his fiery soul. True the people's life was dammed up by the usurpation of Napoleon, and the free play of souls was hemmed in and gagged by the imperial despotism. But this usurper was a hero, this despotism hid its baldness, as Cæsar did of old, under the laurel wreaths of victory; the glitter of arms and war, the thundering *gloire de la grande armee* had poured out the intoxication of Roman world dominion over the people. This intoxication, this splendor of the new imperialism, gathered up and personified in the forms of the hero, of the foresworn conspiring rival, of the representative high-priesthood, of the noble lover, were the subject matter of Spontini's dramas. The thoughtful word of the free poet would have been incompatible with Napoleonic suspicion and Napoleonic self-love, and could not fellowship with the self-will of the most autocratic of all autocrats; under a Napoleon poetry, like eloquence, is dumb. Music alone could revel and intoxicate herself with innocent unconsciousness; she without danger could display herself beside her idol, still triumphant after his fall in the residences he had so recently misused. Indeed the Germans, with their quiet wont, found the noise of the Spontini trumpets and cymbals oppressive—yet it was natural and necessary to the Napoleonides. It is precisely the noise, and nothing else, which has been handed down as an heirloom, and grown year by year tenfold stronger.

The second form is Carl Maria von Weber. The Körner battle songs during the war of liberation made him the minstrel of the people. But the popular life, in those years of oppression, had taken refuge from the shameful present in the "romantic" time of people's and of hero life, in the Middle Age circle of traditions. Then stepped Weber with his *Freyschütz* into this circle, where the German people had already been made at home by their most recent poets. His music gave popular expression to the hunter, the envious peasant, the village humor, the rural simplicity and passion for the dance, and to that "romantic" sentimental enthusiasm of the Fouqué type of maiden innocence and love; it came roaring and moaning by, in ghost-like sounds, with the Wild Hunt; it was the highest summit to which German dramatic music at that time could lift itself. *Euryanthe* followed. Nowhere has Weber shown himself so rich; nowhere has he or any one of his predecessors or contemporaries so genially and happily hit the local tone of time, place and situation, all the weighty dramatic moments. But that Middle Age tendency was already played out; its ghostly whisperings, its love-lore (*Minne*), in which the deification and the degradation of Woman are so closely bound together, its whole circle of ideas and forms, are foreign to us, its "Ancient throng of Gods is long ago gone by." Weber and his poetess had not understood how to present the ever-living element of that time; *Euryanthe* had no triumph. Compared with the boundless success of its predecessor on the stage, it was a failure; but it is justly famous in the historical development of Art through that energetic insisting upon local truth.

Spontini's and Weber's dramatic efforts were the outbirth of an eventful period, not conceivable without that period, and no further reaching than the real scope of that. As no man can give what he has not got, so also can no time. Art is constantly and everywhere the secret confession and imperishable memorial of its time.

The same period, the soulless and empty period of the Restoration, brought the French their Auber, who held at first to Boieldieu, then borrowed brilliancy and charm from Rossini, and afterwards, favored by the dramatic tendency of his nation and Scribe's stage tact, attained to successful scenic effect. To the knowing ones, it was farces, with the "Comedy of the fifteen years," that France then played with the Bourbons and kept on playing. The earnestness of the dramatic Muse could not suit such a time.

It has received its highest satisfaction through Meyerbeer, who, leaving the German school, at first gave in his adhesion to the Rossini direction, when this was in vogue; then made himself master of the Scribe and Auber scenic effects; and finally appropriated to himself that local coloring that was found by Weber, in short the German People's tone. All this he controls, he lavishes with a virtuosity and a refinement without equal. With wonderful acuteness he divined alike the tone of deep fermenting passion and the humorsome way of those odd heroes who, in rough soldier's garb, without especial thanks or pay, and partly foreigners, victoriously fought the battles of the old Fritz against the united continent. For the fanaticism of the consecrated murderer priests of St. Bartholomew's night he finds the specific ground color with the same certainty as for the Zelotism of the Anabaptists and the antique psalmody, smelling, one might say, of the mould of past ages, of pious female pilgrims; indeed his ear has happily caught the chord of tender innocence. Perhaps he would not have needed the favor of outward circumstances, securing to him the very *élite* among performing artists, the most enticing outfit, the service of the serviceable press, to step triumphantly to the head of the operatic world, such as it now is and can be. Another last determining element for him fell into the scale: He was and is the man of this his time.

For, with all his marvellous peculiarities and happy faculties, he has wanted one thing: Integrity—the integrity of the artist. It consists in this: that one earnestly and truly will something outside of himself; that the creating artist will set forth his object as he sees and feels it—or rather, that he feel constrained through the power of creative love so to set it forth, and this power yields itself up without reservation, without any ulterior or side end. Only out of this love and sincerity can the true Art work spring; only so does it exercise, whatever be its subject or direction, any moral, spiritual power, and become at once a monument and armory of the progress to which Humanity is inwardly called and bidden. This integrity has Meyerbeer, fortunately for him in such an age, never practised. Never is his chief concern about his subject, never does he love and shape it for its own sake; he trusts it not, nor does he entrust himself to it in devoted fidelity; he bulwarks it with all imaginable outworks, uses it and all that it brings solely for his own profit, to—make *effect*. This making

of effect has become a characteristic trait for the artist; no one has understood it so thoroughly or pushed the trade with such rich means; it pervades and modifies these works from their first inception to the minutest feature of their execution. What a medley mass of things has had to be dragged together in these *Huguenots*, in this *Prophète*, one thing pressing upon the heels of another on the overcrowded stage, all of which has no necessary connection with the original design or with the subject proper, is not required by the action, and does not show nor develop the characters! Whatever could be rummaged out of the whole broad field of time, out of all the old property rooms of life, that seemed to promise any *effect*, had to come forth: Sunrise, skating scene, shepherd's piping, little jack-o-lantern tongues of flame, dances, high mass, explosions, gipsies, processions, students, vesper bells, illumination of the Louvre, Queen on horseback, —who can enumerate in a short time all the rubbish that is brought out in four or five long hours? As for what mere music may do—in the first moment, perhaps, the most striking characteristic trait of the old downright time; in the second, noise without ground or measure; in the third, a solfeggio floating up and down on the major and minor ninth chord, the nocturnal languishing of modern sentimentality, that yearning *after* yearning; in the fourth, mere *coloratur*, or ornament; in the fifth, a sort of *mésalliance* between the piccolo and contrabasso: no fancy dry goods dealer displays more fashions on his broad shop counter; there is somethin for everybody. Pity only that one thing crowds another and stifles it, as they all do the one main thing, which is the work of Art. Distracted, wearied out, one slips off homeward from the costly bazaar.

But how capitally this man has studied the age at the high school of Europe! Has then this age any force of character or impulse to action? Has it a deep, inwardly settled will? Does this "society," which pays for and controls *salon* and theatre, bear in its bosom any power of hate or love? Besides mere personal interests, is it conscious of a more pressing and sincere want as a distraction from the fatiguing chase of material and ambitious ends? To future historians Meyerbeer will be a characteristic feature of the present age; for "he who has satisfied his time, has lived for all time." Pity, that such splendid endowments had to be so squandered!

(To be Continued).

For Dwight's Journal of Music.

Good Music.

A CONTRIBUTION TO MUSICAL AESTHETICS.

Much is said about *good music*, implying thereby a discrimination between music so characterized, and certain other which is *not good*. Now why is not all music good? And how shall we determine what is and what is not Good Music? An answer to these questions involves an appeal to the fundamental principles of musical taste; and it is the attempt of this paper to state these principles somewhat more systematically than usual.

We believe that the true problem of the musical composer is this: *So to combine tones as to express certain emotions in the most impressive and beautiful manner.* In his choice of means he is guided by no law save that of his own inspiration, except in so far as musical science puts its checks upon him not to use certain incongruous combinations. But a composer who writes only in constant fear of violating these laws is a composer *made*, not *born*. A composition may be in accordance with all written laws, and shaped after the most approved models, and yet be of no artistic value whatever, because it means nothing. So in language, one may talk for hours in an elegant manner and express no thoughts. But such are not Art-works.

So it appears that in judging a musical composition we appeal to two kinds of aesthetic laws, which we may term the *tangible*, and the *intangible*. Those which we have ventured to term intangible, are the artistic perceptions which we possess in such different degrees, and by which we receive the meaning of a work of art into our very souls, as it were, or by which we perceive the insignificance of trash. This faculty we might term the Musical Common Sense, because it is possessed in some degree by almost every one. This faculty, like every other of the mind, becomes more active by use. There can be no discussion about the decisions we obtain from it, further than appeal to the intuitions of large bodies of men. For the judgments of this faculty, like those of the Common Sense as applied to other kinds of thought, are *intuitions*. So if you tell me that after due study a certain work of art is meaningless to you, I cannot discuss the question further than to say that to me it is highly significant, and to refer you to the opinions of acknowledged judges. Sometimes great diversity of opinion prevails, even among these, and then we must each in candor hold our own opinion, waiting for more light, or for the verdict of that stern old critic, Time. And this is what is meant, no doubt, by the famous saying *de gustibus non disputandum*. For it is not a dispute about tastes, but about the ability to perceive a meaning where it exists to others. Concerning tastes, properly so-called, we can dispute, else there could be no laws of taste, musical or otherwise.

The aesthetic laws which we have termed *tangible* are those that have regard to the manner, or form, in which a musical thought can be expressed or elaborated in order to produce upon the listener the impression of beauty—or, as we say, to be in good taste. To discuss and elucidate these laws is the province of the Theory of Musical Composition, and of Musical Aesthetics, on neither of which subjects is there any elaborate treatise in English. We inquire, then, as a foundation for our reasoning: How do works of Art give us pleasure? To this, John Ruskin:

"All sources of pleasure, or any other good to be derived from works of art, may be referred to five distinct heads. I. Ideas of Power.—The perception or conception of the mental or bodily powers by which the thing has been produced. II. Ideas of Imitation.—The perception that the thing produced resembles something else. III. Ideas of Truth.—A perception of faithfulness in a statement of facts by the thing produced. IV. Ideas of Beauty.—The perception of beauty, either in the thing produced, or in what it suggests or resembles. V. Ideas of Relation.—The perceptions of intellectual relations in the thing produced, or in what it suggests or resembles."

The pleasure we derive from music is, no doubt, referable chiefly to the fourth of the sources mentioned. In some kinds of music, the Fugue, for instance, we are delighted by the contrivance and skill displayed in the intertwining of the different voices, while we at the same time receive the inner significance of the thought itself. These emotions, so far as they belong to our *tangible* aesthetics, are to be referred to ideas of relation. By dance music we are impressed only sensuously. We are pleased by the felicitous nicety of manner sometimes displayed therein; but this music speaks no language to the soul.

Since our chief musical pleasures arise from the beauty of compositions, as is no doubt the case, we are led to inquire: What is beauty? For an answer we accept the theory of those philosophers who hold that beauty consists of certain traits which typify the Divine attributes. These are:

Infinity, the type of the Divine Incomprehensibility. *Unity*, the type of the Divine Comprehensiveness. *Repose*, the type of the Divine Permanence. *Symmetry*, the type of the Divine Justice. *Purity*, the type of the Divine Energy, and *Moderation*, the type of government by law. Of unity there are four kinds: things subjected to the same influence, called *subjectional unity*; when things arise from one source, *unity of origin*; when things form links in chains, *unity of sequence*; and the unity of separate and distinct things into one whole, *unity of membership*. And this last is the highest unity of all.

The Beauty, then, of a musical composition consists only in its capacity to produce upon us the impression of Infinity, Unity, Repose, Symmetry, Purity or Moderation. Unconsciously to ourselves these impressions are made upon us; we are pleased thereby, and their exciting cause, whether picture, statue, poem, or music, we term beautiful. For the production of these impressions. Music has recourse, as it seems to us, to the following means. The impression of Infinity we derive from the breadth, significance, or, as we often say, *depth* of a composition. This impression, therefore, belongs partly to the intangible aesthetics. Such an impression is derived from Beethoven's well-known Sonata in C-sharp minor, the so-called "Moonlight Sonata," and from his Fifth and Ninth Symphonies. In the symphony form, too, may be most fully displayed the various kinds of Unity. In the multiplicity of instruments governed by one spirit we have subjectional unity. In the construction of various differently managed passages from one motive, as is often done with the Theme and Second Episode in the fifth rondo-form, we have unity of origin. In symmetrical modulations we have unity of sequence; and in the combination of several dissimilar compositions into one consistent whole, we have unity of membership, the culminating unity of all. The Andante, Largo, or Adagio movements usually make a marked contrast with those preceding and following. Thus we experience an impression of Repose. As, for instance, the Adagio in the *Sonata Pathetique*. In the due proportion existing between the various themes and episodes of a work, as well as the proper dimensions of the separate rondos of a Symphony, we have Symmetry. Impressions of Purity arise from the delicate style of the instrumentation, as in the introduction to Mendelssohn's Overture to the "Midsummer Night's Dream;" or, separately from any material agency, from the etherial character of the idea itself, as in some of

Chopin's compositions. Our impressions of Moderation arise from a general obedience to the law of that form of composition chosen as the dress the thought, without running into extravagance on the one hand, or into a cramped and constrained style, on the other.

We conclude, then, that Good Music must have meaning, a voice for the soul; and must be expressed in such musical forms as will be in accordance with the laws of beauty.

At another time we may take a brief survey of the literature of the piano-forte, searching for examples of good music.

Aurora, Ill. W. S. B. M.

The Famous Quire of Earndale.

(From the Cornhill Magazine).

When, fifteen years ago, I was inducted to the Rectory of Earndale, the parish church possessed a famous quire. Not that the quire of Earndale differed much from that almost obsolete type which fifteen years ago it was deemed the young churchman's duty to extirpate on first donning the white tie. It was a famous quire, which every year—once or twice in the year—strangers would come to listen to. It consisted of but five men, one of whom played a clarionet with bold, firm tone, that sustained the treble, and gave confidence to the cracked-voiced boys and rough-voiced girls who hardly stood in need of encouragement. Another played a violoncello, to which he had attached a fifth string tuned to F F, in order to add sonority to the deeper bass. A third performer played the flute, on which he executed the counter-tenor part as it was written for him in the G clef, above the treble or air. Of the remaining two men, one sang the air with the clarionet, only an octave lower, and the last sang the bass. But besides this, the violoncello player sang bass, tenor, or air, or counter-tenor in a screaming falsetto, one part or the other, as he deemed it necessary to ornament or support the service of song.

Such was the quire of Earndale; they sang pluckily, and made a cheerful, if not a melodious noise. I gave them supper once a year, but could not induce them to adopt more ecclesiastical music than glees and songs set to sacred words. Still, we were better off than the meeting, where they all sang in discordant chorus, while the parson played the big fiddle in the pulpit. Like other things in Earndale, the quire was an institution, and I did not attempt to remove it.

But after five years, clarionet left the valley, and began to feel symptoms of dissolution. Flute wouldn't play the air, it was so tame; and when remonstrated with withdrew and carried off tenor with him to the meeting. Still, we had a sturdy voice for the air, and the rural "master of song." But alas! the master, always fond of drink, became so uproarious that we were obliged to dismiss him. The crisis came when a stranger was taking duty for me. A new tune of Abel's own composing was to be sung, one full of eccentric turns and intricate distances. The choir made a start, quavered, and broke down. Abel sounded the note anew, and again they broke down; this time a pause. "Let us pray," said the officiating clerk, meekly, "Pray be blowed!" shouted Abel. "Let's try again." It was Abel's last Sunday of office.

For some Sundays we tried congregational singing, our one remaining voice, with the aid of a pitch-pipe, leading the tune; but bit by bit the congregation grew tired of a duty which had always devolved upon paid officials and many a tune was sung by old Jamie and the children—he with spectacles on nose and book in hand—while the other hand, hooked in his waistcoat, beat time on his breast to the tune; save when, in some pathetic verse, it was released to cuff some youngster who gave tongue too lustily, and didn't appreciate the "temper" of the strain. Then in our perplexity we procured a small barrel-organ which had seen service in a room used for dancing on week days, and service on Sundays. It was a peculiar instrument; the first time we tried it, it went off like a musical snuff box, and played all the tunes successively, including a valse and "Merrily danced the Quaker's wife." Earndale has not forgotten that Sunday yet. The wardens and sexton managed to carry it out (it was not large) into the churchyard, but even there it fired away tune after tune amid the snow and cold till all the machinery was unwound. Before the next Sunday we had it put in order, but it seldom went right. Sometimes the wires just elevated the keys enough to let a portion of the wind into the pipes, producing mournful whines like key-hole music; sometimes, for want of pinning the barrel, it wound from one tune into another with marvellous dexterity; sometimes the wires were bent, and discord, harsh and strong, grunted and thundered in one line, while in the next, for half a line, was a vacuum of notes of any sort. At last we understood it better, and congregational singing in some sort actually was inaugurated.

Like most old churches Earndale had suffered under the beautifying furor of the eighteenth century; whitewash, a ceiling, large square pews—one description serves for all. Far be it from our sober criticism to join in the outcry against that age; what would have remained of our old churches without such "beautification?" At all events it preserved them to us, and probably in a more seemly state than they have been since the wars of the Roses.

Earndale church had suffered in the process; roodscreen, chancel, arch, reredos, were gone; some windows were square, some circular, some Grecian, and there was an urn in each corner, and a sun-dial over the door. We began to restore; and little by little replaced arch and screen and window, chancel and oak roof; seated the nave afresh, and quarrelled over the seats, as churchmen will to eternity. We paid our bills. The church was a seemly one; and we began to think it was not quite the thing for the district chapel of Oatgate to glory in a finger organ, while we ground music on a barrel.

So we formed a committee, Farmer Jolly, our churchwarden, in the chair. We ordered a new organ—a handsome instrument; "plenty of music in it," was old Jolly's instruction to the builder. The subscriptions didn't quite make up the cost, but the committees never look at that insignificant item, and we resolved to open the organ with *eclat*, and have a collection.

A week or so before the day, a deputation of ladies of my parish called at the rectory with a mission to the rector. I am a man of simple and retired habits. I felt nervous on hearing it was a deputation of ladies, but was greatly relieved to read on the cards the names of Miss Fanny Peaflower and Miss Bessy Floskin, two of the youngest young ladies in Earndale, both very musical, both pets of the rector from childhood—and knew it too. I suspected they had some deep scheme in their pretty heads, but all the same was infinitely glad that they, and not the widow, my lady Topsticks—who always talks on pathetic topics, goes to balls and can't come to church—or Miss Stiers, whose conversation is learned or religious—had been chosen to represent the ladies of Earndale. I don't think I abuse confidence if I say that all the pretty speeches they could frame and all the charming looks they could put on, were on that morning forthcoming, just to fathom the temper in which their errand would be received. They managed their mission adroitly. The ladies of Earndale, as I knew, were fond of music, and they had often heard me say that church music ought to be more cultivated than it is, and they wished very much—they were sure I should not object—to celebrate the opening of the organ with a choral service.

"Choral service!" exclaimed I, astonished, "and where is the quire to be found. You wouldn't have old Jamie and the school children attempt it?"

No; the ladies would undertake that duty, come and sit in the chancel, and sing all the responses. "And do you know, we have practised so much, we can do it perfectly."

"But how can you manage," said I, "without male voices! Your small sweet notes will sound angelic, and all too unearthly."

"Oh, there's young Seabody, and half a dozen more, who have attended all the practices."

"I'll be bound they have. Why didn't you let me come, young ladies?"

"We wished to give you a surprise."

"And so you do," replied I.

"But really, now, if you will consent, we all wish it so; and it's only once! The Bishop can't write aggravating letters when all we want is to pass the day off creditably, and get a good subscription."

With such pure motives, urged by such lips, what could I do? Of course I yielded; and then, just as I had showed them round my garden, and gathered my most beautiful roses for them, and they were bidding me good by—"And oh, Mr. ——, I had almost forgot, will you intone the service?"

"No, no; I know better than that. What voice I might have had ten years ago was exhausted in lifting up, Sunday after Sunday, the category of the people's sins."

Then would I allow the curate of the new church, who sang tenor beautifully, to take the service.

O Earndale, how cruel! Here I had asked a dignitary to preach, and had a surplice, new starched and clean, lying in my study for my part: and to be done out of it by two young ladies! and for that puppy Augustus Claighfern, in high-collared coat and cassock tie, just come from Oxford, and great at all the evening parties, and always followed Fanny Peaflower! O Earndale! far better thy rector's wishes were not uttered then—not chronicled now. They were not clerical!

In the end they prevailed on me to let Augustus intone, and content myself with the lessons There was, however, another party besides the rector to be won over, and that a party not so easily coaxed out of its whims and prejudices. At the head of it was Farmer Jolly; at the bottom of it—the soul of all the mischief it perpetrated—Miss Stiers. Rich and decided, she hated Puseyite ways, and old Jolly was persuaded we were all to become perverts to Romanism in the lump, against our will, just as the Sepoys fancied they were to be christianized surreptitiously by biting the greased cartridge. He came with reproachful civility, and lent me a folio book of Martyrs with pictures of the cruelties of the Inquisition. Mrs. Jolly gave me an account of a visit she made to hear such a choral service elsewhere, and couldn't abide it. "It had such a Popish twang in it—that way of doing the service" And the worst of it was, that I, the rector—no party to the thing, except by implication—had to soothe all the difficulties. Well, there was only one way. Lady Topsticks asked the Misses Jolly to one or two evening parties, and that quieted the Jollys; and Miss Stiers was, without much persuasion coaxed into a promise to attend a Penny Reading in the school-room in the evening of the day of our Festival, and to read herself—to a distinguished and educated audience, with all the pathos of a poetic soul—the laureate's last poem.

Then for a week, the church was thronged from morn to eve; all the ladies and young men came to decorate it. Large placards with suitable inscriptions were nailed and stuck round with flowers; the pillars wound with wreaths; the windows crowned with garlands; and primroses, cowslips, and every flower of spring, were gathered from the hedgerow, garden and greenhouse, and tastefully appropriated. The young gentlemen were very busy, and so were the young ladies. I fear their conduct was not exactly in all respects suitable to the place they worked in. But then, as Charley Seabody said: "How can you help Bonnie Bessie Floskin down the ladder, and only look good?"

At last the day was come. It was a beautiful morning. I went early in the dawn to the top of Earndale Sear, and watched the tide waves roll in under the early sunshine, flashing like the wings of a silver dove. Not a sign of rain. We were to have a fine May-day; and for a collection, let me tell you a fine day is no despicable power.

The service was at eleven, but long before eleven a large flag waving, and peals one after the other clashing out from the tower, reminded Earndale of what no one stood in danger of forgetting. As the time drew near carriage after carriage rolled up, clustered with fair faces, and dashing riders and visitors from the valley trooped in. Earndale for once was gay. There were carriages left standing without their horses on the green; there were little knots of well dressed people wandering about; there were the orderly lines of the school children, and disorderly crowds of the truants gathering round the nut-sellers, who brought their merchandise as near the temple as they dared; there was the organ builder—a proud man—come from London on purpose to be present, and to be paid; there was the dignitary in cassock and band; and Augustus, who stepped from a drag, arrayed in dusty canonical costume, with a square cap such as Earndale never spied before, and thought it some new fashion.

My duty required me to attend these gentlemen, so we proceeded through the churchyard full of on-lookers, and through the aisles, then beginning to fill; the churchwarden and sides men, busy, and anxious, and important, at a loss what to do with cantankerous Earndalers who would occupy their own seats that day, and not make room for full-pursed visitors.

In the chancel was our quire, as fair a sight as ever was seen when men-singers and women-singers served the service of song in the temple. A row of ladies sat on each side, and the young fellows in white ties behind them; all of both sexes, I observed, (what I never saw before), for once looking serious.

I had objected to their processioning to their seats; country people might have mistaken it for another ceremony in which young ladies take part at the altar. Then in the vestry I was obliged to use strong language to induce Augustus to replace in the bag—a blue one like a brief bag—a stole of white satin with crosses of gold and scarlet beautifully inter-wrought, and with which he was tastefully arraying his lawn-enveloped shoulders.

Eleven o'clock! clash went the bells altogether in

a sudden explosion, and then were still, their several harmonic tones sobbing and dying away in dissonance. We sallied forth, and the organ discoursed triumphant music.

Augustus was nervous; he didn't keep his note, and sometimes made desperate hits at distances, and only arrived within three-quarters of a tone. Then the quire was disconnected, only the organist picked them up so deftly that most people thought it was all right. The performance on the whole was creditable only it was nothing else but a performance. Old Jolly alone made an ill-natured remark. His daughter Emily wondered how Mr. Augustus Claighfern could chant at all without his stole; "As if a tomcat couldn't purr without his tail. It was the ladies that dashed him."

After this, I thought we could have nothing but harmony in Earndale. Alas! three weeks had not passed before grim Miss Stiers (who had only the little boys and the rector for her audience) came with a long story of the wicked and profane doings of the choir. Charley Seabody had been seen by somebody who didn't attend to the service, busy with the golden gay ringlets of Fanny Peaflower (the little flirt! she knew Augustus couldn't be there on Sunday!) behind the organ curtain. Miss Stiers thought it atrocious. So did not I, but then I felt it a duty to say something, and put it to Charley whether he hadn't better sit away from the organ. "Oh, no, he was wanted to draw the stops;" and the young scamp went and told the whole parish that the rector was jealous, and stories and fables of every hue were concocted and circulated in consequence, and I had to request them both to sit with their mammas.

Then our volunteer organist began to quarrel, and some who could play wouldn't play; and others who couldn't play would play, and often-times hit the wrong keys, which cried lustily in reply, or made harmony with two fingers only, and ofttimes anything but harmony. At last, unkindest cut of all, came a letter from the Bishop. The proceedings in Earndale had for some time past occupied his attention; the flower decorations—the choral performance—the improper proceedings—and, in consequence, remarks of parishioners about the rector; and, what grieved his episcopal soul to the quick, the unauthorized practice of singing a response, which for generations Earndale had heard read. "Peccavi; peccavi," was all I could reply. "My new organ, instead of harmony, produced nothing but discord."

From that day I dare not think about music in Earndale, far less record my impressions. We have musical parties, but I shrink to the very farthest corner of the room, and dare not applaud Emily Jolly, or Fanny Peaflower, or Bessie Floskin, in a song, or express my abhorrence of bacchanalian glees, lest I should be saddled with personal feelings; and when on Sundays I hear the organ tapped like a pianoforte, I groan to myself and wish for "the famous quire of Earndale," with its clarionet, flute and violoncello.

The Court Opera at Munich.*

Opera, or musical drama, is, comparatively speaking, a new branch of art. If we take, in round numbers, the year 1600 as the year of its birth, not more than two centuries and a half have elapsed since its origin in Italy, from which we have to substract fifty years for the rest of the world; for during those fifty years the novelty of the thing, the want of the necessary resources, and above all, the warlike condition of affairs monopolizing all the efforts of mankind, were obstacles to its introduction. Subsequently, moreover, till after the first half of the eighteenth century, this branch of art was an amusement in which only the more important Courts, and, at most rich towns, and these latter merely from time to time, or on especial occasions, could indulge. For a long period, Italians were the sole composers and singers of opera, and if any one wished to devote himself to it, he had to go through a coarse of study in Italy, and be acknowledged there before he could hope for recognition in his own country.

Apart from isolated attempts at national opera (such as the production of *Daphne*, words by Opitz, music by Heinrich Schütz, in 1627, at Dresden) it was in France that any permanent desire was first manifested to throw off the musical dominion of the Italians; and as early as from 1659 we find authors like Perrin, Quinault, T. Corneille, Racine, Molière, La Fontaine, Rousseau, La Grange, and La Motte, and composers like Cambert, Lully, Destouches, Campra, Rebel, Quinault, junior, Batin, Rameau, Mondonville, Rousseau, and others, busily engaged in founding a French opera, which, however, for a long period was still intended only for the entertainment of the Court. It was a considerable time before Germany and England persistently followed in the same path, and not till after the commencement of the 19th century that German opera, more particularly, in the wake of that of France, worked itself up to a state of independence, which, however, has yet to struggle with the influence of the Italians. Meanwhile, the spoken as well as the musical drama has become the common property of all civilized nations, and every little town of 10,000 souls wants its regular theatre, where it may enjoy both dramatic and operatic performances. This is not the place to discuss the advantages and disadvantages of the over-propagation of these kinds of amusements; so much, however, appears certain; the internal development of musically-dramatic art has reached a goal or turning point where we are impelled to render our present position clear by a serious retrospect of what has been effected, and of the gradual course of development. A comprehensive, general, and thorough history of opera is altogether wanting, and it will be impossible for such a history to be produced till the necessary materials, in the shape of the operatic history of each separate country, are collected. Very gratifying activity in this respect has lately been manifested in Germany. Berlin, Dresden, Hamburgh, and other leading cities, have found industrious men to search through the theatrical archives, the libraries, and other sources of information of a former age, collecting, arranging, and elucidating, more or less æsthetically or historically, the results of their labors, and thus producing a picture of the course of development and of what has been done. In this way, we shall some day be enabled to obtain a survey of what has been effected by the whole of Germany; to write a comprehensive history of opera there; and, finally, by comparing such a history with those of other civilized states, to arrive at the history of opera generally.

As we have observed, we are still engaged in the preliminary labor only; whoever, therefore, successfully works at this produces something which is needed, and which is worthy of appreciation and imitation. Looking at the matter in this light, we heartily welcome the present publication by Herr Rudhart, which undertakes to describe in a connected form, for the first time, the fortunes of the opera at the Court of Munich. The first part now before us embraces the period from 1654 to 1787, and relates exclusively to the *Italian* operas given at the Elector's Court—the succeeding period and the history of German opera being reserved for the future portion of the work. Any one who has been engaged in similar researches will know how to appreciate properly the diligence displayed by Herr Rudhart. That gentleman has brought to light several facts hitherto unknown; corrected many errors; and, on the whole, furnished a connected narrative that enables us to form a satisfactory idea of the operatic affairs of the period. The want of previous works, and the difficulty of discovering the scattered materials, excuse, for the most part, the incompleteness of the book. We should have fancied, however, that with a fair expenditure of time, the author might have found other rich sources of information in addition to the old accounts of the Electoral Treasury and the Royal Library. Lipowsky, the author of the *Bavarian Musical Lexicon*, may possibly have made many incorrect or inexact assertions, but we can scarcely imagine that so many titles of operas and names of authors were pure fictions of his own. Lipowsky, without doubt, was acquainted with, and availed himself of, other sources of information than those consulted by Herr Rudhart, and the discovery of them should be an essential condition of all fresh labors in the same field. Such researches cannot, however, be made during a leave of absence of a few months only from official duties, but demand uninterrupted attention and a system of following up every trace discovered accidentally or intentionally for half a life. Herr Rudhart is modest enough to acknowledge the incompleteness of his production and to leave for more fortunate investigators the task of supplying its deficiencies. We will not, therefore, quarrel with him any longer for not allowing himself sufficient time to prosecute his own investigations further.

The love of art entertained by the reigning house of Bavaria is exhibited in a brilliant light in the descriptions before us. The Electors bestowed great attention and expended considerable sums upon opera and music generally. Among the successors of Orlando Lasso there are celebrated *Capellmeister* and composers, encouraged and distinguished by liberal salaries, titles, and splendid presents. The catalogue of solo singers contains the names of many of the most famous artists of the day; we may, as examples cite those of Faustina Bordoni, Antonio Bernacchi, Luigi Marchesi; Anton Raaf, and Valentin Adamberger (Adamonte).

Musical biographers will find many interesting facts in Herr Rudhart's book, especially concerning the lives and compositions of the *Capellmeister* Jakob Porro, Jos. Kaspar Kerl, Ercole Bernabei, Gius. Anton Bernabei, Pietro Torri, Giovanni Porta, Andrea Bernasconi, and Paolo Grua; and as many concerning the best singers of the period. Especially valuable are the details relating to the clever composer and eminent organist, Jos. Kasper Kerl. We will take the liberty, however, of correcting some trifling inaccuracies. Giov. Valentini, Imperial *Capellmeister*, did not die in 1630, but in 1656, at Vienna. Kerl, therefore, can very well have been his pupil. Neither the opera *L'Oronte*, by Kerl, or any opera of that name, was ever given in Vienna. It is true that *L'Orontea*, "dramma musicale in tre atti, poesia di B. Giacinto Andrea Gicognini, musica di Filippo Vismarri," was produced at the Imperial Court, Vienna, in 1660, but even the book is quite different from that of the *Oronte*, performed in 1657, at Munich, as may be seen by consulting Allacci's *Drammaturgia* and the *libretto* preserved in the Imperial Library. Kerl was greatly esteemed in Vienna as an organist, but no dramatic compositions by him were ever brought out there. Perhaps he tried to secure Valentini's place after the latter's decease. Antonio Bertali, however, was appointed *Capellmeister* to the Court, and the prospect of this fact may have been the reason of Kerl's leaving Vienna the same year (1656) and entering the Electoral service.

To the particulars given by Herr Rudhart concerning the celebrated Faustina Bordoni, we will simply add that she appeared at Vienna as far back as 1717. We find that she sang the comic part of Grilletta in an intermezzo (to the opera of *Sesostri*). Subsequently, in the years 1725 and 1726, she was regularly engaged in Vienna. Among her best parts were Semiramide, in *Semiramide in Ascalone*, by Ap. Zeno and Caldara; Lucinde, in *Venceslao*, by the same; Juno, in *Giunone placata*, by Jos. Fux; and Gianisbe in *Spartaco*, by Pasquini and Porsile.

It is not practicable for us to follow the author into every detail, supplying omissions or correcting errors. We must leave this task to his own well-proved zeal and to those who are more interested in the affairs and resources of the Bavarian capital. We will only express our regret that, when he comes to speak of Mozart's two operas, *La finta Giardiniera* (1775), and *Idomeneo* (1781), Herr Rudhart is too modest, and refers his readers principally to Jahn's *Mozart-Biographie*, which, however, is not accessible to every one. Munich may be proud of having been the cause of these two works being written and of having been the first to have them performed.

Again expressing our sincere gratitude, and begging the author speedily to continue and complete his work, we must, at the same time, add the hope that he will procure the aid of some friend conversant with foreign languages. Frequent errors in foreign proper names, and in the titles of foreign operas, offend the reader's eye, and sometimes distort the sense.

* *Geschichte der Oper am Hofe zu München, etc., von Fr. Rudhart. Erster Thiel. Franz Datterer, Freising.*—From the Vienna *Recensionen*.

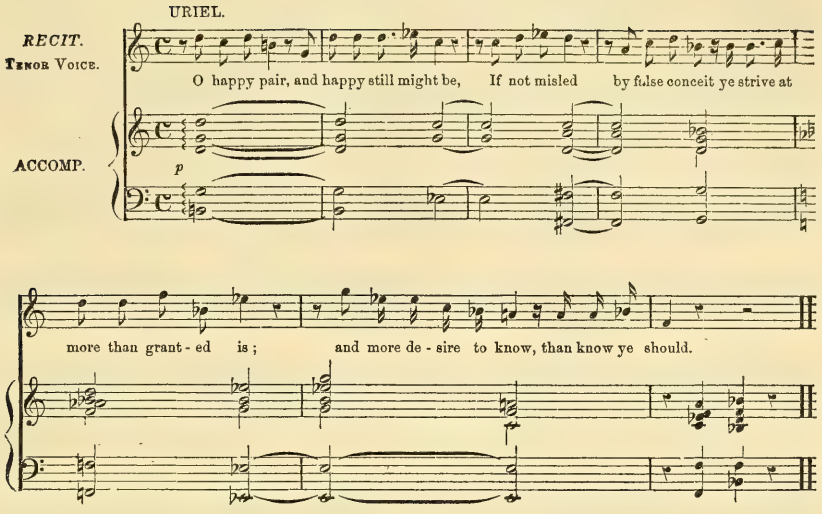
Musical Gossip.

FOREIGN.

L'AFRICAINE.—In a letter from Paris, dated Aug. 30, we find the following, which, we suspect, expresses the truth with regard to Paris, however it may be as to the opera in question.

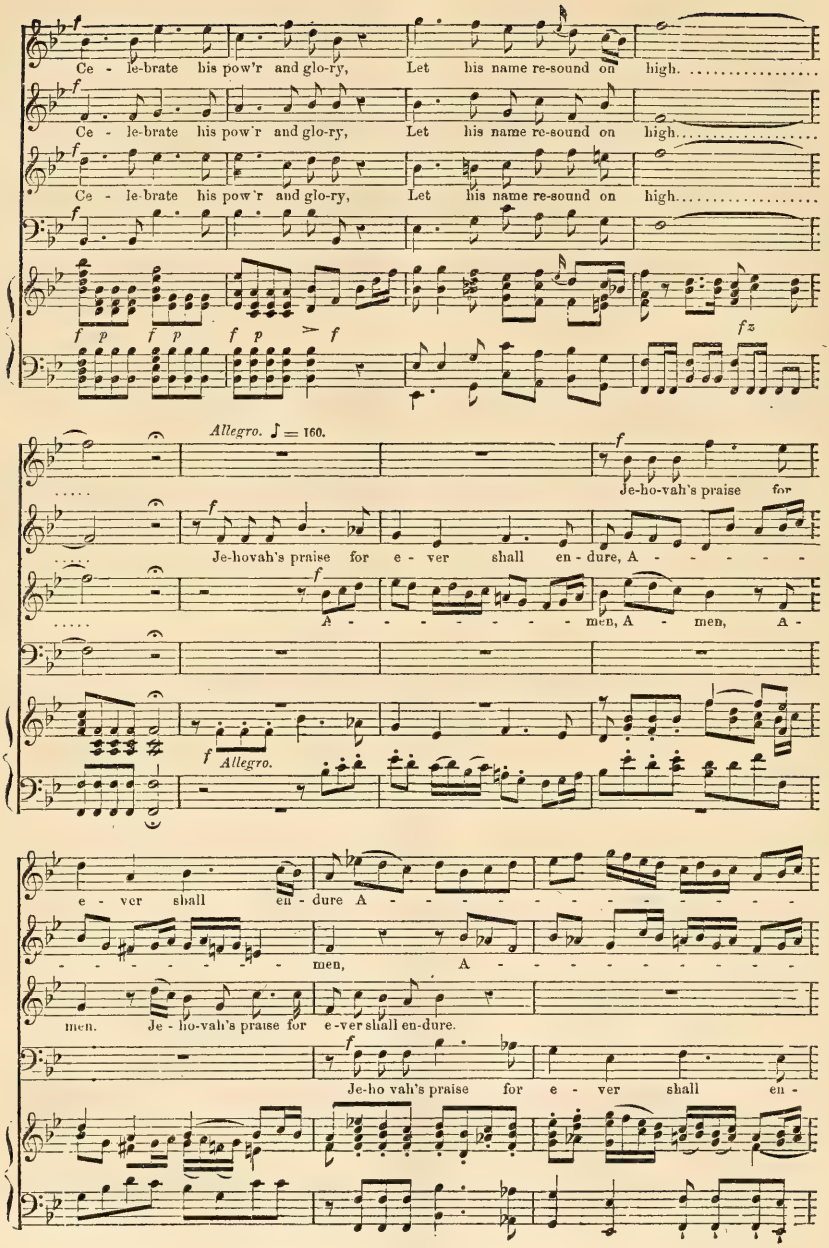
The *Africaine* has reached its fiftieth representation and there seems no abatement in the attraction. I can understand this, even when bearing in mind the different kinds of reception awarded by the Parisians to *Guillaume Tell* and *La Juive*. Love of good music and its thorough appreciation has nothing whatever to do with the success of the *Africaine* at the Grand Opera. Had the music been better than the *Huguenots*, or worse than *Almanzor*, or *Marguerite d'Anjou*, the fate of the *Africaine* would have been precisely the same. The French have very sensitive ears, and the melodies of *Guillaume Tell* must have pre-possessed them in a strong degree. Moreover, the opera was written for them, and their nationality was strongly appealed to. Besides, their great tenor, Nourrit, was powerful in his part, and made a new reputation for himself. Nevertheless, it is well-known that Rossini's magnificent work, which to hear once to most listeners is awakening a new feeling for music in the soul, had a mere *succès d' estime* at first, and nearly drove Rossini frantic with chagrin. Now all the praise lavished on the music of the *Africaine* seems to me to be paid indirectly to the man and not the work. I believe the *Africaine* to be utterly beyond the Parisian sensibilities, and think that, had it been given out as the composition of any other composer—excepting M. Halevy, whom the Parisians, if they dare give vent to their feelings, would proclaim the greatest of dramatic composers—it would have been received with indifference. But the

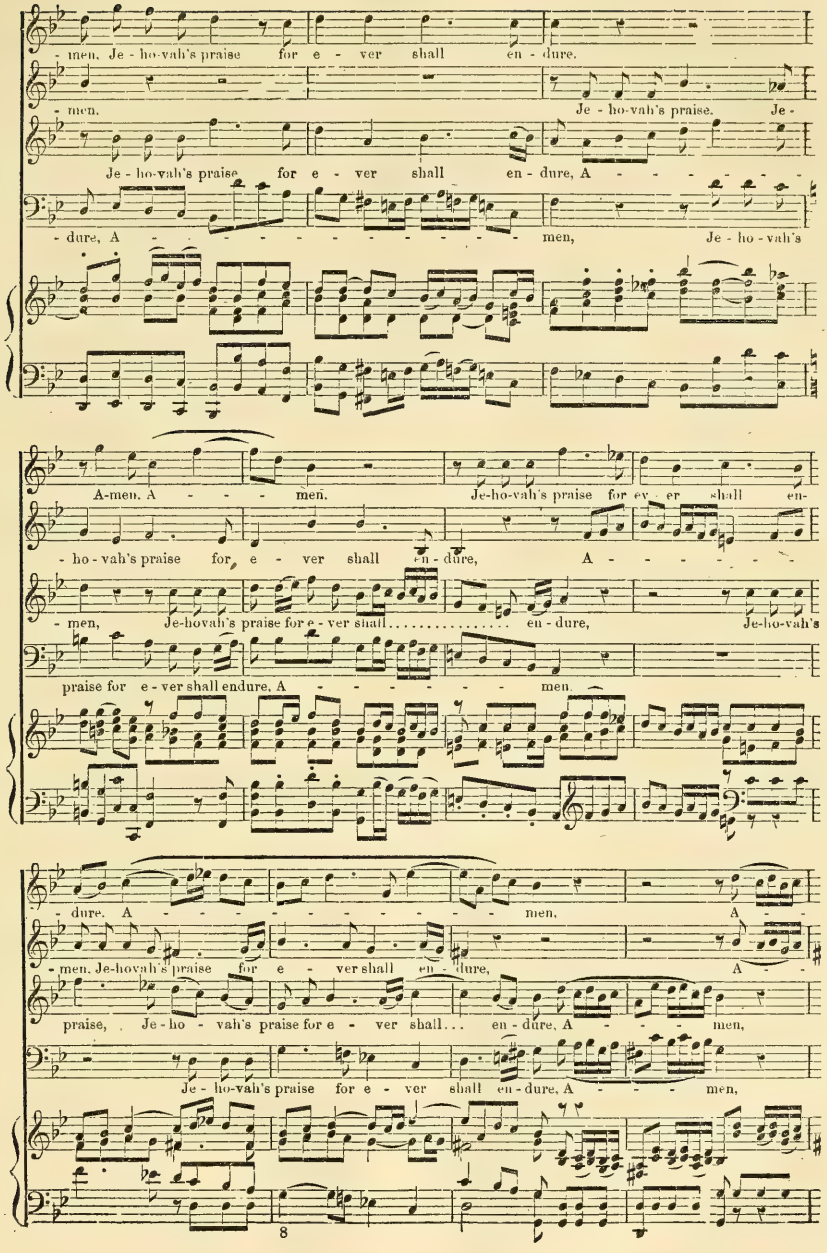
No. 32. O HAPPY PAIR.

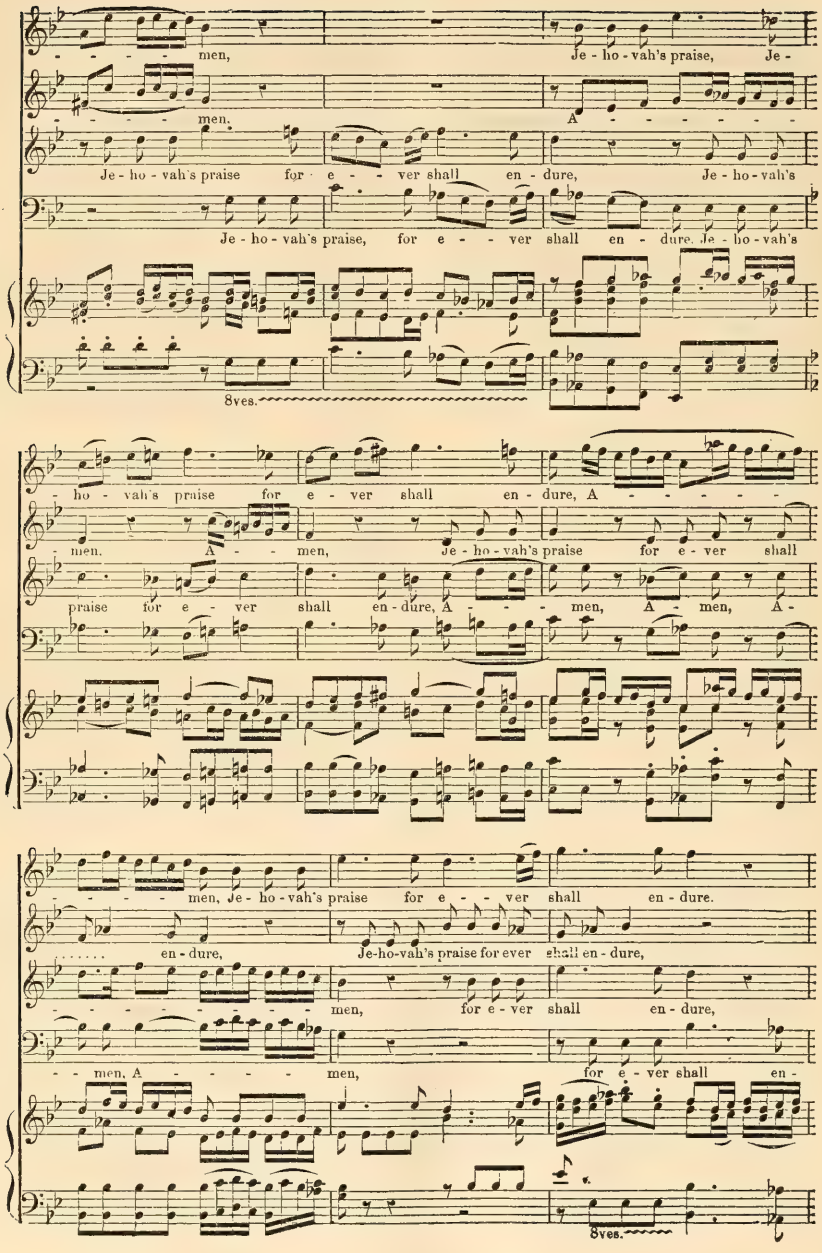


No. 33. SING THE LORD, YE VOICES ALL.




Ce - le-brate his pow'r and glo-ry, Let his name re-sound on high.
Ce - le-brate his pow'r and glo-ry, Let his name re-sound on high.
Ce - le-brate his pow'r and glo-ry, Let his name re-sound on high.
Allegro. ♩ = 160.
Je-ho-vah's praise for
Je-hovah's praise for e - ver shall en - dure, A - - - - -
A - - - - - - - - men, A - men, A -
Allegro.
e - ver shall en - dure A - - - - - - - - - - - - -
- - - - - - men, A - - - - - - - - - - -
men. Je - ho-vah's praise for e-ver shall en-dure.
Je-ho vah's praise for e - ver shall en -


- men. Je - ho-vah's praise for e - ver shall en - dure.
- men. Je - ho-vah's praise. Je -
Je - ho-vah's praise for e - ver shall en - dure, A - - - - - - men, Je - ho - vah's
- dure, A - - - - - -


men, Je - ho - vah's praise, Je -
men. A - - - - - -
Je - ho - vah's praise for e - - ver shall en - dure, Je - ho - vah's
Je - ho - vah's praise, for e - - ver shall en - dure. Je - ho - vah's
8ves.
- ho - vah's praise for e - ver shall en - dure, A - - - - - -
men. A - - men, Je - ho - vah's praise for e - ver shall
praise for e - ver shall en - dure, A - - - men, A - men, A -
men, Je - ho - vah's praise for e - - ver shall en - dure.
en - dure, Je-ho-vah's praise for ever shall en - dure,
men, for e - ver shall en - dure,
men. A - - - - men, for e - ver shall en -
8ves.

musical public of Paris are deeply indebted to Meyerbeer. He made their city the stronghold of his genius, he produced all his great works there; he died there, and bequeathed his last masterpiece to their care and affection. Do they accept the legacy as a treasure? They admit as much, but I do not believe them. They are bound to praise and support the *Africaine*, but the music is above them, and is a little too comprehensive for their Gallic levities. The *Africaine*, nevertheless, even though it were deprived of Parisian *prestige*, would make its way with the artistic world. Not only every opera house of note in Europe is desirous to produce it, but negotiations are at this moment pending to have it brought out at the principal lyric theatres in America, North and South. The transatlantic *impresario*, M. Grau, has arrived in Paris expressly to engage a company to perform Meyerbeer's *Africaine* in New Orleans, in Chicago, and Havanna. M. Maratzeck, the noted American manager, is likewise here with the intention of organizing a *troupe* to play the *Africaine* at New York and Boston. The Parisians, of course, will assert that all the excitement originated with them, and to a certain extent they will be right. I will not withhold from the devil his due, but that business of *Guillaume Tell* and the *Juive* sticks in my throat like Macbeth's "Amen."

ENCORE LISZT! (says the same letter writer). I read in a local journal that Monsignor Liszt's oratorio *Sainte-Elisabeth* was produced on the 15th of August, at Pesth, under the direction of the composer. The oratorio was received with boundless acclamations, and the friends of the abbé-pianist are ready to swear on any lawful testament, that Handel and Mendelssohn are forthwith utterly extinguished. The first part especially of the new oratorio seems to have created an immense sensation. Much stress is laid on a chorus of children and a duet for Elisabeth and the Margrave—I am writing in the dark—which roused the audience to the highest enthusiasm; the second part had not so *èclatant* a reception; but the Lisztonians affirm that it is too sublime for ordinary comprehension. On the second day of the festival the Abbé's "Dante" Symphony was performed, with what result the journals do not state. Liszt has donned the clerical costume, perambulates the streets of Pesth as Abbé proper, much to the delectation of the little boys and the vendors of fruits.

SIGNOR GIUGLINI.—The *Diritto* of the 25th ult. gives the following sad account of the great tenor's state of mind:—"Poor Giuglini; the first physicians have examined him, and there remains no longer the least hope of his cure. This famous tenor, who held so long the first rank at her Majesty's Theatre, has still, indeed, a ray now and then of reason, but it is only of short duration. Three days ago two Italian gentlemen whom he had known at Milan came to see him at the house of the doctor, who had the care of him. Giuglini was sitting upon a couch, in a dressing-gown, with a portion of *Faust* in his hands. When they entered, the great singer rose to meet them, grasped them by the hand, and spoke for twenty minutes about London, Paris, Naples, and Milan. During the conversation he expressed himself with clearness and good sense, and nobody would have thought the unhappy man was mad. No sooner, however, did one of the Italians pronounce the words 'St. Petersburg,' than his eyes began to glitter and stare, and he said in a strange tone to his old friends, 'Will you go to the opera to-night? I will find you seats.' The Italians humored him, and said, 'Yes,' whereupon he gave them each a chair, and went out of the apartment. By-and-by he returned in the costume of Gennaro, and sang in his own sweet manner the romance, 'Anch' io provai le tenere.' Then he went on all alone to give the last scene; his chest heaved, his face lit up with pleasure; his voice, plaintive with sighs, struck pity to the mind as he sang, with extraordinary tenderness, the words—

'Madre, se ognor lontano
Vissi dal materno seno,
A lui m'unisca Iddio.'

After that he stood up to his full height for a moment, his arms grew rigid, and he fell flat like a man struck by lightning. The medical attendant was summoned directly, and found Giuglini in a state of the most complete prostration; nor from that time has he, as yet, recognized any one.

BASLE.—The first performance of Bach's *Matthäus-Passion* in Switzerland took place on the 16th June, before a very numerous assembly in the Minster here, and was extraordinarily successful. This fact is tantamount to the conversion of the great mass of the public, who have been previously unable to free themselves from the prejudice entertained against Bach's "learned style." It is true that a great step was taken, in 1861, towards this consummation, when the Vocal Union gave a performance of the *Johannis-Passion*. The greatest amount of praise is due to Herren Stockhausen and Schneider, who were exceedingly good. The other vocal solo parts were entrusted to local artists.

VIENNA.—Cherubini's celebrated opera *Les Deux Journées* has been produced here with great success. Herr Beck distinguished himself in the principal character. Mdlle. Ilma de Murska made her *rentrée* at the Court theatre in Mozart's *Seraglio*.

COLOGNE.—Herr M. Ernst has lately published a summary of what has been done at the Stadttheater, from the time he assumed the management, on the 16th September, 1863, up to the end of the last winter season, that is, the 1st May, 1865. During this period there were 352 operatic représentations, at which 58 operas were performed, 7 of them being novelties here. In addition, there was one operetta played. Of these performances, 303 were given in Cologne; 39 in Bonn; and 10 in Aix-la-Chapelle. The German operas were: *Fidelio*, 14 times, Beethoven.—*Loreley* (new), 15 times, Max Bruch.—*Martha*, 6 times; *Stradella*, 3 times, Flotow.—*Der Deserteur* (new), 3 times, Ferdinand Hiller.—*Das Nachtlager*, 8 times, Kreutzer.—*Böse Nachbarin* (new operetta), 5 times, Klerr.—*Czaar und Zimmerman*, 8 times; *Undine* (with new scenery), 25 times, Lortzing.—*Hans Heiling*, 5 times, Marschner.—*Les Huguenots*. 10 times; *Robert le Diable*, 5 times; *Le Prophète*, 5 times, Meyerbeer.—*Don Juan*, 15 times; *Zauberflöte*, 6 times; *Le Nozze di Figaro*, 10 times; *Belmonte und Constanza*, once, W. A. Mozart,—*Die lustigen Weiber von Windsor*, 7 times, Otto Nicolai.—*Jessonda*, 5 times, Spohr.—*Tannhäuser*, twice; *Cola Rienzi* (new), 3 times, Richard Wagner.—*Der Freischütz*, 15 times; *Euryanthe*, twice; *Oberon* (with new scenery), 23 times, C. M. von Weber.

The French and Italian operas represented were: *Gustave*, 3 times; *La Muette de Portici*, 8 times; *Le Maçon*, twice; *Fra Diavolo*, 7 times, Auber.—*Norma*, 3 times; *I Puritani*, once; *La Sonnambula*, once, Bellini.—*La Dame Blanche*, 8 times, Boïeldieu.—*Les Deux Journées*, 8 times, Cherubini.—*Lalla Rookh* (new) 6 times, Félicien David.—*Lucia di Lammermoor*, 5 times; *Lucrezia Borgia*, 3 times; *La Fille du Regiment*, 3 times; *Don Sebastian* (new), twice, Donizetti.—*Faust*, 16 times, Gounod.—*La Juive*, 17 times; *Les Mousquetaires de la Reine*, 5 times, Halévy.—*Zampa*, once, Hérold.—*Joseph en Egypte*, 6 times, Méhul.—*Les Dragons de Villars*, twice; *Lara* (new), 10 times, Maillart—*Rhein-Nixen* (new), twice; *Orpheus in der Unterwelt*, 10 times, Offenbach.—*Il Barbiere*, 6 times; *Guillaume Tell*, 9 times; *Otello*, 3 times, Rossini; *Il Trovatore*, 17 times; *Rigoletto*, 6 times, Verdi.

LONDON. After midsummer, and after the musical season proper, follows the *Mel(l)on* season,—about the only fruit of much importance yielded by this corner of the musical field in the months of August and September. The *Times* man, bound to be on hand in season and out of season, reports as follows.

Mr. Alfred Mellon is keeping up the good custom, instituted by the late M. Jullien, of devoting occasional evenings to the works of the great masters. Not long since the whole first part of the concert was absorbed by Mendelssohn, from whose compositions were selected the descriptive overture, *Meeresstille und gluckliche Fährt*, suggested by one of Goethe's poems; the first pianoforte concerto, the "Munich Concerto" as Mendelssohn himself used to call it, played with wonderful vigor by little Fräulein Marie Krebs, the "Lady of the Curteseys;" the romance called "The first Violet," sung by Mdlle. Liebhardt; and the overture and incidental music to *A Midsummer Night's Dream*—as rich a programme as could have possibly been made out. Later, Mr. Mellon gave what he called a "Gounod night." On this occasion the first part was exclusively taken up by music chosen from the works of the admired composer of *Faust*. Though by no means a Mendelssohn, M. Gounod has quite sufficient variety to sustain the interest of an entire section of a concert programme; and this was shown in the result. The selection from Gounod comprised the overture to *La Médecin malgré lui*; the Pageant March from *La Reine de Saba*; the "*Meditation*" on J. S. Bach's first Prelude—Second Symphony (in E flat)—an early work. On Thursday night it was the turn of Beethoven, whose name exercised the accustomed spell, and, as usual, attracted a vast multitude of amateurs. The programme contained only one piece with which Mr. Mellon's supporters were unlikely to be more or less familiar. This was the overture to *King Stephen*, which on account of its light, sparkling, and agreeable character, would, if often heard, be tolerably sure of becoming popular. It was played not merely with vigor, but with a nice attention to detail that showed how thoroughly Mr. Mellon must have made himself master of the score. The concert began with the Pastoral Symphony, "repents" excepted, given without curtailment and finely given from end to end. The concerto was the fifth and last of the pianoforte series—the one in E flat, which, among compositions of its class, stands alone and unapproachable. No symphony excels in grandeur and variety this truly marvellous inspiration. Mlle. Marie Krebs played the pianoforte part with extraordinary spirit, point, and intelligence, combined with an execution no less brilliant than accurate. At the conclusion she was overwhelmed with applause, and afterwards unanimously called back to the orchestra. There was only one vocal piece—the plaintive air of Marcellina, from *Fidelio*, sung with genuine and unaffected expression by Mlle. Liebhardt, who in almost every style of music seems to be more or less at home.

For Monday evening Mr. Mellon announces a "Selection" from Meyerbeer's last grand opera, the *Africaine*, arranged by himself.

The first part of Thursday's programme was devoted to works by Haydn and Weber. Perhaps no other two masters that could be named have so little in common; but as both were men of original genius, the combination seemed all the more attractive. The first piece was the symphony containing the characteristic *andante* known as the "Clock Movement," on account of a rhythmic peculiarity in the accompaniment recalling the measured beat of a pendulum. The last was the fiery and impetuous overture to *Euryanthe*. With Mlle. Maria Krebs at hand, the brilliant *Concertstück* in F was, as a matter of course, expected, in a selection from Weber's music. And most brilliantly it was played, from first to last, by the gifted and indefatigable little pianist, who took the first and last "allegros" at *bravura* speed, and whose spirit and energy never for one instant flagged.

None were surprised, though all were gratified, at hearing some of Haydn's delightful canzonets, in a selection from Haydn's works. Madame Krebs Michalesi chose two of the most beautiful of these gems of expressive melody—"She never told her love," and the "Mermaid." She sang them both remarkably well, her correct pronunciation of the English language being as worthy notice as her unaffected style. Madame Krebs was supported at the pianoforte by her clever daughter, who had to transpose the somewhat florid accompaniment of the "Mermaid." An air from one of Weber's operas was equally a *sine qua non*; and the one selected by Mlle. Liebhardt—the last of Anuchen's two songs in *Der Freischütz*—was exactly the sort of thing to please the audience. Rarely has Mlle. Liebhardt sung with more spirit and vivacity. She gave quite a dramatic reading of the air, and fairly enchanted her hearers. Called back unanimously, she had no option but to repeat the quick movement. Altogether, the Haydn-Weber selection was a musical treat of the highest order.

The *Orchestra* has been waging war against the "Monster Concert" system, singling out for especial reprobation Mr. Howard Glover, composer of English operas and songs, and musical critic of the *Morning Post*, his articles in which have been distinguished for learning, fine discrimination, and earnest pleading for high art. But he was tempted to follow in the wake of Jullien, Benedict, and others, and perform the monstrous while he preached the legitimate. The storm raised about it succeeded in ousting him from the critical chair. But it is now stated that he has been recalled on condition that he will be a good boy in future, give no more monster concerts, and not *write songs for singers*—a queer branch of trade among the musical profession in London, innocent and proper as the thing would seem to be.

The *Orchestra* says "The *Neue Berliner Musik-Zeitung* has just found out that we have had a Handel Festival in England!" We wonder how long it will take the London *Orchestra* to find out that we have had a whole week's Festival of Handel, Haydn, Beethoven, Mendelssohn, &c., in Boston, on a scale at least comparable to that of Birmingham! It is careful never to find out such things about "the Yankees"; but it makes a show (now and then) of keep-

ing its readers informed of musical doings in America, and is very careful always to select only the most trivial things and ignore all that is of any artistic importance in our musical record. It will tell of our Ethiopian Minstrelsy and say nothing of our Oratorios and Symphonies. Suppose that we should limit our summary of English musical intelligence to the "Music Halls," and be *mum* about the Philharmonics, Charles Halle, Covent Garden Opera, &c.!

DOMESTIC.

WORCESTER, MASS. We copy the following from the *Spy* of the 21st, partly as an item of local news, but more for its wholesome sentiment:

MUSIC, FLORID AND OTHERWISE—ROSSINI'S STABAT MATER—Emerson, after beholding Mrs. Fanny Kemble Butler, exclaimed—"What quantity!" He might exclaim again at the dresses and adornments of our women, at our exaggeration in everything, in art, in literature, in sentiment, and almost in philanthropy. Even music is dis-esteemed unless noisy and florid to the extremity of human possibility. An orchestra without abundance of brass is tame now-a-days. Organs must be built of proportions sufficiently huge to fill nearly beyond endurance enormous public halls, which are themselves monstrous exaggerations. The pitch of music has been constantly going up to furnish the occasion and the necessity for that sort of shouting and bellowing which passes for vocalization. In fact one may go the rounds of the concert halls and the academies (!) of music without hearing much that deserves to be called singing, and what little there is not only fails to elicit applause but is esteemed insipid and tiresome. Neither in song nor in symphony is the music allowed to speak for itself, to display its own inherent strength or weakness. Intensity of sound, volume of noise make feebleness of meaning pass for more than its value.

When Rossini, the great Italian master, began to compose for the stage, he found the performers addicted to the habit of embellishing the music with superfluous ornaments, wherein they were able to make a display of their own special gifts, necessarily, for the most part, sacrificing the author to their own glory. A just taste prompted him to undertake the reform of this abuse. He accordingly wrote such embellishments as were fit and proper, and strictly forbade any other. Decidedly, vocal music reached its culmination in this man. No author before or since has written so well in general for the voice. His would-be imitators, like all imitators, have gone beyond the model, and so nourished the very vice which he did so much to eradicate. Since he has left the field of dramatic composition, there has grown up a false and meretricious style, which excites only disgust in minds possessed of a pure taste. The opera has become an affair of diamonds, white kids, and extravagance in dress generally, as well as of powerful lungs and exaggerated sentiment. Still there are a few who have not bowed the knee to this modern Baal, and that portion of them who reside in Worcester and vicinity are, as we are happy to learn, to be gratified with hearing one of the most interesting of the works of this extraordinary genius, to be performed by the Hamilton Club of this city, on Friday evening of next week. Rossini's "Stabat Mater" is the feast to which the public are invited.

CROWDED OUT—all the rest.

Dwight's Journal of Music.

BOSTON, SEPT. 30, 1865.

Music in Boston.

ORGAN CONCERTS. Throughout the summer, and still continued every Wednesday and Saturday noon and every Sunday evening, the performances on the Great Organ at the Music Hall have furnished thus far about the only public music of much account as music,—that is to say, as Art. The organ front has recently been cleaned, so that all shines again, enhancing the attraction as an object of sight. The attendance, for such quiet and frequent occasions, has been larger than in past seasons, and indeed seems steadily increasing at a moderate rate. The veteran concert-goer is more and more struck by two things: first, the very silent, respectful and intently engaged aspect of the audience; all seem to look and listen with profound interest, and indeed with wonder; for, in the second place, you are struck also by the absence of familiar faces: these are audiences of strangers, summer visitors who seek out the "lions" of the "hub;" a totally new set of faces every time. *We* ought to know the musical faces of our city pretty well by this time; yet it is literally a fact that in twenty odd visits to the Music Hall, with the exception of a few listening organists, directors, &c., our eyes have scarcely once lit upon a person whom we knew even by sight. It seems to show that the attraction of the Organ contradicts the law of gravitation, at all events is not *inversely* as the squares of the distances. But it is also clear that whoever is drawn into its sphere enjoys being there and turns his back on it reluctantly; these pilgrimages are in almost every instance (with just exceptions enough to prove the rule) acknowledged satisfactory and rewarding. The greater is the wonder, therefore, that our own people, those who live under the very shadow of this grand temple of exhaustless harmonies, should appear so indifferent to the rare privilege of having "in their midst" one of the greatest, possibly the most perfect, organ in the world, with constant opportunities of hearing plenty both of the real and great organ music (Bach, &c.) and of the lighter and more fantastical sort. But Boston people are like most others, with their multifarious occupations, careless of opportunities which are thoroughly secured and anchored within reach, and which seemingly have lost their novelty. Seemingly only; for in truth the only intrinsic real novelty is that which lies latent in a great thing and requires time and perpetual revisiting to bring it out and realize it. There is more novelty for us in Bach, or Shakespeare, if we will only seek for it, than in the whole music and poetry of to-day and yesterday, and very likely of to-morrow. Genius is always new, always has a new side or phase for us; whereas mere novelty-seeking talent only succeeds in producing fashions, momentary shows, passing *effects*, and never any thing new, because never anything lasting. He lives the newest, freshest, richest life from day to day, he enjoys the most of novelty, who does not run away from the familiar and the old merely *because* it has stood within reach (outwardly) for some time already. He has seen it, listened to it, but has he even begun to know it? In fact all that he knows of it is the outward announcement of it, and what he is running after is not new *things*, but only new announcements. Most of the pleasure-seeking, in music as in all things, is only a perpetual reading of new advertisements, seldom a taking of the thing home to one's own heart and soul.

Now these Organ Concerts are very quiet occasions; to our own citizens there is of course no bustle and excitement about them, no fashionable crowd, no rare display. He that goes to them often, goes as quietly as he would walk into his own garden, or sit at his own window letting his soul fill with the sunset. He sits as if alone, or in sympathetic quiet with a few, and is soothed, is filled, is roused and lifted up by sweet or glorious music. He has left the crowd, the bustle and the glitter of the world and quietly slipped into a temple where, by the ministration of tones, he may enter into communion with what is holiest, purest, sweetest, freest, most eternal in his own soul. The great utterances of Bach, the tender breathings of the soul of Mendelssohn, even many of the sweet and strangely varied combinations of the lighter modern organ music, offer him this opportunity; and be the composer who he may, from Bach to Gounod or Batiste, there is no organ in the world better suited to do justice to his thought. Our organists, too, young and earnest, constantly improving, are well up to the level of their task both in the "classical" and in the "light." Be it understood, however, that we do not cease to quarrel with the policy which assigns a larger, or even an equal share to the "light." Real organ music, such as Bach wrote greater and more inexhaustible than all writers since, is the kind which most satisfies and edifies in the long run. The organists of late have commonly given him a respectful place in their programmes; some have devoted their attention largely to him. But it is still not a very creditable comment on the administration of the Organ, that such an organist, such a devout disciple and interpreter of Bach as Mr. PAINE, and so musician-like and clever withal in his own productions, should have been called upon to play just once during the entire summer, while all the others play continually. The only motive can be that he will not compromise the dignity of the instrument and of the artist in the matter of his programmes; and that, we say, is not a creditable motive. We shall be too happy to learn that we are mistaken in this imputation. Mr. Paine *has* played once, Sept. 2nd. The audience seemed about as large and as attentive as any, although his own peculiar audience (many of the most earnest music-lovers of Boston and Cambridge, who make it a point to go when he plays) were not visible, that class being particularly fond of mountains and seashore at this season. He played first the noble Fantasia in G by Bach, which Mr. Lang first introduced at these concerts, and to which one can never weary of listening, it is so full and deep in the principal *Grave* movement, and so exquisitely led in and led out by the airy arpeggio passage at the beginning and end. Then two of the Choral Variations (or *Vorspiele*): "*Nun kommt der Heiden Heiland*" and "*Freuet euch, ihr Christen alle!*", which are among the most poetic and full of deep, tender piety of all the forms in which Bach loved to write. Then a Sonata by Ritter,—not the one with variations on the Dutch national hymn, but a new one and a far nobler one in E minor (op. 19), one of the best additions to the repertoire of late. Then followed a *Pastorale* from Spohr's Historical Symphony; some extremely interesting selections from a MS. Mass of Mr. Paine's (contralto solo and chorus, *Qui tollis*, with orchest. oblig., and choral fugue: *In gloria Dei Patris, Amen!*) Finally an improvisation, in which a dignified theme was really treated, the thing developing into the unity of a composition worth preserving. In all this Mr. P. displayed the noblest powers of the full organ in a masterly manner, while there was no lack of tasteful and expressive alternation upon softer stops.

We could not keep the run of all the concerts, and can only make a few more notes, limiting ourselves to the present month. Mr. LANG has given us on various occasions, of Bach: that same Fantasia in G, a Concerto in G (three compara-

tively small movements), and the lovely Pastorale in F; of Mendelssohn: that third Sonata (in A), which he has made so peculiarly his own, transcriptions of March in *Athalia*, of *Nocturne* in Midsummer Night's Dream music, and overture to the same; of Beethoven, the Quartet in *Fidelio;* of Weber, *Oberon* overture: of Meyerbeer, the *Dinorah* overture, which lends itself well to his very felicitous tact in fanciful and delicate combinations and contrasts of stops; he makes really quite a poetic and romantic little dream of it. All these things he has played repeatedly before, but he always offers some new shade of refinement in the treatment, more especially the coloring. His one new thing, and about his most remarkable effort in the way of transcription, has been his arrangement of themes from *Tannhäuser*.

Mrs. FROHOCK has played Bach's great *Passacaglia* (we take for granted it was *the* great one in C minor), Prelude in E flat, and one or two Fugues; Mendelssohn's Sonata, No. 6, and Prelude and Fugue in C minor: an Andante and *Jesu bone Pastor* by Mozart; some selections from Haydn's Symphonies and "Creation;" a Handel chorus or two; Variations by Rink, *Pastorale* from "Tell," &c. This lady is more and more recognized as one of the sterling organists, and certainly she is most enterprising and in earnest. Boston must keep her.

Mr. WHITING has played a wide variety. Among other things (we have not all the programmes at hand), the glorious Bach *Toccata* in F? one of Schumann's Fugues on "B.A.C.H;" Paine's Star-spangled Banner Variations. (handsome on Mr. W.'s part); selections from Beethoven (*Egmont* overture, Symphony and Sonata movements); a Pastorale, and Variations on the English national air "America;" selections from Meyerbeer, Rossini (*Cujus animam*), Donizetti, Wely, &c. His playing is much admired.

Mr. WILLCOX has played once this month, and never were we more impressed by the graceful facility with which he commands the stops and changes of the instrument. Very effective and artistic in their way were his renderings of a *Gloria* by Hummel, a brilliant Offertoire by Batiste, larger in its conception than most of those things, and the sparkling little *Zanetta* overture, which, though child's play for the organ, is very pretty child's play; also his improvisation on the 8th Gregorian Tone.—Mr. HENRY CARTER, also, has played once.

SACRED THEATRE CONCERTS (left-handed and otherwise). There were queer doings at the Boston Theatre last Sunday evening, in the shape of a so-called "Sacred Concert," designed, it appears, not only to "inaugurate" the musical season, but also to fix the permanent headquarters of Boston music at the aforesaid temple of Tragedy, Comedy and Sensation Spectacle, and compell it to take its key-note and character from the tone of that institution. That is to say, Mr. Jarrett, the enterprising and popular manager, has got an uncommonly good theatrical orchestra this season, larger and more select than is usual in theatres, with a smart conductor for the light, brilliant style of mere amusement music in Mr. KOPPITZ, who plays piccolo solos in his conductor's chair to the immense delight of the multitude; an orchestra, equipped with an excellent bassoon, which - ton has strangely lacked, and excellent instruments altogether; the pure and brilliant sonority of the band, and smart, clear execution, is rather remarkable. Certainly a very creditable piece of liberal theatre management. But now, to utilize this orchestral material to the utmost, besides furnishing a nice little light concert as it were every night between the acts of the drama, what does our manager do? Why he conceives the idea of "inaugurating" an indefinite if not interminable series of Sunday Evening Concerts in his theatre, with Herr Koppitz and his orchestra enlarged to *fifty* (including 'the best talent of Boston and New York"), with Mr JAMES M. WEHLI, the wonderfully brilliant *prestidigitateur* of the piano, for central attraction, and a number of singers: Miss ANNA GRANGER, soprano, Mr. D. B. WYLIE, a smooth voiced tenor, attached to the theatre, and Mr. RUDOLPHSEN, the basso. All this, we presume, was carried out to the letter of the announcement. It was called a *Sacred* concert to conciliate the law; but how far it was *sacred* in intention, or even elevated in a intellectual and artistic sense may be judged from the programme, which we presume also was carried out to the letter.

The opening overture was that to Wallace's *Lurline*, or *Loreley*—neither subject nor composer interesting to a very serious mood of mind. Then came a couple of vocal solos belonging to the smaller order of religious compositions, just sacred enough for an excuse; viz. a *Tantum Ergo* by Mercadante and an *Ave Maria* by Gounod, with such accompaniment as to make it evident that Gounod's melody put upon Bach's little harpsichord Prelude is what was meant. Then appeared Mr. Wehli and played his pretty "Trembling Leaves" (all of a sacred tremor, we suppose) and his sacred "Bacchanale"—sacred of course, to Bacchus, also to the Money gods. Part II began with a "jubilee overture" by Flotow, who wrote *Martha*; we cannot say it was not profoundly religious, as we were not there to hear. Then a vocal trio from Haydn's "Creation," which was well enough, if only well enough sung, as we presume it was. The services were continued with a piece of left-handed worship, Mr. Wehli solemnly officiating with that wonderful *left hand* of his, which is always trying to beat both hands, and doing it, to the delight and admiration of all the "European and American Press," as duly set forth in glowing paragraph upon the concert bills, in his celebrated *Lucia* Fantasia. After the vast congregation had had a little time to recover from the great strain and excitement of this strange spiritual exercise, probably "without its equal" in a Methodist revival meeting, a *Salve Regina*, composed by one Lechner, was blown on three trumpets, orchestra accompanying. Then came the Benediction, or perhaps Ascription, after the following formula: "Tender and true, Adieu!", being a song composed by Alfred H. Pease. And finally the congregation were "played out," in torchlight procession, by the orchestra to the tune of Meyerbeer's *Fackeltanz*. Such, it seems, was the very interesting service which it was our misfortune and that of many of our neighbors, last Sunday evening to lose. Now a few comments, by way of "improvement."

1. We have no objection to Sacred Concerts in any true sense of the word. We have no objection to Concerts—any kind of Concerts which we would not equally object to at all times—on Sunday evenings. But we do object to *calling* a concert sacred, when it has nothing sacred in it, and is chiefly made up of the lightest sort of *ad captandum* musical pastime. Such misnomers are demoralizing; to some extent all religious *profession* is so, or is in danger of becoming so. The most sacred experiences are those which we do not parade nor profess. But now, in sober earnest, properly considered, all really noble, deep, inspired, great music is sacred; that is, it harmonizes with the deepest, finest chords, the most spiritual experiences, the most divine aspirations of our nature; it speaks to the ideal and unselfish part of us; it emancipates the soul from the slavery of worldly cares, protects it from frivolous distractions, supplying real nutriment instead, lifts us nearer God and gives us a realizing sense of the soul's high, immortal destiny. Surely this cannot be said of *all* music; least of all, of the music which is merely made to display execution, to astonish by technical brilliancy, dealing in tricks of *effect* and not in *meanings* of Art. It can be said of the Symphonies of Beethoven, the great works of Bach and Handel and all the masters down. Nobody's religious feeling can the hearing of such music possibly disturb or postpone, unless the composition is spoiled by some vanity in the rendering. On the contrary, such music is in complete and strengthening accord with all that the religious nature craves and strives for. Therefore we really know of no better way in which a Sunday evening could be spent, than in listening to *good* music in this sense. But we would not have it called "Sacred," because that at once taints it with a sanctimonious or a false profession. The term sacred in music has its technical and accepted sense; let it be kept to that; it means music written and intended for the church, or for some religious service or occasion. To the more trivial kind of music we have no objection at any time, when it does not take the place of anything better, provided that it does not abridge the opportunities of higher music, and provided that we are not obliged to hear it unless we happen to be in the mood for it. We think Mr. Jarrett and all concerned would do a far better thing to take bold and agitate the repeal of the foolish restrictive Sunday law, than to give so-called "sacred" concerts. Let us be free to hear the Symphonies on Sunday or whenever we please, and without nicknaming them "sacred." The motive of these Theatre concerts certainly is not Religion; neither is it Art; it is simply *money*; and in this sense they are sacred concerts according to the old saying "Auri *sacra* fames."

2. In the interest of Music as a high Art, of classical, good music in Boston, we looked upon the announcement of this theatre invasion of the domain of music not without alarm; an alarm which has been confirmed by what report, privately circulated, says of the intention and spirit of the manager. How will it affect the chances of good classical concerts, "Philharmonic," Symphony concerts in Boston this winter? And that is asking how will it affect the growth of a higher musical taste? Were Boston as well stocked with musicians as London, it would not matter. But an orchestra is indispensable to a grand concert. Nearly all our musicians drudge in theatres five nights, and latterly six nights, in the week. Sunday alone is left for concerts; if the Theatre monopolizes that too, and for music only up to its own standard, are not Beethoven and his admirers nicely left out in the cold? We hear it hinted, nay asserted, that the Manager openly avows his intention to control and monopolize the concert business of Boston this winter; that the musicians, the fiddles, the oboes, the long desiderated bassoon, are to move only at his beck and bidding; that he cannot spare them to help out anybody else's concerts, however classical and unworldly in their aim; that the so called "popular" music is to have full swing henceforth and all else must quit the field.

We hope these rumors are exaggerations. But, in any case, it is hard to see, how all the musicians can be preoccupied for light mere fashionable music seven nights in the week and leave any chance for what the real music-lovers want. Any attempt, however, at such dictation and unamiable exclusiveness, once understood, would be sure to unite all reasonable parties against a manager, and so the evil would soon cure itself.

We have no personal feeling whatever in the matter, and have only broached these fears on the principle of forewarned is fore-armed.

Musical Correspondence.

NEW YORK, SEPT. 25.—The musical season has been fairly inaugurated, at least so far as the concert hall goes, by the first performances of the new troupe of artists, Madame PAREPA, and Messrs. DANNREUTHER and ROSE, engaged by M. Bateman for a three months' tour in this country. Madame Parepa, the prima donna of the company, is a Scotch lady, of English and Wallachian parentage (the latter fact having given a very fair thread to sensation biographers, whereby to hang a tale of her Greek extraction), who enjoys a most honorable position among the resident London soprani. The lady's voice is a true soprano, of excellent quality throughout its extent, of great power and sufficient flexibility. Her style of singing is characterized by healthy vigor, possessing much physical verve (as distinguished from impassioned warmth), but never degenerating into extremes. Her tone is full, open, and well sustained, her scale passages clear, and her shake steady and distinct. Her musical education has evidently been more eclectic than that of the majority of our concert singers, for she does not confine herself to the Italian repertoire alone, having given arias from

Oberon, Freyschütz, Judas Maccabæus, &c. But the lady's choice in the matter of ballads is not of the best, especially as regards the compositions of Mr. Ganz, however desirable these latter may be as to the display of Madame Parepa's fine shake. But they are musical platitudes. Mme. Parepa's manner and appearance are such as to secure her the popular appreciation.

M. Dannreuther, the pianist, also hails, at least lately, from London, where he has established himself as an admired concert player at musical entertainments of the highest stamp, and as a successful professor in Belgravia, despite his twenty years, for a young professor finds popularity difficult of attainment in an old country. Edward Dannreuther, although an Alsatian by birth, is legally a United States citizen, having come to America in early boyhood. He is an admirable pianist, and an intelligent, true musician; he does not make use of the piano-forte merely in order to display his remarkable technical ability, nor does he coquet with the instrument, like so many others; but he uses it as a means of performing the works of our great masters, with reverence and earnestness. His manner is modest and free from affectation, his conception of the works he performs is correct, and his technical means are so perfect as to render each performance a complete asthetical picture, even in the smallest details. Bach, Scarlatti, Beethoven, Mendelssohn, etc., are awakened to ideal life under his fingers; and if we sometimes desire a little more physical force and passion, the finer characteristics of these masters lose nothing at his hands. His rendering of Chopin's compositions is especially deserving of admiration; Edward Dannreuther possesses exactly the poetic feeling, the gentle and tender expression, absolutely needed in an exponent of this exceptional composer. The young artist's phrasing is very careful and intelligent, his touch clear and distinct, his scales, passages, and trills finished, even in the faintest *piano*. The Steinway Grand used by Herr Dannreuther at these concerts is one of the finest Pianos we have ever heard from this celebrated manufactory.

The violinist and youthful concert-meister from Hamburg, Carl Rose, is an equally interesting and remarkable artist. His tone is clear, pure, noble; he masters all the technical difficulties of his instrument with ease, and unaffectedly. His bowing is elegant and admirable, as we might expect from a distinguished pupil of Ferdinand David, and an artist who has modelled his style upon that of Joachim. We have heard him play the violin Sonatas, and the great *Chaconne* of Bach, as well as compositions of Schumann, Mendelssohn, and Spohr, and were delighted with his rendering of them. It is to be regretted that the general public is not warm in the reception of such lofty creations, and that the young artist is forced by circumstances to make a partial choice of effect pieces, unartistic in their tendency, and opposed to his own sympathies.

Lancelot.

Hartford, Conn. A correspondent writes us:

"The Beethoven Society, on Monday, commenced in earnest their regular rehearsals after their summer recess. This Society has been in existence nearly seven years, and has from its commencement been under the direction of James G. Barnett, a thorough English musician. During this time they have studied works of the highest character. On the list we find, of Mendelssohn's writings: 'Elijah,' 'Hymn of Praise,' *Lauda Zion*, 'Hear my Prayer,' 'Midsummer Night's Dream' (music), and selections from 'St. Paul,' 'Athalie,' and many of his lighter compositions; Handel's 'Messiah,' 'Acis and Galatea,' and portions of 'Samson' and other oratorios; Haydn's 'Creation,' 'Last Seven Words on the Cross,' 'The Seasons;' Loewe's 'Seven Sleepers;' Rossini's *Stabat Mater*, and selections of the most pleasing portions of his many operas; Weber's *Oberon*; Van Bree's 'Saint Cecilia;' Romberg's 'Transient and Eternal,' and 'Harmony of the Spheres;' J. G. Barnett's 'Life of the Blessed,' and many other first-class compositions.

The energy displayed by the officers of the Society in its management, and the great amount of vocal talent to be found among its members, has enabled them to perform many of the above works in a very intelligent and superior manner; and they have manifested in their different performances a desire to do justice to the conceptions of the great and inspired thoughts of the immortal composers. They have been very materially aided by first-class instrumental talent engaged at great expense from Boston and New York, including the Mendelssohn Quintet Club and Germania Society; and also have they been aided in their successful performances of the 'Elijah,' 'Messiah' and 'Creation' by Dr. Guilmette, whose splendid voice and intelligent conception of whatever he has to sing place him very high in all that relates to classical vocal music. The officers of the Society have been re-elected: Charles Canfield, as President; W. H. Hill, Secretary; J. G. Barnett, Conductor; and W. J. Babcock, Organist. The Society have now on their list upwards of two hundred names. They commenced the season with the rehearsal of Costa's Oratorio of 'Eli,' placed within their reach by the enterprising house of Oliver Ditson & Co. They intend bringing out this work in all its magnificent proportions without delay. They have also several other interesting works on their list for the ensuing fall and winter."

Rochester, Sept. 19. Not being in town at the time of Mr. Morgan's two concerts in July, I can chronicle his success only upon hearsay. Pecuniarily, it was better than the average of the concerts of the tour, judging from the notices of the press elsewhere. Artistically, it must have surpassed all of them, since he had, (as I think) the best instrument he met with on the route, that presided over by Mr. Penfield, in the Central Presbyterian Church, the officers of which society are justly entitled to thanks for their liberality and public spirit. Mr. Penfield will give us occasional organ treats during the autumn. We hope also to hear something from the touch of your Mrs. Frohock.

Mr. Henri Appy gave a Concert last evening in Washington Hall, assisted by Miss Clara Strauss, vocalist, Mr. Carlo Morra, pianist, and Mr. Bauer, accompanist. Mr. Appy's violin performances were, of course, the gems of the evening. He gave the Concerto in A of De Beriot; Bravoura Variations on airs in *Massaniello*, by Hauman; *Norma* Variations, and "The Dream," both by himself; the latter *senza* accompaniment, and with the G string tuned a minor-third below. His playing was marked by all his usual breadth and completeness of style. He was recalled each time, but responded only after the "Dream," when he gave a balladistic air with some very rich double stopping. When will the American public be educated up to the point of expecting and demanding of such artists as Mr. A., something from the classics of the art!

Mr. Morra is a late arrival and proposes to make Rochester his home. His selections for the evening were gotten up sufficiently after the Thalberg-Gottschalk style to "take" the young ladies, and he no doubt will soon find plenty of pupils. Miss Strauss is not a great artist, but was well received, the accompanist performing his part judiciously.

I should say by the way, that a certain lady not a hundred miles from Syracuse has recently, with the ecclesiastical sanctions in such cases made and provided, been made 'Appy, entitling our violinist to transfer the initial of his *pre-nomen* to his *ad-nomen*, he being essentially and matrimonially now a h-appy man.

T. E. A.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Enticement. (Lockung.) *F. Dessauer.* 30

A favorite German song, with English and German words. Dreamy and soothing, the "Enticement" merely being, to stroll out in the moonlight, and to fall into a reverie by the side of a cool, murmuring brook.

Where shall the Beautiful rest? Duet. *J. O. Starkweather.* 30

A reprint of a piece, known to those who have sung it, as one of the most beautiful of duets. For two voices of about equal compass, as they cross occasionally.

Soft and Low. From the "Mock Doctor," by *Gounod.* 35

One of the favorite songs in Gounod's comic opera, which, in England is having good success. The music is "soft and low, as when light rills flow," and is quite taking.

Leggero Invisible. (O light invisible.) *Ardito.* 40

A charming, light, airy Italian air, with a kind of intangible beauty, like the sentiment of the poem. One of the most effective kind of songs for a sweet, flexible soprano or tenor voice. Has Italian and English words

Early love. Ballad. *F. Musgrave.* 30

A pretty song about "Mother," and, which is a recommendation, bringing in "Father" too. Sung in the famous drama of "Milky White," at the Boston Museum, by Miss Annie Clark.

The 'Telligent Contraband. *C. Pettengill.* 30

A comic song, which has been successful in Ethiopian concerts in Boston.

The Beaming Stars. (Die Sterne schau'n in stiller Nacht). *F. Mendelssohn.* 35

A "blond maiden" sitting by the bedside of her sick mother, requests the stars to exert their quieting influence, and soothe the invalid to slumber; who reply, that a guardian angel has already descended, and the sufferer's eyes are closing. The music, of course, is good and appropriate.

Instrumental.

Nocturne. In C minor. Op. 48. No. 1. *F. Chopin.*

A composition which will be melancholy, or deep and mysterious, or somewhat lulling, according as one happens to feel while playing it. Difficult, of course, and requires careful study.

Pratten's recreations. Flute and Piano.

Santa Maria. "Dinorah," by *Meyerbeer.* 30

The Power of Love. "Satanella," by *Balfe.* 30

Two very pretty melodies for the Flute, (or Violin,) and Piano. Not difficult, and the Piano accompaniment quite tasteful.

Tandem Galop. *J. P. Clarke.* 30

Perfectly easy, and quite musical. Has a line or two of singing in the "Trio."

Welcome to Spring. (Frühling's Einzug.) For six hands. *Th. Oesten.* 75

Six hand pieces are excellent practice, and, with a good arrangement, like the present one, make powerful and excellent music. Easy, and a good exhibition piece.

A waltz song. For small hands. *T. Oesten.* 30

This is No. 1 of three pieces, called Kinderständchen or Children's songs, and is a very neat waltz, so arranged as to fit very easily to the motions of the finger, and there are no chords too "stretchy" for a child's hand.

Books.

Winner's Perfect Guide for the Cabinet Organ. 50

An excellent method is here furnished for that popular instrument. The elements and exercises are found in a simple form, and are followed by a number of simple and pleasing airs and songs.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW COMIC SONGS.

I'VE STRUCK ILE. With a wonderfully funny vignette showing how it was done. *Frank Wilder.* 30

JOLLY OLD PEDAGOGUE. *E. Bruce.* 30

"'Twas a jolly old pedagogue long ago,
Tall and slender and shallow and dry,
His form was bent and his gait was slow,
His long thin hair was white as snow,
But a wonderful twinkle shone in his eye"

TONY PASTOR'S MEDLEY. Adapted to the melody of "The Cottage by the Sea." 30

OUR GRANDFATHER'S DAYS. Tony Pastor. 30

POMPEY JONES. Song and Dance. *F Wilder.* 30

LUDDY FUDDY. Cracksman's Song in "Rosedale."

"I seed three p'leecemen hin the Strand,
Luddy, fuddy, O! poor luddy heigho."

DER DEUTSCHMAN'S PHILOSOPHY. Words by Johannes Franz Von P. Krouples. John Schmidt. 30

"I've a tollar vot I spend,
But I've nothing for to lend,
For I never borrows noting, don't you see, John Schmidt."

I'D CHOOSE TO BE A BABY. *Fred Buckley.* 30

When the ladies [heaven bless them!]
They'd kiss me and they'd vow
That they could almost eat me,
Why don't they do it now!

The above sent by mail, post-paid. **Oliver Ditson & Co., Publishers,** 277 Washington Street, Boston.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

New Collection of Music for Schools.

THE HAPPY HOUR,

A SELECTION OF

SONGS, DUETS, TRIOS AND CHORUSES, For the Use of Grammer Schools.

By J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS.

Price 25 cts., on receipt of which copies will be mailed, postpaid. **Oliver Ditson & Co.,** Publishers, 277 Washington St.

HANDBOOK OF MUSICAL GEMS!

THE HOME MELODIST

Contains nearly One Hundred Favorite Songs. It is exceedingly convenient in size, and neat and attractive in style. This unique volume, bound in cloth, and comprising choice pieces, which in another form costs twice as many dollars, will be sent, *postage free*, on the receipt of *thirty-five cents*, by OLIVER DITSON & CO., 277 Washington Street.

Piano Primers, Catechisms, &c.

Lenhart's Elements of Music, to which are added Burrowes' Guide to Practice, and Czerny's Celebrated Letters on the Art of Playing the Piano, 50 cts. Bertini's Self-Teaching Catechism. 40 cts. Burrowes' Piano Primer and Guide to Practice, 30 cts Czerny's Letters to a Young Lady. 60 cts. Jousse's Catechism of Music, 25 cts. Oliver's Text Book, 60 cts. Knorr's Methodical Guide for Teachers, 75 cts. Calcott's Musical Grammer, 1.00. Ford's Class Book and Piano Primer, 40.

The above comprise the best and most desirable books of their kind for both teachers and scholars. Copies sent postpaid, by Oliver Ditson & Co., Publishers, 277 Washington Street.

THE CONCERTINO.

A new collection of unsurpassed CHORUSES, GLEES, QUARTETS, DUETS AND SOLOS, for Musical Societies, Conventions, Choirs, Glee Clubs, and Social Singing, by V. C. Taylor. Especial attention is invited to pieces in the work, like, "How long wilt thou forget." "The Morning Call," etc, etc., which it is believed that all judges, will class among the finest compositions for Choral Societies extant

Price, $1.00. Copies sent by Mail upon receipt of price. Published by **Oliver Ditson & Co.,** 277 Washington Street, Boston, Mass.

SIXTY LESSONS

FOR

TWO GUITARS,

For the use of Beginners.

BY J. KUFFNER.

Op. 168.

PRICE $1,75.

OLIVER DITSON & CO., Publishers, 277 Washington Street.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers, 277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper. $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....
CHORUS OF PRIESTS.....
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....'Compte Ory"
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood"
O WERT THOU IN THE CAULD BLAST.....Klicken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Klicken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Klicken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes,	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed postpaid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

Just Published.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani"* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leyback.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brillante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now. Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Vieillards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust" *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Alessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrille. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Huase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 640. BOSTON, SATURDAY, OCT. 14, 1865. VOL. XXV. No. 16.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza, Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

A SOPRANO SINGER desires a situation in a choir in this city or vicinity. She is experienced and competent. Apply to Oliver Ditson & Co. 638-40

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide 75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each 75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor 75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor 75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each 50
OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

IN PRESS:

THE NEW ORATORIO,

NAAMAN.

BY COSTA.

ALSO,

HANDEL'S ORATORIO,

JUDAS MACCABEUS.

And will soon be ready, uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul."

OLIVER DITSON & CO., Publishers.

Best Collections of Vocal Music.

Songs, Trios, Duets, &c,, Piano Accomp't
The Silver Chord. Boards, 2.50; Cloth $3.00
Operatic Music, with Piano Accompaniment
Operatic Pearls. Boards. 2.50; Cloth 3.00
Duets with Piano Accompaniment
The Shower of Pearls. Boards, 2.50; Cloth 3.00
German Songs with Piano Accomp't.
Gems of German Song. Boards, 2.50; Cloth 3.00
Four-Part Songs
Mendelssohn's, $1.50. Arion, 5 books, the Set ... 4.00
Glees and Quartets
Western Bell and Musical Lyra, each 1.38
Operatic Choruses
Operatic Chorus Book, 2.50. Operatic Bouquet .. 2.00
For Choirs, Conventions, Singing Schools
Harp of Judah, 1.38. New Sacred Star 1.38
For Musical Associations, Clubs, &c
Chorus Wreath 1.50. Convention Chorus Book .. .60
For Quartet Choirs
Baumbach's Quartets, 2.50. Buck's Motetts 2.50
For the Episcopal Church
Greatorex Collection. Boards, 1.50; Cloth 1.75
For the Catholic Church
The Memorare. By Werner 2.75
For Sabbath Schools
Sabbath School Trumpet. Boards. 30; Cloth ..... .35
For Young Folks at School and at Home
Merry Chimes, by Emerson ..... .50
OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Best Collections of Instrumental Music.

FOR THE PIANOFORTE
Home Circle. 2 vols, each, Bds, $2.50; Cloth $3.00
FOR THE ORGAN
Battiste's 50 Pieces. 3.50; Organ Gems 2.50
FOR THE FLUTE
One Hundred Operatic Airs ..... .75
FOR THE VIOLIN
Excelsior Collection. 75. Pleyel's Duets ..... .75
FOR VIOLIN AND PIANO
The Union Collection ..... .75
FOR FLUTE AND PIANO
Winner's Flute and Piano Duets ..... .75
FOR ACCORDEON AND FLUTINA
Winner's Excelsior Collection ..... .75
FOR BRASS BANDS
Ditson's Band Music, on Cards, 48 Nos. per No 1.00
FOR BANDS AND ORCHESTRAS
The New Germania. By Burditt 1.75
FOR CABINET ORGAN, MELODEON, HARP, GUITAR, VIOLONCELLO, CONCERTINA, DULCIMER, FIFE, DRUM, CLARINET, FLAGEOLET, BUGLE, CORNOPEAN, POST HORN, SAX HORN, AND CORNET, a good variety of Music will be found in Instruction Books for each instrument, published by us, a list of which will be sent on application.
Oliver Ditson & Co., Publishers, 277 Washington St.

New Music for October.

VOCAL.

Kiss me while I'm dreaming. Song. *A. F. Wimmerstedt.* 30
The girl with the waterfall. Song ... *F. Wilder.* 30
Joyful and mournful. (Freudvoll und leidvoll.) *Beethoven.* 30
Sun of the Sleepless. (Schlafloser Augen.) Song. *Mendelssohn.* 30
The cot where the old folks died. Song and Chorus ..... *M. B. Leavitt.* 30
Rejoice the heart of thy servant .. *L. H. Southard.* 40
O Lord my God. Sacred Quartet. *L. H. Southard.* 40
I will praise thee, O Lord .. ... *L. H. Southard.* 40
O light Invisible. (Leggero invisible.) Bolero. *L. Arditi.* 40
Expectation. (Die Harrende). Song ... *R. Franz.* 30
Broken Flower. Song ..... *A. Stowrton.* 30
Be sure you say I'm out. Comic song ... *Burnet.* 30
Sleep, my loved child. Ballad ..... *T. Browne.* 30
Gallant Knight. Song ..... *J. L. Hatton.* 40
I've no mother now. Ballad ..... *T. S. Smith.* 30
I cannot sing the old songs ..... *Claribel.* 30
The Southern Contraband ..... *M. B. Leavitt.* 30
Sing me a merry lay. Song ..... *L. Williams.* 30
Marion's song ..... *Claribel.* 30
Enticement. (Lockung.) ..... *J. Dessauer* 30
Soft and Low. Song ..... *"Mock Doctor."* 35
Early love. Song ..... *F. Musgrave.* 30
L'Amore. (Thou art far away.) Song. *L. Dama.* 50
The 'Telligent Contraband. Song. *C. Pettengill.* 30
The beaming stars. (Die Sterne echu'n in stiller Nacht). Song ..... *Mendelssohn.* 35
The Green Shenandoah. Song ... *J. W. Turner.* 30
Oh God, thy goodness. (Bitten.) .. *Beethoven.* 30
Darling is here. (Liebchen ist da.) Song. *R. Franz.* 30

INSTRUMENTAL.

Leonora Polka ..... *J. W. Turner.* 30
Leah's Song ..... *B. Richards.* 40
Le Chant des Vagues. Morceau Characteristique. *Sydney Smith.* 40
Gaité de Cœur. Valse Brilliante " " 80
Fantasie. Masaniello ..... " " 80
Chanson Russe. For Piano ..... " " 50
M' appari tut' amor. "Martha." Piano and Flute ..... *Pratten.* 30
Santa Maria. "Dinorah." Piano and Flute. *Pratten.* 30
Power of Love. "Satanella." " " " 30
Tandem Galop ..... *J. P. Clarke.* 30
Chesnut Schottisch ..... *W. B. Harvey.* 35
New Anvil Polka ..... *Koppitz.* 40
Welcome to Spring, (Frühling's einzug.) 6 hands ..... *Oesten.* 75
Three Kinderständchen. (Children's songs.) For Piano, for small hands. No. 1. Waltz song. *T. Oesten.* 30

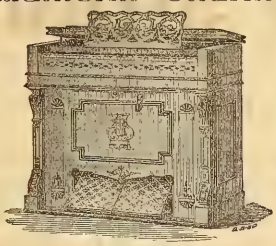
Books.

WINNER'S PERFECT GUIDE FOR THE CABINET ORGAN. Containing simple and clear instructions, with a Collection of the Best Melodies of the day 75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Washington St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. Home Circle: Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song: Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. Shower of Pearls: Vocal Duets with Piano Accompaniments. Silver Chord: Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls; Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

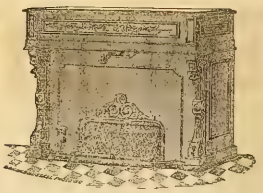
G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 640. BOSTON, SATURDAY, OCT. 14, 1865. Vol. XXV. No. 15.

For Dwight's Journal of Music.

The Violin and Violoncello.

BY MISS E. A STARR.

O tender Viols, that with more than touch
Of mortal pathos haunt my memory still,
It is no trick of art or cunning skill
That starts my tears and moves my heart to such
A plaintive sweetness; as if life so much
Of joy had known the brimming cup must spill,
And thus send heavenward, in a shining rill,
The joys too sacred for this world to clutch.
No wonder that those pious artists old
In angel hands my favorite viols place;
The calm cheek touching, with a blissful grace,
The instrument, whose harmonies unfold
A love no mortal lip has ever told—
The Seraph's spark, which fires our human race.

For Dwight's Journal of Music.

Ad Ultimum.

Yes, I can wait—although about my heart
The serpent-coils grow closer every hour,
And keen despair, relentless in its power,
Drive through my spirit like a fiery dart.
I *will* endure, though nerve and sinew start;
I will arise, although the darkness lower
Across my pathway, and my soul shall tower
To reach thy face, though life and death bear part
To bind me down. And there shall come a day,
My soul's requital, when, though fierce the fray,
I shall have struggled up, through toil and wrong,
To stand before you, patient, steadfast, strong,
And in your calm eye-depths to read my fate,
Eternal joy!—Beloved, I can wait.

A. A. C.

The Present State of Music.

(Continued from page 106.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

Such is the Opera of the Present. It is peculiar to the time, and a necessity thereof. It fills every stage; consumes the marrow of all theatres; compels them all to the most unlimited outlay, and in order to hold up under it appeals to popular appetite as well as to princely subvention; goads and teases the contractors into every means of attraction and excitement; digs up things buried in oblivion; sets its Flotows to work garnishing Suabian love-songs with mouldy Fioravanti finery boiled over; pours an endless whirl and confusion into the ears, and jumbles together all times and nations and kinds, the shallowest with the deepest, truth and falsehood, poetic invention and vulgar commonplace. It is hard, if not impossible, for the composer, if he bear something nobler in his mind, to evade the claims to which the opera public has become accustomed. Powerful orchestral means, massive choruses, extravagance of diction, pompous outfit, a morbid craving for outward novelty: these, as matters stand, have become the conditions of success; and success is, on the stage more than anywhere, the condition of effective labor; *non*-success, whether deserved or not, is easily decisive of the question of life or death.

It is easily conceivable, therefore, that musicians were found ready for a direction which seemed to promise a more chaste expenditure of their art. It was in Berlin that the restoration of Greek tragedies was first tried with the support of music; *Antigone* was the first attempt, and Mendelssohn the composer. It is equally well known that this work won great respect in and out of Germany, nay that it was many times greeted with admiration as a step towards a higher future. If our music would ever admit of being wedded to the antique Tragedy at all, it could not, essentially, have been better done than it was by Mendelssohn; the repose and reserve of the Sophoclean poetry, as contrasted with the stormier passion and more heavy and decided tread of the drama of Aeschylus, must have suited his temperament peculiarly. For the proper might and lofty grandeur of the Drama was not given to himself; indeed it was quite contradictory to his finely reserved, more sympathetic than originally creative nature. This is proved by the dramatic tasks to which he set himself: the *Loreley*, which he wrote with Geibel; the *Tempest*, which he once wanted to write with Immermann; the *Midsummer Night's Dream* and the *Marriage of Camacho*.

But, apart from every personality, the restoration of the Greek Tragedy, especially the *Antigone*—hailed with whatever professional glee by the philologists, and however admired by "cultivated society"so eager, in its *blasé* state, for something new and classical, something suited as it were to its nobility of birth and intellect—was an undertaking foreign to the present time and life. We can (and who would willingly forego the pleasure?) read the ancients for ourselves, and our imagination can dream itself, more or less livelily, into their existence and its leading thoughts and principles; where this fails, we have knowledge and understanding to skip what is strange and foreign to our mode of being, and secure the enjoyment of what is accessible. Thus over the silent book of the poet we are delighted with the charming sports of the elves that "creep into acorn cups and hide them there;" the dreamy fancy "swifter than the moon's sphere" is drawn into their dances, although for us (Germans) they have not even the reality of a live popular legend. But it is another thing when the stage undertakes to bring back this long drained life in palpable downright actuality. No longer then does imagination, like a kindly mediator, convince us; the corporeal eye sees what is corporeal, and the understanding peremptorily demands and sees reality wherever it is present bodily, and allows of sympathy only so far as we recognize in that reality our own, the contents of our own life. Here already we are unable to follow the old poet. The power of morality and law stands eternal,but the forms thereof in *Antigone* are foreign to our life. That the burial of a legitimate king's son should be forbidden on penalty of death and this be recognized as law; that at the same time burial should be regarded as essential to the final welfare of the soul of the slain, and that the sister should be driven by the ties of blood and custom to violation of the law and to her own death: all this is so strange to us, that we can only sympathize with the understanding, not with the incredulous feeling. How can music be awakened there, true music of the whole soul stirred to its inmost depths? And how shall it take root and blossom in the diction of the Greek, which is almost entirely given up to outward intuition and reflection? It would have to deny the fulness of its own meaning, the power and nature of its own being as it has for centuries unfolded itself for and out of our being; it would have to give itself up to declamation, have to become strictly and purely *recitative* (as the Greek music was essentially), and thereby would become intolerable to us.

Mendelssohn with a fine feeling avoided this wrong way, as well as the other, which consisted in lavishing upon the task the full powers of our music, and would have utterly torn to pieces and drowned the poet out of sight. Here he was prudent and circumspect enough to make Gluck's style his model; this may with reason be asserted, if we will consider how widely the *Antigone* departs from his way of writing elsewhere and how near it stands to Gluck. That the depth and truthfulness of Gluck could not be reached, lay by no means merely in the smaller endowment of his follower in regard to the original type, but above all in the problem in hand. Gluck chose poems which stand almost entirely upon musical ground and are suitable, nay favorable for musical treatment even to the smallest details; the very opposite must be said of the ancient tragedy. Even the connection of the words, that first law for declamation, had occasionally to be sacrificed, since the inevitable rhythm of the Greek by no means everywhere observes the endings of the verbal sense; but the music had to accomodate itself and round itself off to the rhythmical endings. What was attainable under such circumstances: Declamation and, still more, scansion, developed as far as possible into melody corresponding with the mood of the scene and, if possible, also the striking expression of the moment—that Mendelssohn has reached with insight, tact and great talent. But to the ancient poet he has been able to do no more justice than lay within the power of our music altogether; and this our Art he has degraded, inasmuch as he has used it for exploits in which it had not only to limit its nature but to involve itself in untruthfulness. What right have we Germans to reproach a luxurious Rossini, or any other light-blooded singer, with untruth and infidelity towards the poet (as we have always been ready enough to do), if we practice or permit the same against a Sophocles, just because we take a fancy to draw him into our un-Grecian Cymmerian darkness, to fill up our vacant hours and hearts upon our worn out stage? How much

manlier and more honest was that first attempt, at the beginning of the seventeenth century, to revive the ancient Tragedy in imitations! The plan could not be realized; but it grew out of the artistic necessities of that time and a fresh love for the antique, naive and innocent, without touching the unapproachable. If just that goal could not be reached, still the attempt led to the creation of the Opera, to Gluck's high-souled images; it became the foundation for whatever true and vital production is possible in this domain. . . .

III. INSTRUMENTAL MUSIC.

Thd third broad field is that of pure instrumental music. We need only allude to what we possess of works by Bach and men of his time, and from Haydn to Beethoven, for orchestra and solo, organ and piano. . . . In the greatest form, the Symphony, what our more recent masters have created has found recognition everywhere. In Schumann, Schubert, Mendelssohn, Gade, and many older and younger writers, the Symphony has had a most refreshing after-growth. The same is the well-known fact with regard to Quartet and Piano music: for the latter the names of Chopin and Liszt are the most noteworthy.

Among the Symphonists since Beethoven, must be named first of all HECTOR BERLIOZ. What first attracts our attention here (postponing for the present any appreciation of the spiritual direction of his symphonic works), is the formation of his Orchestra. One must read in his "*Cours d' Instrumentation*," a work distinguished for its complete technical insight and its poetic knowledge in many particulars, and in his other writings, how he thinks to build up his orchestra. This host of instruments, these choirs of great and little flutes and wind instruments of all kinds, these variously subdivided stringed instruments, these harps and pianos, these masses of brass and drums and cymbals: all this affords the broadest, fullest sonority, whole series of new mixtures of sound, new tone-colors, unheard of effects—and in fact Berlioz has invented such in the richest abundance and employed them often and most thoughtfully in his compositions; but the spiritual life of the orchestra, that poetry and dramatic quality which rests upon the individualizing of the parts (voices), upon clear discrimination of characters and the carrying of those characters through with certainty, must be narrowed and crowded, nay stifled in such masses.

This point is of more consequence for the music of the present than the creations of the genial Frenchman themselves, however high we may set their worth. For the new expansion of the orchestra has intruded everywhere, especially into the Opera, and has everywhere manifested its influence, an influence of the most questionable sort. It has formed itself gradually and with no preconceived plan; Berlioz is not the founder, but rather the finisher, the intelligence of this movement, to which the most important and—if you once admit the principle—the most intellectual accessions have been MEYERBEER and WAGNER.

The first thing to be remarked in the new orchestration is the great increase of the kinds of instruments, particularly the wind band, involving a corresponding increase of numbers in the string department. Hence in Opera and Cantata we have a mass of sonority opposed to the singing voices, now driving them up into their highest tones with an exaggerated accentuation, now overpowering and stifling the voices and even urging the chorus to violent outbursts, while it moves the composer to an unfavorable choice of instruments if a solo is to make its way through. Thus Meyerbeer, in a funereal or a love song in G minor (I think in *Robert le Diable*) has used the trumpet for pathetic *Cantilena*; similar things could be pointed out in Auber and others.

The second point is the emasculation of the trumpet and the French-horn (and they have even taken hold of the trombone) by the introduction of valves. The moment you cease to regard truth, that moment the *characteristic* becomes unrecognizable or unendurable; for character is the completeness of a nature in itself and in its truth to itself; it can work and avail through nothing else but just what it is itself. Now characters of the most fixed stamp in the ranks of tone-personifications are the heroic trumpet, the dreamy horn in its native state. Even the imperfection and limitation of its scale of tones is peculiar to its nature and character; Achilles with the cunning and eloquence of Ulysses were no more Achilles; the trusty mountaineer cannot have the many-sidedness of the polished, narrow-breasted man of the city; just as little can the trumpet use the clarinet's multitude of tones, or the horn the serviceable pliancy of the bassoon. The character of these instruments, the very limitation of their number of tones, has always challenged the appreciative composer to invent characteristic passages, and often has rewarded his fidelity with most felicitous and genial turns. By the mere fact of drawing these native characters out of their proper sphere of tones, of trying to transform their naive individuality into a cosmopolitan universality, composers have ensnared themselves in miserable halfness and falseness. The use of valves has to be sure enlarged the domain of tone; but the new tones are in part impure, the characteristic purity of tone-color is utterly dimmed and tarnished, the power of sound entirely broken.

The third point is the introduction of the so-called *soft brass* instruments—the cornets, sax-horns, tubas, and what not—into the orchestra.

By no means would we here declare war against newly invented instruments, or ancient instruments restored; that would ill become me, who have found one of them at least (the chromatic tenor horn, in my "Moses") indispensable. Because our masters, Beethoven included, have done great things without them, it does not follow that we should despise means which they could not employ, because they did not know them.—just as little as they clung to the yet more limited means of Bach and Handel. Some of the new instruments have already found truly artistic use (for instance, the bass clarinet in Wagner's *Lohengrin*, which could hardly be replaced by any other means); others may yet acquire, who knows how soon or where, an equal significance; even the use of them by whole choirs together may somewhere become necessary. Every means may possibly be fit and indispensable for some artistic moment,—and then it is the right means. Nevertheless the use of this new band of brass, as now in vogue, must appear questionable, nay generally pernicious. For, taken together with the addition of valves to horns and trumpets, it extinguishes the characteristic features of the orchestral form until we cease to know them. And that weighs more in the scale, than the favoring of single moments.

The stringed quartet and the wind band (the latter divided into the brass: horns, trumpets, trombones and cymbals, and the reed band, or instruments of wood): these in the old orchestra formed decided contrasts. Splendor, power, martial summons, high solemnity lay in the trumpets and trombones; every group and every instrument had its well distinguished character. Did you wish the contrast softened, done away: the French-horns of themselves came in between the stern brass band and the reeds; the sharp insight of the composer found in the covering of harsh voices by milder ones, in veiling them by accessory ones, in a hundred turns, always new and even genial means, which stimulated his own mind and that of the hearer more than any mere material addition can.

And now came in the choir of cornets and tubas. They speak to the eye already by their very shape. Their conically expanded speaking-trumpet-like bodies, intestinally twined, interrupted and checked in their vibration by the weight of cast metal valves, indicate a sound now hemmed in and now breaking right out, a dull and yet a violent sound, just as the form of trumpets, trombones and horns indicates their sonorous character. This choir, above all, by its ambiguous, hermaphroditic quality of tone, weakens the contrast between brass and reeds. The cornets, which are not horns and not clarinets and yet resemble both (as if the painter would bring together in forced union blue, green and yellow), the larger tubas, half trombone and half horn in their nature, but neither one entirely,—add to which the choking and dulling of the horns and trumpets: all this veils and smothers the sharp outline of characters, causes the significant differences of the orchestra to run together into one common characterless mass (sometimes reminding one of Goethe's ("*Getretner Quark wird breit nicht stark*") and enhances merely the fullness, not the strength of sound. The drawn sword is mighty; in the sheath it is thicker and heavier, but has lost its victorious edge.

(To be Continued).

The Abbe Liszt in Hungary.

(From the London Musical World.)

The twenty-fifth anniversary of the Pesth-Ofen Conservatory, at which the Abbé Liszt produced his last work, has created quite a sensation among musicians and musical amateurs in Germany, and the papers, both musical and political, devote a considerable space to the description and discussion of it. We extract the following from the *Neue Berliner Musik-Zeitung*:

"The twenty-fifth anniversary of the Conservatory, which commenced on the 15th August, has found a most lively response not only in the more restricted circles of professional men, but thanks to the system of political reciprocity now obtaining, in the widest general ones. In addition to this, we have probably for the very first time the fact of a musical festival got up on the grandest scale having a specifically Hungarian character. With the exception of Mendelssohn's "Festgesang an die Künstler" in the vocal, and some unimportant pieces in the instrumental part, the works performed are by composers who are all native Hungarians; all the compositions treat of national subjects; and all the performers, with the sole exception, perhaps, of Herr von Bülow, are, likewise, natives of Hungary. The central point of the Festival was, as we have already announced, the production of the oratorio *St. Elizabeth*, words by Otto Roquette and music by the Abbé Liszt. A most culpable act of neglect, as regards both the

Festival and the composer, was committed by the musical managers, in as much as they did not begin studying the work earlier with the musicians engaged in it. This, however, was not deemed necessary; nay, still worse, no precautions had been taken to see that the orchestral parts tallied properly with the score, and thus a large portion of the wearisome rehearsals had to be devoted to correcting the separate parts; this, of course, acted prejudicially on the real object for which the rehearsals were held. The result was that the general rehearsal lasted from 10 a.m. to 5 p. m., and we owe completely to Liszt's energy and indefatigable zeal that the performance did not turn out an utter failure for among the performers, comprising about five hundred local instrumentalists and singers, the majority were amateurs."

Speaking of the performance of the oratorio, the *Wiener Abendpost* says:

"With regard to the execution, it was far from perfect; the orchestra especially was so inhuman as to leave us completely in the dark as to some, perhaps, of the finest passages; the whole arrangement, too, particularly the position of the orchestra, was a mistake; directly the chorus began, nothing was heard of the violins, indeed the latter were, generally speaking, far too feebly represented in comparison with the double-basses and wind-instruments; how many wrong notes, and how much playing out of tune we heard we will not stop to specify. The chorus had studied their parts well, and even Liszt is said to have expressed his satisfaction at the fact."

The concert commenced with a hymn from *Dozsa Gyorgy*, the last opera from the pen of Franz Erkel, the Nestor of Hungarian composers. Then, after a prologue written for the occasion by Gabriel Matray had been spoken, Liszt appeared, in his abbé's dress, upon the platform. Hereupon there arose from the crowd of auditors, from the whole trumpeting, fiddling, and singing mass, a tumultuous welcome that reminded one of the roaring of the angry sea. The pale-faced man, with the sharply marked features and the hair streaked with silver, bowed and bowed, evidently moved by the friendly cheering, which seemed as though it would never end; on the contrary, it broke out with greater intensity when Liszt took up the conducting-stick, destined to inspire the expectant masses with life. It was presented to him by Herr Matray, the director of the Conservatory, as a modest gift from the thankful institution; it will not be very imposing by its outward ornamentation and splendor in the midst of the large collection which Liszt possesses of similar objects, but it will not be without value in his eyes; it is made of Hungarian rosewood, in memory of the Rose of Hungary, whom he has celebrated. We may mention that the Landgravine Elizabeth, "St. Elizabeth," of Thuringia, was the daughter of Andreas II., King of Hungary.

Alluding to the character of the music generally, the *Pesther Lloyd* expresses itself thus:

In this work, Liszt has entered upon a decidedly new path. He has here set limits for himself, and employed four distinct melodies which are introduced and carried out in the most remarkable manner; in acting thus he has adandoned the Wagnerian system of what is called endless melody, and the structure of his periods has been rendered more intelligible, without the slightest detriment to their originality. The hearer finds the necessary resting places; he is furnished with passages he can remember, and the composer is understood even by the less advanced ear. In addition to this, there is a richness of instrumental coloring spread over the whole, which prevents the attention from being wearied a single instant. This last production of Liszt's will be more popular than any other of his musical efforts, and, because melodiously more comprehensible, will render his harmonic peculiarities more pleasing. The composer himself will be convinced that as a certain metre is necessary for the poet, definite form of melody is required by the musician to impart the necessary distinctness and clearness to his inspirations. Liszt has proved that he can be new even in simple forms of melody; in proof of this, we need mention only the Chorus of Children (No. 1) and the Crusaders' Chorus (No. 3); both are instantaneously intelligible and leave behind them a well-defined impression, because they are distinctly constructed, while, at the same time, both surprise us by a strange coloring and a still stranger succession of harmonic passages. Of the richness of coloring within the means of the artist in the matter of instrumentation, we will say nothing, but we will not conceal our pleasant surprise that, on the whole, Liszt has displayed greater moderation in the scoring than even in the *Graner Messe*. In his management of the vocal parts he has everywhere restrained himself within the limits of what is possible, and even in some passages of what is easy; it is only in a few solo passages that we meet with certain of the old well-known Lisztian intonations. But the otherwise all-victorious composer has not avoided every danger. While revelling enthusiastically in certain situations, he has lost a proper appreciation of the due limits to be observed; he has not been able to tear himself away from a subject once taken up. Thus we should wish to see the Miracle-Scene somewhat curtailed; we would sacrifice a third of the Crusaders, and even omit the repetition of the words: "O Herr, lass Deinen Segen thauen" in the prayer of Elizabeth herself, because, in all three instances, the previous magnificent climax is weakened by the pieces being too much spun out, which is a great pity. Furthermore, it strikes us that the repetition of the harmonic movement with the *point d' orgue* for the tenor (before the chorus of the Poor, and the introduction of the Angels' voices) takes up time unnecessarily, and is, therefore, superfluous; after the highly characteristic passages for flute, representing Elizabeth's last sigh, the effect would be increased were the Angels' voices allowed to be heard at once."

The rehearsal of the second day's concert was not brought to a close till eight p.m., on the 16th, and the performance itself began at ten a.m., on the 17th. It was ushered in by a "Festival Overture," contributed by Robert Volkmann. "As a rule," observes a writer in the *Niederrheinische Musik-Zeitung*, "a peculiarly unlucky star presides at the birth of compositions written for a particular occasion." This is true. The public expect something out of the common, while it is but very seldom that the composer can work himself up to the requisite degree of inspiration. Fancy will not be commanded, nor always obey the summons when invoked. Even Meyerbeer's weakest compositions were those he wrote for special occasions. In proof of this, we need merely mention his "Schiller-Marsch," his overture to *Struensee*, and his "Fackel" marches for the nuptials of various grand personages. Herr Volkmann, it appears, was unable to escape the almost general law. As a matter of course, his work gave evidence of emanating from a skilful and experienced pen, but it is far from exhibiting the talent that marks his other compositions. The same composer's *Sappho*, a *scena* for soprano, followed, and was exceedingly well sung by Mdlle. Carina. Herr Reményi, also, had written a *pièce de circonstance*, which he called a "Hungarian Concerto for the Violin." This came next, but was not very successful, being more a rhapsody with a pleasing cadenza at the end than a concerto, Hungarian or otherwise. The first part of the concert concluded with Handel's "Hallelujah Chorus."

In the second part, Liszt treated the assembled multitude to his *Dante Symphony*. A writer in a German contemporary, in speaking of it, remarks:

"Whoever has felt what fearful mysteries Dante has unfolded in his *Divina Commedia*; whoever knows with what demoniacal fanaticism Liszt above all other men would unresistingly give himself up to them; and whoever has experienced how horrible is the power of the world of tone when completely freed from every trammel, must have awaited this *Dante Symphony* with a certain degree of apprehension. Such at least was the case with ourselves. We have composers who have endeavored to portray a hell; who have depicted pain, yearning, and hope in the most glowing colors; we can render by sound revenge, ambition, and rage that overwhelms all before it; but to fright our souls by making music convey the idea of *despair*, that passion which annihilates everything else, that was something on which no one had ventured. *'Lasciate ogni speranza voi ch' entrate!"* such is the theme Liszt has chosen for the first part of his Symphony, and, Heaven knows! he works it out in the most fearful fashion. There is no resting place, no break; nothing but everlasting rhythms and chords, surging up one above the other! What avails it that, in the *Andante amoroso*, just for the moment, we catch a glimpse of a beautiful youthful picture reminding us of the magic to which we once gave ourselves up with such ecstacy? *'Lasciate ogni speranza!"* we are again driven forth into the hideous night. Whether a composer should be pardoned for selecting such a programme for the guidance of his imagination—that is a point on which we will not give an opinion. The party who are called by their opponents *'Musicians of the Future'* insist upon a definite programme for every musical composition. They require expression carried to the highest pitch; they have broken with universal human sentiments to devote themselves to special and extraordinary phases of the soul. How far they have succeeded, history must teach. Liszt and Wagner have, perhaps, not reflected that their system can be carried only up to a certain limit, unless they would be overwhelmed by chaos, where hope indeed cannot exist. Liszt is, however, original, and we accept the eccentricities of originality with the same interest as we accept what agrees with our own way of thinking. But many, who call themselves his party, are no longer original; they are a faint and bad impression, which really cannot interest us."

The concert wound up with the "Rákóczy March" orchestrally illustrated by Liszt.—On the 19th, there was a grand dinner given to Liszt in the shooting gallery. It was attended by three hundred persons.—About six thousand persons were present at the grand Vocal Festival, on the 20th August, in the "Stadtwäldchen." When Liszt made his appearance he was greeted with tumultuous cheering. Unfortunately the mode in which the singers were stationed was very unsatisfactory, the consequence being that a great deal of what they sang was inaudible to the public. In the evening, there was a grand ball in the shooting gallery.

Liszt, it is said, will return direct to Rome, where the appointment of *Capellmeister* at St. Peter's awaits him. He is still the same he was twenty years ago. The abbé's dress is merely a novelty in costume, in which he creates as great a *furore* as he formerly created in a Hungarian dolman, or a French tail-coat.

OTTO BEARD.

P. S.—Since the above was written, we have had a second performance of the oratorio *St. Elizabeth*, the audience being quite as numerous, and the applause as deafening, as at the first. Still competent judges shake their heads and decline prognosticating the same success for the work in other cities which it has achieved in Pesth. However, their opinion has not much weight with the masses. Liszt is the lion of the hour, and all he says and does, writes or composes, is indiscriminately praised. Even the ladies declare he never looked so well as in his ecclesiastical garb, and it certainly would not be astonishing if a number of sucking pianists, led away by his example, were also to receive the tonsure, or, in other words, get their heads shaved. There are many quite mad enough to justify the process.

The 29th August was a grand day for Liszt:

"Cressa ne careat pulchra dies nota!"

so I will endeavor to give the readers of the Musical World some idea of what took place on the occasion. Firstly there was a concert given by the Abbé, in the Grand Redoutensaal, for charitable purposes. The programme was made up exclusively of works by the concert-giver. Here is a list of them: "Ave Maria," and "Cantique d'Amour" for Pianoforte; Fantaisie for Violin on Lenau's poem: "Die drei Zigeuner" (played by Herr Reményi); two Legends: "Die Vogelpredigt des heiligen Franciscus von Assisi," and "Der heilige Franciscus von Paolo auf den Wellen" (Poems for the Piano); Hungarian Rhapsody for Violin and Pianoforte (Violin: Herr Reményi); Hungarian Rhapsody for two Pianos (second piano: Herr Hans von Bülow), and the Rákóczy March played by Liszt himself. The room was positively crammed to suffocation, places of all kinds fetching fancy prices. The proceeds of the concert amounted to 5,080 florins, which Liszt divided as follows: towards building the Leopoldstadt Church, 2,000 florins; to the Association for Assisting Authors, 500 florins; to the Association for Assisting Musicians, 500 florins; to the Infant School, 200 florins; to the Josephinum, 300 florins; to the Sisters of Charity, 300 florins; to the Institution for the Blind, 200 florins; to the "Gesellenverein," 200

florins; to the Protestant Orphan Asylum, 300 florins; to the Israelitish Infirmary, 200 florins; to the Franciscan Order, 200 florins; and in alms to various poor persons, 80 florins! Bravo, Franz Liszt! A noble act of charity, enhanced by the liberal spirit manifested in the distribution of the money without distinction of creed, among Roman Catholics, Protestants, and Jews. You may have assumed the Abbé's *soutane*, but you have preserved a heart free from narrow-minded bigotry beneath it.

In the evening, a select party was invited to meet Liszt at the "Stadtpfarrei," or residence of the priest attached to the principal parish-church in the town. There was an interesting concert, in which Herren Liszt, Reményi, Hans von Bülow and Madlle. Dumcsa took part. After the concert, Herr Ludwig Meszlenyi, Secretary to the Prince Primate, presented in the name of that dignitary, a handsome pyramid in silver filligree work to Liszt, and a rich bouquet-holder, adorned with gems, also from the Prince Primate, to Madame von Bülow, Liszt's daughter. On one side of the pyramid there is an enamel portrait of St. Francesco di Assisi, and, in front, the inscription: "Francesco Liszt."

At the opening of the German Theatre, on the 1st inst., under the direction of the new manager, Herr d'Arronge, the orchestra performed the overture to *König Stephan*, composed by Beethoven in 1812, for the opening of the theatre which was afterwards destroyed by fire.

Liszt's Oratorio.

The following is a short synopsis of Liszt's oratorio *St Elizabeth*, which the N. Y. *Weekly Review* translates from the *Dresdener Journal*. In the first part the arrival of Elizabeth from Hungary is described. She as well as her intended husband, Landgraf Ludwig, are in the beginning of their youth. The little bride is greeted by the chorus, and embraced by the father of Ludwig, Landgraf Hermann, and is delivered to him by a Hungarian magnate. Ludwig shows her the country, which will belong to her, and both associate with a party of children, who welcome them with a merry song. In the next scene both are grown up and married. Ludwig is the regent of the country; he comes home from hunting, and sings a merry hunting song. At this moment he sees a person going down the path from the castle through the green bushes. He recognizes Elizabeth, who is frightened when he calls her. "Why are you frightened and embarrassed?" he asks. She does not want to answer, since she knows that the Landgraf has forbidden her to do what she is just doing, to wit, to carry food to the poor. He wants to see what she carries under her cloak, and opens the cloak, when the food has been changed by a miracle into roses. At the same time a halo of glory surrounds the head of Elizabeth, and the angels sing a chorus of jubilation: "The Lord has done a miracle!" The next scene is laid several years later. The Landgraf takes leave of his wife, because he has to go to the holy land on a crusade. The expressions of sorrow on the part of Elizabeth are drowned in the warlike songs of the warriors and knights. Then follows a scene, in which the mother of the Landgraf, a hard-hearted woman, informs his vassals that her son had fallen in the crusade, and that she is the lawful heir to the crown. She orders the "seneschal" to drive Elizabeth and her children from the country, when in the same moment these enter crying and sobbing. She had come to find consolation, but she is ordered to leave forthwith. She prays in vain to be allowed to stay a little longer, since a thunderstorm is threatening; she is expelled. But now comes the punishment. The thunderstorm commences and rages, the castle is struck by lightning and burnt down. In the last part Elizabeth is at the end of her days. Although her children have been stolen from her, she praises God for his mercy, and lives in pious exercises in a hut. The poor come to her and pray to her as a saint. She offers them her cloak and her last piece of bread. Soon she is freed from earthly sorrows. Death approaches her, while the angels greet the ascension of her soul to heaven. The last part consists of the funeral of the saint.

The Art of Ballad-Writing.

[SECOND PAPER.]

In No. 57 of this Journal,* we took the liberty with the age's Balladism of dividing it into certain schools or *genres*, and attempted to give our readers an insight into the art and fashion of manufacturing a Ballad of the first or Wardour-street school. It is an interesting study, as interesting as chemical analysis, and occasionally productive of as curious results. As new stars arise from nebulæ previously undiscovered, so a new school of the Balladeers may any day spring into existence and add to the collection. A successful song composed on an unused subject immediately creates a new school, violently anxious to perpetuate the success of its founder. Miss Eliza Cook's mother's "Old Arm Chair" started into existence the miscellaneous articles of furniture which compose the creed of Wardour-street, and we may see how a poetical perception of the flight of time—of the beauties of seed-time and harvest, of the tender gloaming, the rounded moon, "the twilight melting into morn," has produced the morbidly analytical writers who form the Second or

HOROLOGICAL SCHOOL.

The subjective impulse which makes poets take different periods of the day and year, and give forth their thoughts on spring and winter, on morning and evening, and paint the beauties of either, was natural and true. The sensations aroused by the seasons are among the most vivid of our nature, and are those which most powerfully influence poetic minds. In course of time it was also natural that these subjects should be exhausted and should be repeated over and over again. When Moore wrote his "Watchman," and divided the night into periods flying fleet over the heads of parting lovers, it was a beautiful and poetic idea, as well as a step beyond generalization.

"Past one o'clock—nay! wrap this cloak about thee:" our readers will remember the song and its exquisite beauty. Then Dibden, in his own vigorous style, imagined a sailor's logbook, in which the different watches bring their different action; and the idea, though less tender than Moore's, was manly and good in its way. But in these latter times lo! a school, which divides and subdivides the clock, and so squeezes time that all the poetry is driven out of it, and the remaining idea is as commonplace as the quarters on the face of an old Dutch timepiece.

To cite two examples will serve to illustrate the Horological School; there is a song, called, "Five o'clock in the morning," by Claribel; and there is another, "Eight o'clock," by Macfarren. Of the dissection of the twenty-four hours for pianoforte purposes by Mr. Brinley Richards we do not speak; firstly because we are writing on ballads, and secondly because Mr. Brinley Richards is content to Warble at Morn or Eve or Noon generally, and does not time his Warblings by his watch; and this does not overstep poetry. Nor do we speak of the charming effusion sung by Mr. Randall, entitled, "Two in the morning," for to battle war with music halls being rather paltry warfare, we prefer leaving that to the Archbishop of York at any odd time. We deal only with ballad-writers properly so called, and their modus operandi.

Now the Horological School have usually one plot, which they share with each other on Apostolic principles. It is usually an arch plot—desperately arch. It has a village stile in it and a village maiden who is loitering by the stile; the maiden is arch, and it's five o'clock in the morning. And a young gentleman, who has got up that day (very arch) out of bed, takes a stroll at five o'clock in the morning. And he meets the young maiden (in a spasmodically arch manner), and he asks her—you know what—at five o'clock in the morning. And she says—of course she says Yes: they always do—at five o'clock in the morning. Then they are married at the same uncomfortable hour—hand down their name, die, get buried, at 5 A.M.; to which period all events through life are referable.

Let us add to the collection of the Horological School by our own mite. We shall call it—say "Three Thirty-seven A. M.;" and will endeavor to keep it innocent-arch and cunning-simple. And here it is:—

I.

One morn as the dew lay in pearls
Young Robin he strolled on the lea;
And Katie was shaking her curls
At the very same moment, you see.
The pathway was not very wide,
But what did that matter to them?
He gazed; she blushed softly; they sighed;
It was Three Thirty-Seven A.M.

II.

Now Robin had always averred
"In love with sweet Katie I am."
And Katie had even preferred
Her Robin to gooseberry jam.
So when he tried one soft caress,
While dewdrops encircled each stem,
The maiden's voice whispered but yes—
At Three Thirty-Seven A. M.

Usually a balladeer is satisfied with conceiving two verses, after which the mind naturally becomes exhausted; but as comic drawing-room songs usually add to the attribute of boring you by their silliness that of boring you by their length, we can suppose another verse, which, still regarding happiness from a horological point of view, proceeds thus:—

III.

They now share the neatest of cots
With a dresser, a coalbox, a fire;
There are Robins and Katies in lots
Who play round the boots of their sire.
Their bliss has no earthly alloy,
And who shall their wisdom condemn,
If the whole house sing pæans of joy
At Three Thirty-Seven A. M.?

* London *Orchestra*. We copied the First Paper nearly a year ago.

Music Abroad.

England.

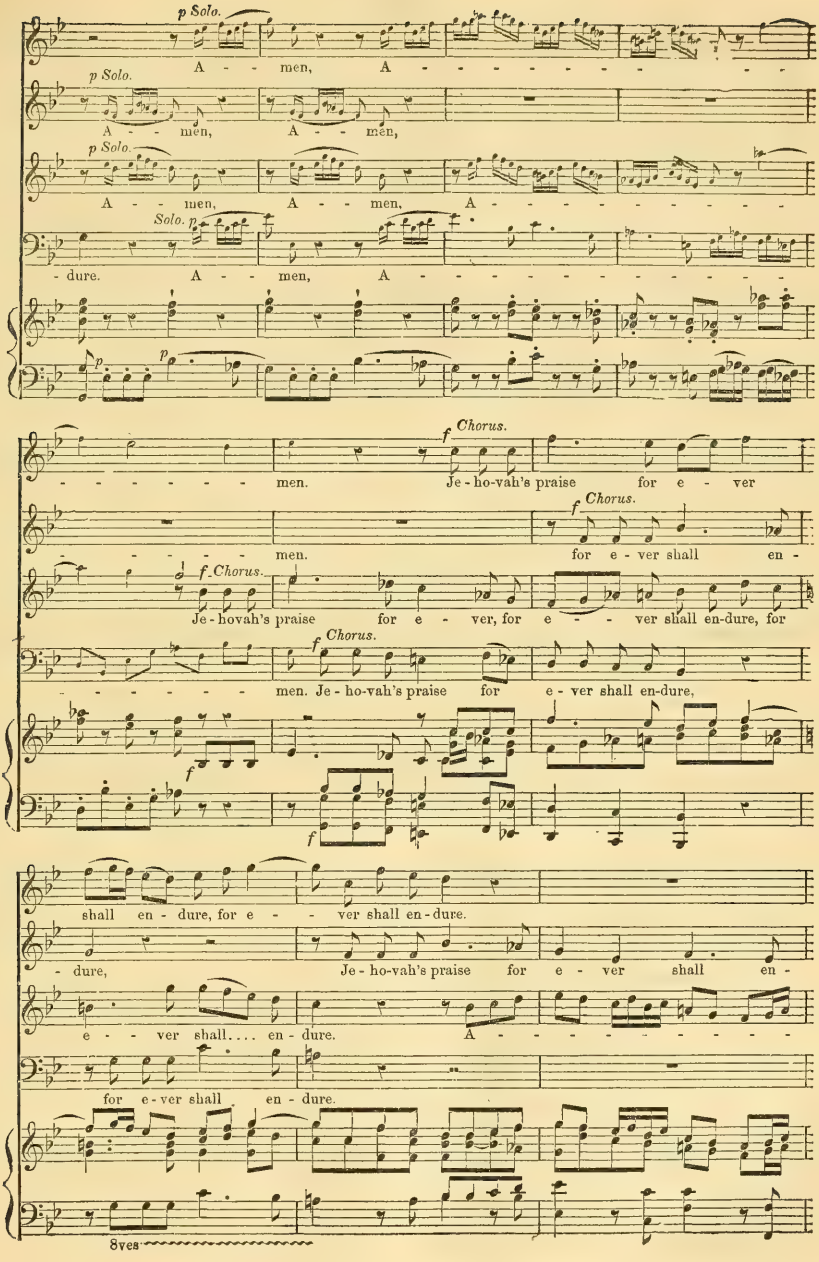
GLOUCESTER FESTIVAL.—The Triennial Festival of the three Choirs (of Gloucester, Worcester and Hereford) began in Gloucester Cathedral on Tuesday morning, Sept. 5. The principal singers were Mlle. Tietjens, Miss Louisa Pyne, Mme. Rudersdorff, Miss Wilkinson, Miss Julia Elton, Dr. Gunz (tenor), Mr. Cummings, Mr. Lewis Thomas, and Mr. Santley (baritone). Mme. Arabella Goddard, as solo pianiste, took part in the concerts. The orchestra numbered about 70 instruments—26 violins, 8 tenors, 8 'cellos, 7 double basses, &c., and the whole number of performers was about 300. Complaint is made that the Bishop turned a cold shoulder on the Festival, locked up his palace and went off, although he appeared in the list of honorary vice-presidents.

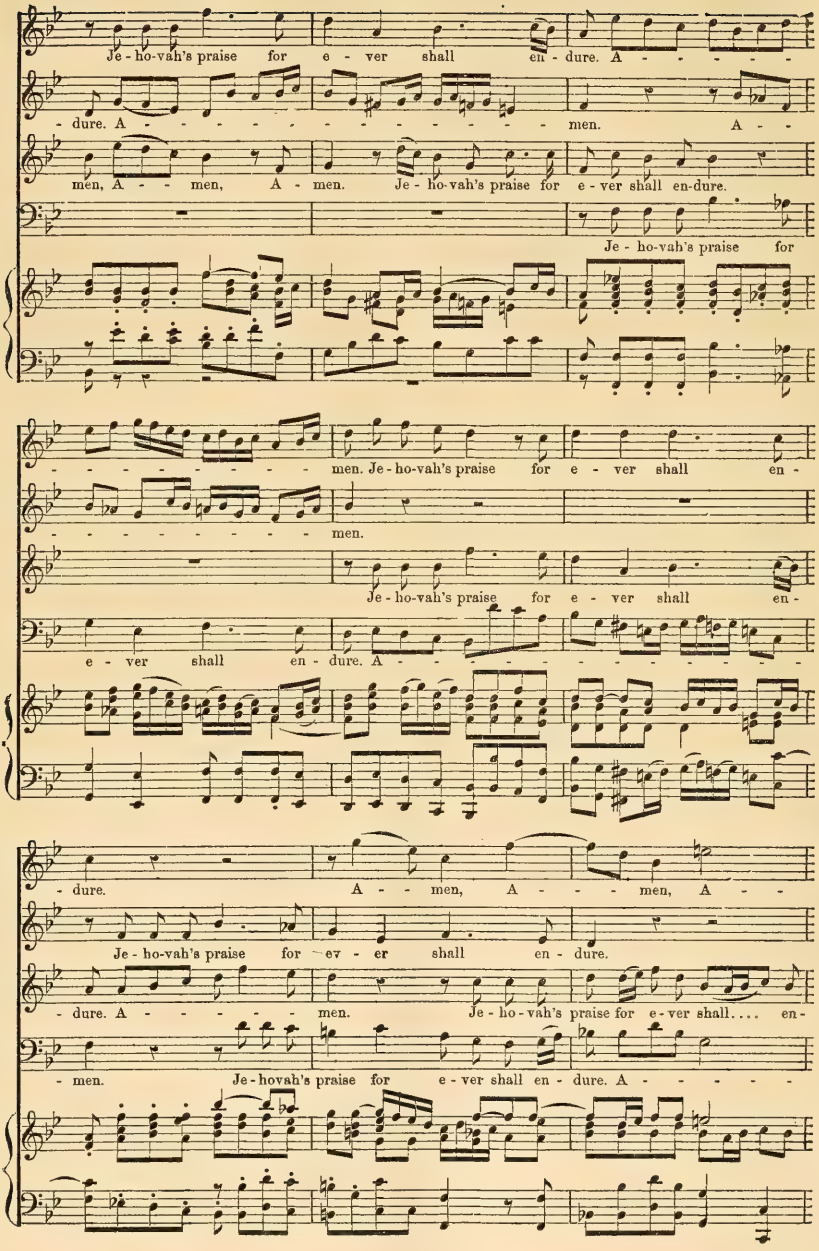
First Day. Service, with sermon, until one o'clock. Then Oratorios:—*St. Paul* (Part I), and Spohr's "Last Judgment." Some of the musical papers complain bitterly about the curtailment of St. Paul; others ridicule them, and about this they quarrel, and about the merits of Spohr. Tietjens, they say, brought tears into the eyes by her singing of the air "Jerusalem! Jarusalem!" and Santley sang magnificently. Cummings, the tenor, hardly comforted the English audience for the absence of their idol, Reeves. The choruses are highly praised. The *Musical World* says: "The whole performance of Spohr's work afforded unqualified satisfaction." But the *Orchestra* says:

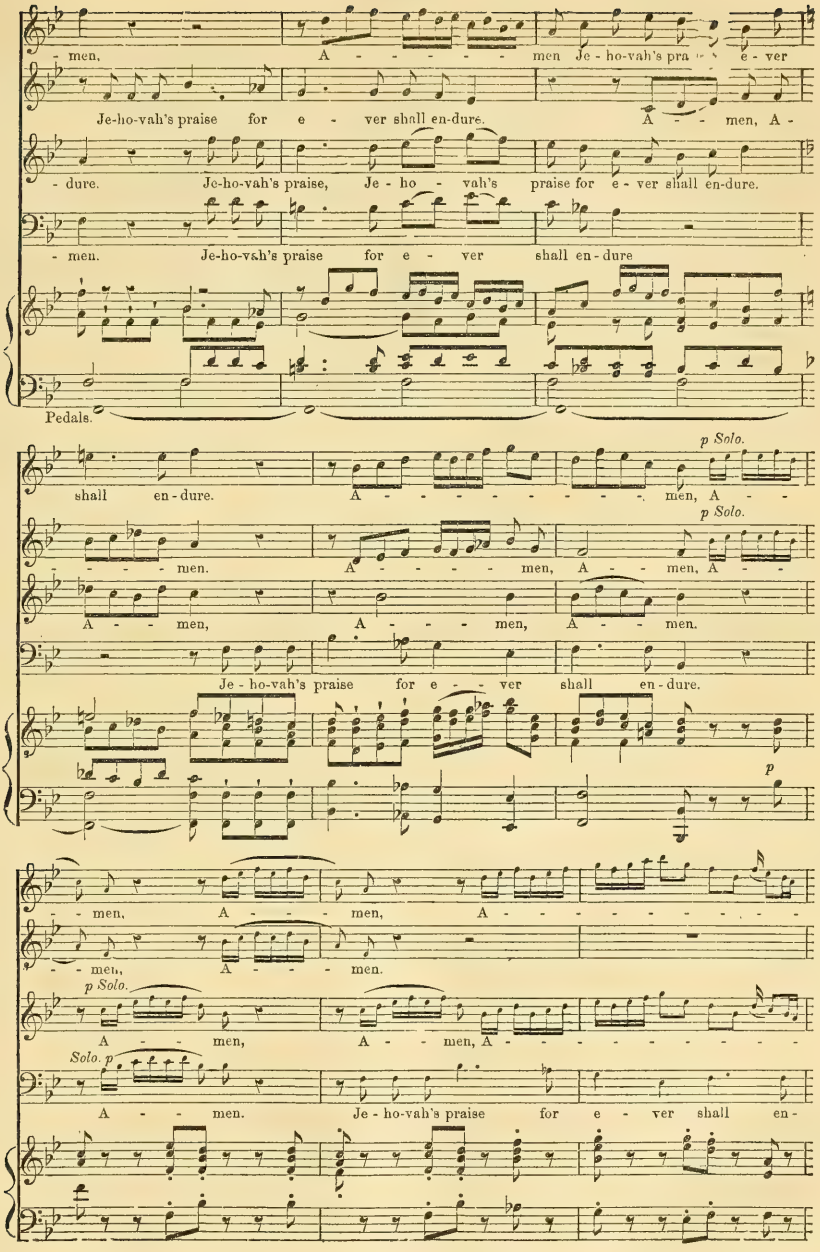
It was, we think, with appropriate taste that the "Last Judgment" was placed after the "Saint Paul," both for numerical and musical reasons. The contrast was great, and produced a proportionate effect for both. The solo singers were Misses Louisa Pyne and Julia Elton, Dr. Gunz, and Mr. Lewis Thomas. Of these it is sufficient to point out Miss Pyne as admirable throughout, Miss Elton as shortcoming in oratorio, and the German Doctor as Germanic, doctorial, guttural, and indistinct. Mr. Thomas put some energy into "Thus saith the Lord" and was rewarded by success. In the conducting of this work Dr. Wesley would have achieved some extraordinary effects if the band and chorus had minded him much. Even as it was, he contrived to throw them out here and there and to retard the time throughout.

Of the evening concert, with its long miscellaneous programme, the same journal says:

There are few attenders of the commonest matinées who have not heard most of the above *ad nauseam:* the overture to "*William Tell*" and the "*Bacio*" we leave to the boarding-schools, and "The Harp that once" is at the present time whistled by every London gamin as a component of that immortal negro air "The Pull-back." That which pleased greatly was Mme. Goddard's solo in the accompanied Choral Fantasia, and that narrowly missed a chance of being spoiled (*malgré* the wonderful execution of the pianist) by the preponderance of the chorus over the band and the inefficiency of the conductor. We sympathize with Mme. Goddard and congratulate her on emerging so brilliantly from difficulties so great. The encores in the concert were


p Solo.
A - - men, A - - - - - - - - - -
p Solo.
A - - men, A - - men,
p Solo.
A - - men, A - - men, A - - - - - - - - -
Solo. p
- dure. A - - men, A - - - - - - - - - - -
p
p
men.
f Chorus.
Je - ho-vah's praise for e - ver
men.
f Chorus.
for e - ver shall en -
f Chorus.
Je - hovah's praise for e - ver, for e - - ver shall en-dure, for
men. Je - ho-vah's praise for
f Chorus.
e - ver shall en-dure,
f
f
shall en - dure, for e - - ver shall en-dure.
- dure, Je - ho-vah's praise for e - ver shall en -
e - - ver shall.... en - dure. A - - - - - - - - - -
for e - ver shall en - dure.
8va


Je - ho-vah's praise for e - ver shall en - dure. A - - - - - -
- dure. A - - - - - - - - - - - - men. A - -
men, A - - men, A - men. Je - ho-vah's praise for e - ver shall en-dure.
Je - ho-vah's praise for
- - - - - - - - men. Je-ho-vah's praise for e - ver shall en -
men.
Je-ho-vah's praise for e - ver shall en -
e - ver shall en - dure. A - - - - - - - - - - - -
- dure. A - - men, A - - - men, A - -
Je - ho-vah's praise for ev - er shall en - dure.
- dure. A - - - - - men. Je - ho - vah's praise for e - ver shall.... en -
- men. Je-hovah's praise for e - ver shall en - dure. A - - - - -


men, A - - - - - men Je - ho-vah's pra - e - ver
Je-ho-vah's praise for e - ver shall en-dure. A - - - men, A -
dure. Je-ho-vah's praise, Je - ho - vah's praise for e - ver shall en-dure.
men. Je-ho-vah's praise for e - ver shall en-dure
Pedals.
p Solo.
shall en-dure. A - - - - - - - - men, A -
p Solo.
- - - men. A - - - - men, A - - men, A - -
A - - men, A - - - men, A - - men.
Je - ho-vah's praise for e - - ver shall en-dure.
p
- men, A - - - men, A - - - - - - - - - - -
- men, A - - - men.
p Solo.
A - - men, A - - men, A - - - - - - - - -
Solo. p
A - - men. Je - ho-vah's praise for e - ver shall en-


f Tutti. p Solo.
- men. Praise the Lord. A - - - men. Ut - ter thanks. A - - - men, A - - - - -
f Tutti.
Praise the Lord, Ut - ter thanks.
f Tutti. p Solo.
- men Praise the Lord. A - - - men. Ut - ter thanks. A - - men, A - - - - -
f Tutti. p Solo.
- men. Praise the Lord. A - men, A - men. Ut - ter thanks. Je - ho - vah's praise for e - ver
f p f p
f Tutti.
- - - men. Je-hovah's praise, Je - ho - vah's praise,.....
f Tutti.
Je-hovah's praise, Je - ho - vah's praise,.....
f Tutti.
- - - men. Je-hovah's praise, Je - ho - vah's praise,.....
f Tutti.
shall en-dure. Je-hovah's praise, Je - ho - vah's praise,.....
f fz fz fz fz
Je -
Je -
Je -
fz fz fz fz

confined to the second part; The "*Bacio*,' the "Tara Harp" and *Figaro's* song were bissés. Mme. Rudersdorff acquitted herself well in Abt's "Ever thine," in which we preferred her to her aria "Parto," in Mozart's "*Tito*."

Second Day. We copy the *Orchestra* again, for brevity.

A very long morning of Music—from half-past eleven to four—was that of Wednesday. The weather again was lovely, a beautiful morning succeeding a cloudless moonlight night. Before eleven o'clock the Cathedral was well filled. The performance was a *Mischmasch*—Mendelssohn, Spohr, Handel, Rossini, Haydn, Gounod and Wesley. It opened with the orchestral movements in the "*Lobgesang*," excellently performed, and followed by the chorus: "All men, all things" (magnificent in a cathedral), and the solo sustained by Mme. Rudersdorff with semi-chorus, "Praise thou the Lord." Next came what has been ignorantly called an air from Handel's "*Redemption*." Handel never wrote a "*Redemption*;" "He layeth the beams" is an old secular air of his to which sacred words have been put, and it is a bitter satire on those analytical critics who are forever grubbing into a composer's dead mind to find what was in it when he wrote this or that, that these exquisitely sacred melodies should often have been first put to words of entirely different character. Spohr's "*Crucifixion*," furnished a trio for Miss Pyne, Miss E. Wilkinson, and Miss Julia Elton; in the *Cujus Animam*" came guttural Dr. Gunz, fighting hard and more successfully this time; next Mdme. Rudersdorff finely in the "*Inflammatus*," with chorus; then Mlle. Tietjens magnificently singing "With verdure clad;" and Mr. Santley, as every one may imagine Santley, singing Gounod's air "Nazareth," led to an abominably executed motet of the late Samuel Wesley for double chorus, "In exitu Israel." Another air from Miss Pyne, "Holy, Holy" and the programme finished with an anthem by Dr. Wesley, "Ascribe unto the Lord," which went well, and displayed the clever composing talent of Dr. Wesley. It is written in G major, opening with a chorus, succeeded by a quartet for four female voices. a descriptive chorus and a chorus finale; and the singing of Mesdames Tietjens, Pyne, Elton, and Wilkinson produced an excellent effect. In the second part Dr. Wesley (after luncheon) came forward in an instrumental capacity and played with masterly execution, a solo on Mr. Willis's organ, Bach's pedal fugue in E flat, No. 9, otherwise "St. Anne." The effect was imposing. If Dr. Wesley could manage festivals as well as he plays the organ much acrimony might be spared him. To that succeeded the following programme, and the performance lasted till four o'clock, by which time even the greatest *fanatici* had had enough. Chorus, "Requiem æternam;" Solo, Mlle. Tietjens, "Te decet hymnus;" Chorus, "Exaudi orationem meam," "Kyrie Eleison," "Dies iræ." Quartet, Mlle. Tietjens, Miss Julia Elton, Herr Gunz, and Mr. Santley, "Tuba mirum spargens sonum;" Chorus, "Rex tremendæ majestatis!" Quartet, Mlle. Tietjens, Miss Julia Elton, Herr Gunz, and Mr. Santley, "Recordare Jesu pie:" Chorus with Soli, "Confutatis maledictus;" Chorus, "Lacrymosa dies illa;" Quartet, Mlle. Tietjens, Miss Julia Elton, Herr Gunz, and Mr. Santley, "Benedictus;" Chorus, "Agnus Dei;" Solo, Mlle. Tietjens, "Lux Æterna;" Chorus, "Cum Sanctu." Then, to take off, we presnme, the effect of the "*Requiem*;" Song ("*Samson*"), "Let the bright Seraphim" (Trumpet, Mr. T. Harper), Mlle. Tietjens, Handel; Chorus, "Let their Celestial Concerts," Handel; Duet, "Children, pray, this love to cherish." Miss Eleonora Wilkinson and Mr. W. H. Cummings, Spohr; Selection from the "*Mount of Olives*:" Trio, "The hour of vengeance," Miss Louisa Pyne, Mr. W. H. Cummings, and Mr. Lewis Thomas, Beethoven; Chorus and Solos, "Haste, arise," Beethoven; Chorus, "Hallelujah," Beethoven.

Notwithstanding the protracted performance of the Morning in the Cathedral, the nobility and gentry of the county flowed into the Shire Hall for the entertainment of the evening, and were supported by an unusually large attendance of the professional and trade life in the old city. The *habitués* of the London Philharmonic and other Concerts looked with dismay on the programme. The experienced *virtuosi* were piteously tender towards the hard worked conductor whose duty it was to wade through huge slices from Haydn's "*Seasons*," and Mendelssohn's "*Walpurgis Nacht*," besides selections from Verdi, Meyerbeer, Rossini, Gounod, Felicien David, and other prominent music makers of our day and generation.

The feature of the evening was Mendelssohn's G-minor Concerto played by the Goddard-Davison. It was well done on all sides. Blagrove conducted.

Third and Fourth Days. A feeling of satisfaction pervaded the audience at the third morning's performance, for the "selection" days were over, and Mendelssohn's *Elijah* was given, exactly as the composer wrote it. The part of the Prophet was sung throughout by Mr. Santley; but the usual division, in defiance of Mendelssohn's intention, took place with the other characters. Madame Rudersdorff and Mlle. Titiens divided the principal soprano music, Mr. Cummings and Dr. Gunz the tenor, and Miss E. Wilkinson and Julia Elton the contralto. We have seldom heard Madame Rudersdorff to greater advantage than in the music of the widow. The recitative, air and duet, commencing "What have I to do with thee," was given with an intensity of feeling better than all the exaggeration of voice and style which she mistook for power on the preceding day; and the burst of gratitude, "The Lord hath heard thy prayer," spoke deeply to the heart of all her hearers. Miss Eleonora Wilkinson had a thankless task in singing the air "Woe unto them," (the contralto and tenor controversy still rankling in the minds of the audience), but she gave the beautiful strain with genuine feeling, and produced a marked effect upon her listeners. Mr. Cummings sang with his usual earnestness, but of course suffered from the same cause, creating an amount of nervousness which he in vain attempted to conceal. The noble choruses of the first part went extremely well; but the wonderful effect of the concluding choral thanksgiving, "Thanks be to God"—one of the greatest climaxes in the whole range of sacred music—was sadly marred by the usual struggle of the impatient audience to leave the Cathedral, the example, we regret to say, being set by those highest in authority. If this great culminating point of the work were disregarded on its own account, surely the grand chorus, "Thanks be to God," might have been looked upon as a choral "grace before meat," and treated accordingly with no more than the usual amount of gentle impatience. In the second part, Mlle. Titiens gave the air, "Hear ye, Israel," with the utmost delicacy and purity of expression, and in the concerted music gave life to every phrase. The trio, "Lift thine eyes," which was entrusted to Mlle. Titiens, Mrs. J. K. Pyne and Miss Julia Elton, afforded proof to all who doubt that to make a trio go well it is necessary to have three competent singers. Anything so unutterably bad as the execution of this beautiful terzetto we have rarely heard in public. To say nothing of the second voice being scarcely audible in the harmony, the important syncopated part which occurs as a solo on the words, "Thy help cometh," if given at all, was so feebly sung that the others could scarcely support their parts, and the result was dire confusion. After this failure we were pleased to find Miss Elton sing "O rest in the Lord" so well as to prove to the audience that the fault did not rest with her. It is almost unnecessary to say that Mr. Santley sang most admirably throughout the Oratorio; and so thoroughly did he win the good opinion of the audience, that we have little doubt that a future Gloucester Festival will scarcely be considered complete without him. The choruses in the second part, although occasionally betraying the want of due rehearsal, were generally well given; and on the whole, Mendelssohn's great work, in spite of the drawbacks which we have freely mentioned, was exceedingly well rendered.

The fourth and last morning's performance of the Festival was devoted to the *Messiah*, and every available seat in the Cathedral was occupied at an early hour. Indeed a number of chairs, for which ladies had zealously battled on the previous days, and which were specially reserved for Stewards, who never came, were on this occasion sold to satisfy the excessive demand. We can have little to say on a work every note of which is familiar to all lovers of sacred music; and even, we may add, to many who, knowing little of other Oratorios, consider a periodical hearing of Handel's sublime composition as a sacred duty. Mlle. Titiens gave the airs, "I know that my Redeemer liveth," and "How beautiful are the feet," in her very best style; Miss Louisa Pyne, Miss Julia Elton, and Mr. Cummings acquitted themselves in all their solos extremely well; and Madame Rudersdorff would have sung the air, "But thou didst not leave," in a manner to satisfy the most exacting Handel lover, had it not been for an unfortunate shake at the conclusion, which, even if well executed, would have been utterly out of place. Dr. Gunz, as might be expected, did not please his audience in the opening recitative and air, "Comfort ye," and "Every valley; and indeed it appeared that Handel's music suited him less than any which had fallen to his share during the Festival. Mr. Lewis Thomas again was extremely effective in his solos, especially in the energetic air, "Why do the nations," which is admirably suited to his voice and style. The choruses were firmly and correctly given throughout; "For unto us a child is born," and the "Hallelujah," producing even more than their usual effect upon the audience.

We have said nothing of the orchestra during these performances, for in truth the perfect manner in which the whole of the instrumental portions of the works were performed, left us nothing to comment upon. The band, indeed, comprising the oldest and most accomplished artists in the metropolis, proved the very best friends of the conductor, a fact which he tacitly admitted by occasionally laying down his *bâton*, and becoming an attentive and admiring auditor. We may also here say that Mr. Townshend Smith, organist of Hereford Cathedral, presided at Mr. Willis's new organ during the Festival, with his usual well-known ability.

The last concert on Thursday evening, although, as usual, too long, was remarkable, if only for the artistic performance of Mr. Blagrove in Spohr's Dramatic Concerto for the Violin, and Mlle. Titiens' splendid singing in the finale to Mendelssohn's unfinished opera of *Lorely*, which, had she been better supported by the chorus, would have been the great feature of the evening. Beethoven's Symphony in F (No. 8) would have been well performed by the orchestra had not Dr. Wesley pertinaciously insisted upon dragging all the *tempi*, so that the composer's intention was utterly destroyed. It would have been better had he resigned his post to Mr. Blagrove, as he did during Mendelssohn's Pianoforte Concerto on the preceding evening, when all the movements were taken at the proper pace, the last especially being dashed off at a speed which would have driven the Conductor wild. We must not omit to mention Miss Louisa Pyne's very fine interpretation of the *scena* from Wallace's *Lurline*, in which occurs the well-known "Sweet spirit, hear my prayer," nor Mr. Santley's singing of the couplets, "Se l'arlese son Regine," from *Mirella*, both of which were received with the utmost applause, the first gaining a well-merited *encore*. Madame Rudersdorff's version of "Robert toi que j'aime" was so exaggerated as to create wonder that she could so successfully restrain her natural tendency in *Elijah* and the *Messiah*; and the *Adelaida* of Dr. Gunz, tamely accompanied on the pianoforte by Mr. Done, failed to arouse the audience to anything like enthusiasm. With the National Anthem, the solos of which were taken by Miss Louisa Pyne, Mr. Santley, and Madame Rudersdorff, the Gloucester Meeting of 1865 came to a conclusion; the artists as they left the room, soon to be dispersed in opposite directions, seemed to linger as if to bid farewell to the many friends who had accompanied and encouraged them through their arduous duties; and in a short time utter darkness reigned in the building which for three nights had been the centre of attraction, even to those who were not fortunate enough to gain admittance.—*Novello's Mus. Times.*

PARIS. How the season has opened may appear from a few scraps from foreign musical journals.

The Théâtre-Lyrique has re-opened with the *Flute Enchantée*, the cast precisely as before. Were I writing for a Parisian paper it would be nothing short of high treason in me to utter a syllable in dispraise of that vocal marvel of the French capital, Madame Miolan Carvalho! I admire the name vastly—Miolan Carvalho!—You can fancy a French breeze blowing softly over an Italian lake! Unfortunately, however, names do not make singers, and the admirable *sposa* of the director of the Théâtre-Lyrique is, in my humble opinion, one of the most overrated songstresses in Europe, and these are plentiful now-a-days. Mdlle. Nilsson has natural qualities far above Madame Carvalho, but she wants much teaching and does not seem to me to improve. She sings the two airs of the Queen of Night in some respects even more brilliantly and perfectly than Murska, but Murska's power, Murska's passion and Murska's intensity are nowhere to be found in the Swedish Astraffimante. Mdlle. Nilsson, I hear, is undergoing instructions from Madame Carvalho. I cannot congratulate the young lady. *Rigoletto* followed Mozart's opera, Mdlle. de Maesen, MM. Monjause and Ismael sustaining the principal characters.

At the Opera the "*Africaine*" still holds its place on the bills, and still draws good houses; the average receipts for the first fifty nights being 12.000f. (£480). I hear of three new engagements: Mlles. Block (contralto) and Mauduit (forte chanteuse), and M. Ponsard (basse noble). The new comers are *laureats* of this year's Concours. "*La Muette*" is announced for this evening.

The managers of the Opera Comique have also made several new engagements; the names of Mlle. Roze, Gontié, Cadet, Seveste, and M. Leroy, being added to the list of the troupe. A capital baritone from Lyons, M. Melchissédec, made a very good *debut* in "*Le Torcador*." "*Marie*" (lately noticed in these columns), was the piece chosen for the first appearance of Mlles. Roze and Gontié and M.

Leroy. Of the three new comers Mlle. Rose is said to be the most promising. Grisar's best opera, *"Les Porcherons,"* has been revived with much success. It deserves a special letter, and I will give you an account of it in my next. I forget whether I mentioned the death of Gourdin, the basso-cantante. He was very intelligent, and "created" some good parts, among others, that of *Lambro*, in *"Lara,"* and *Paroles*, in *"Le Saphir."* The rehearsals of M. Victor Massé's *"Fior d'Aliza"* are progressing, and I hear of a new opera by M. Bazin.

The Theatre Italien is announced to open on the first or third of October. Mmes Patti, Vitali, Lagrange, Penco, Galetti, Vestri, MM. Fraschini, Brignoli, Nicolini, Delle Sedie, Graziani, Scalese, Zucchini, Santley?, Selva and Agnési are said to be engaged. M. Lablache quits the stage menagement. M. *** (no one can either write or pronounce his name) will be the conductor *vice* Arditi. I strongly recommend this gentleman to follow the example of a former *chef* at the opera, whose name was Scheitzenhoëfer, and had it printed on his cards with the words *"prononcez Bertrand"* underneath. I hear there were some difficulties with the old members of the orchestra, but they were settled *"à l' amiable,"* and everything will, I trust, go on smoothly. The repertoire contains forty-four works, and ballet will again be tried.

I made an attempt the other evening to sit out the *Dame Blanche*—one of the operas of my predilection—at the Opéra-Comique, where it has been *reprised* for M. Achard and Mdlle. Cico, and, though I was unable to remain to the end, contrived to stay and hear the finale to the second act, a piece of music in my opinion worthy of Mozart. The opera, as far as I heard, was well done, though I have heard singers and band do better. I made another raid at the Opéra soon after, and heard the second act of *Masaniello*—more properly *La Muette de Portici*—but was not greatly impressed by M. Villaret's fisherman, or by M. Cazaux's Pietro. I was sorry I could not attend the Théâtre-Lyrique on the night of the reproduction of *La Reine Topaze*, not because I care greatly for the music, or for Madame Carvalho's acting or singing, but because so many of the Parisian journals have turned such lively summersaults in praise of composer and artist that it is certain I lost a sensation one way or the other. Of course the second night of a *reprise* is out of the question.

M. Victor Massé's new opera, *Fior d'Aliza* is in rehearsal at the Opéra-Comique. The difficulty which has hithero prevented all idea of its production has been settled. An interpreter for the heroine—a part of the last importance, requiring grand singing, grand acting, grand appearance, grand everything—has been most fortunately discovered in little Madame Vandenheuvel-Duprez, who, we must suppose, by some extraordinary bequest or supernal endowment, has suddenly become possessed of the requisite qualities.

Dwight's Journal of Music.

BOSTON, OCT. 14, 1865.

Concerts.—Mlle. Parepa.

Through the arrival of Mr. Bateman, with his admirable group of concert artists, our musical season has opened with artistic interest and dignity, at the same time gratifying the larger public, creating a "sensation," and crowding the great Music Hall night after night—six times already in the past two weeks. They have seemed like European concerts; a certain air of fine artistic arrangement and completeness has pervaded them; really good music, in a great variety of schools, has with comparatively few exceptions been the rule in the making up of programmes; always at least enough of the classical and genial to ensure a pleasant evening to the most cultivated listener, while the perfection of execution in nearly every particular made all pass off agreeably. We commonly see with dread, or with indifference, announcements of prima donnas or virtuosos going about to give miscellaneous concerts, small parties where the whole interest lies in one central figure, and all the rest is cheaply, slightly put together just to show off the star. But these have been real concerts. The prima donna does not appear bereft of musical atmosphere and background; there is an orchestra. The attendant minor stars, the young violinist and pianist, are also artists in the true sense of the word, classical artists, and before an artistic audience, out of the general crowd, would shine with no secondary lustre. They play from the best classics of their instruments, also with orchestral accompaniment. And then the orchestra each evening has given us two good overtures. That makes a concert—all being so well planned and, as we shall see, so admirably done.

The combination of artists is rare; a richly endowed, consummate singer, fairly ranking among the great ones, if not thus far so renowned, for great she is in a remarkable variety of styles; a pianist, who is a true artist; a young violinist, also a true artist, and possibly a genius—both excellent specimens of the best Leipsic culture; and later, as if this were not enough, a great curiosity in the shape of a cornet-player; this last for *popularity*, in which respect, at least while the novelty lasts, it may be expected to beat all.

As for Mlle. PAREPA, her only danger in coming here would seem to have lain in the extravagant laudations of the New York press and in "stunning" announcements. For we were called upon to prepare to hear not only a great, but the greatest singer of the present day, the greatest ever heard in this country,—with only the possible exception of the Lind. The wonder is that the lady charmed from the first moment and continues to charm in spite of all this. Greatest or not, here is a live artistic fact which can bear to be over-praised and not lose its interest. We think the substantial truth is said about her, temperately, with discriminating insight, by our New York correspondent in the last number. She is a most accomplished, noble singer, equal in voice and art to every service whether of concert, oratorio, and even opera, although the dramatic element can hardly be her forte. The most serviceable of singers for all important work in the concert season of a musical metropolis. And this is the position which she held in London, when we heard her there in the summer and fall of 1861; always singing, now at a Philharmonic concert, now at Alfred Mellon's concerts, now in Oratorio, and again in English opera; always applauded, always praised, but at that time not the theme of excitement, not the musical topic, as compared with Tietjens, Patti, or Sims Reeves, the tenor, or Santley, the new baritone, or Mme. Goldschmidt, of course, who just at that time stepped out of her retirement and sang all the soprano music of *Elijah* with all her electric power of soul and genius. It must be that Mlle. Parepa has gained greatly both in voice and art since then; for she by no means made so great an impression on us as she does now. We can remember to have thought her a fine singer, but no after-vibration of it remained in our mind. She has been singing all the time since in England, always with praise, but still we do not find the musical journals making her the topic, or indulging in that chronic enthusiasm about her, which they discourse month after month, and year after year, by columns, about Grisi, Tietjens, Patti, and so many reigning favorites; nor, though she is one of the ablest of oratorio singers, do we hear of her at the Birmingham Festival, for the last six years at least. We seriously suspect that she has not been appreciated at her full worth in England; it was perhaps necessary to come abroad to get full recognition: let us try to give it intelligently and heartily, but let us not be in haste to overdo, ruining the force of all our praise by the readiness with which we forget what art, what genius in song has visited our shores and thrilled our hearts before. Have we not had Lind, and Sontag, and Lagrange, and Bosio, and Alboni, and do we *remember* anything of their expression, of the flavor of their voices, of the heart and soul experience they gave us? One would think that it was nought, had all vanished utterly, to read the papers now. The evil of this overpraise is, that it disturbs the relation between the sincere appreciative hearer and the artist; it makes it awkward to express the real homage which one does feel; there is an organized army as it were standing over you putting to your lips the oath of loyalty in such superlative terms that you tremble for the modesty of your own soul if you take it. Now we do not profess to have arrived at a final judgment about the Parepa as compared with other great singers, nor do we think there is any need to be in haste about that. We are content to enjoy and admire; and as for the quality of the enjoyment, the extent and limits of the admiration, and the grounds thereof, we perhaps can best show it in a series of passing notes upon the concerts.

But first let us say, that we regard the excellence of the concerts as *concerts* as a musical fact of paramount importance to the singer or any individual artist engaged therein; and this excellence in the case of these Bateman concerts (in the main) it is a great pleasure to us to be able to admit at the outset.

I. *Wednesday Evening, Oct.* 4. The Music H ll was filled with a most eager audience, including most of the intelligent music lovers. Intrinsically the programme was inferior to any which have followed. Parepa's selections were not of high artistic character, but rather sensational, show pieces. The purpose plainly was to introduce to a new public the remarkable qualities of her vocal instrument and the rare skill with which she could use it, her sound honest school of singing, and her capital outfit, physical and mental, for all the simple and the trying tasks of song. In this sense the hacknied *Ernani, involami*—an *effect* piece, to be sure, but one of the felicities of Verdi—was a good thing to begin with. Musical feeling apart, it was like a prelude on an instrument, trying its whole compass and exhibiting its means of musical expression. It revealed a voice of rare power and volume, most evenly developed throughout an uncommon range, equally firm, sonorous and musical in the contralto region and in the tones *in alt*, up to E flat, suggesting tone in reserve above that, say enough for Mozart's Queen of Night. The reach and volume of the voice was great, filling the great hall with utmost ease, no straining ever perceptible. The tones are all round, clear and sweet, without being particularly sympathetic; they please, rather than touch the heart; the quality is not searching in a fine spiritual sense, not the quality that haunts the soul long afterwards and seems to play a providential part in its own destiny. The style was faultless, admirable, noble; the school, the best. It was large, generous, copious, splendid singing; it *sustains* itself marvellously, whether on a single tone, swelling, diminishing, modulating, shading, brightening with consummate art, or through the symmetric flight of a whole long trying piece, or through an indefinite length and variety of work. The execution, whether *cantabile*, declamatory or florid was all faultless, too,

unless we take exception to a somewhat coarse and throaty kind of *trill*, making the plentiful use of that figure rather a blemish than a beauty on so fair a whole. Impossible to deny, too, a clear and sure intelligence pervading all her song, and a good-natured, frank and hearty quality which the eye catches at the same time in her good pleasant English face. Whether the intelligence have any touch of poetic imaginative or of genius in it, whether the hearty expression betray finer depths of spirituality (qualities which, be it remembered, we were all too happy to ascribe to the Linds and Bosios and Sontags), probably came up with most people only as an after-question, the day after the concert, if it came at all, and is not a question which we need be deciding yet. Certainly we never have heard the *Ernani* piece so well sung.

The second piece, "Nightingale's Trill," by one Ganz, is a mere show-piece, a trifle except as a task of technical execution; plainly done to order to offset the Lind echoes. Said echoes were beautifully made,in tones perhaps as clear and silvery as Lind's, and all the runs and flourishes were liquid, bright and bird-like, delighting the audience. Of the *trills* we have anticipated what we might here say. The Serenade by Gounod, a *Barcarole* in rhythm, a charming tender melody, charmingly put together with violin and piano parts, so as to make a graceful trio, exhibited to fine advantage what we think the greatest beauty of her singing, her *sotto voce*. This was indeed lovely, and came nearer to the heart than anything that she has sung. The everlasting *Il Bacio*, a vulgar dish for an artistic feast, of course "drew the house down," given with such fluent ease, *abandon* and sensuous tone beauty.

So far so good—one only longed for better music; but that was in a measure furnished by the other artists. Mr. DANNREUTHER (formerly of Cincinnati, a distinguished pupil at the Leipzig Conservatoire—we well remember meeting him, and Rosa too, at the house of Moscheles four years ago, and the interest which the old professor took in him—for a year past taking a high stand in the concert life of London) is a classical pianist, who unites good school, rare technical ability, taste, refinement and intelligence, in an artist-like pursuit of an ideal worthy of an artist. He compares well with the best pianists we have had in this country; a little cold perhaps, lacking the fine imaginative charm of Dresel, and the dash (which is no matter) of the Satters, Gottschalks, Wehlis, *et id genus omne*. We can agree with "Lancelot" that he has a particularly good touch and conception for Chopin; his rendering of the well known Andante and Finale of the F-minor Concerto was highly satisfactory and won the respect of the right kind of listeners. That *Rigoletto* Fantasia (though it has for subject about the piece of writing that we know of Verdi's,the quartet),struck us as one of Liszt's weaker efforts in that kind. In the Gounod Serenade he showed fine instinct as an accompanist; there was as much expression in those chords, almost, as in the singer's part. An unaffected, quiet, gentlemanly manner, albeit a little stiff, and a look of mind and culture, bespoke favor at the outset.

The young violinist, CARL ROSE, had not the opportunity to show himself in the music which he most loves (Bach, Beethoven, Mendelssohn, &c.). He began with the well-known *Polonaise* by Vieuxtemps, excellent in its way; he began too, as he has gone on through several concerts, sick and weak from want of food and sleep; yet he at once showed a finer musical feeling than any of the party, with a touch of something very near to genius, if not that. We could at once credit the report that Joachim, of whom he alone has ever yet reminded us, had predicted a fine future for him. He has the qualities which, when matured and more amply seconded by manly physical growth, make the great violinist. His tone is most beautiful; refined, pure, soullike. His style and execution, learned under the Leipsic David, and further inspired by intercourse with Joachim, are thoroughly artistic, free from nonsense and exaggeration; there is no claptrap about it; it is all *music*, that goes to the heart and wakes the imagination. The only want, that in which we miss Joachim, is robust strength, the broad, large tone and the imperial accent, which can assert its presence even in our great Music Hall, and bring even Bach's music home to such a multitude. Not that his tone is weak or thin, not that he lacks energetic vital accent and power of sustained delivery; only the refinement, the delicacy, the purity are the prominent qualities, so far as these can be prominent. Yet how surely and quietly he won his way to all hearts! (He seems to have been overlooked in New York—Dannreuther too—as if such artists were mere foils to a singer!). *Feeling*—this is the main characteristic of his playing; and it was in such refreshing contrast to most of the solo violin playing we have been accustomed to, which, when it lays itself out on *feeling*, makes you squirm at the sentimental overdoing of the thing. In Rosa it its real feeling, unspoiled, fresh, ingenuous, as his own nature which you read in his youthful and ingennous face, his self-forgetting, awkward, honest bearing, absorbed wholly in his art, or rather in the ideal which he would express by it. We regard it as the most interesting arrival on our concert stage for many years. He was enthusiastically recalled; and afterwards in De Beriot's *Fantasie de Ballet*, and the graceful intertwining of his violin passages with the voice in the Serenade, he won still deeper hold upon his public. The weakest point of the concerts is the orchestra, for want of numbers, owing to the unfortunate pre-occupation of our musicians in the threatres. Still a goodly number of our best artists, including the Quintette Club, the Sucks, and a good bassoon and oboe from New York, manage to accompany the vocal pieces and concerts very passably under the excellent lead of THEODORE THOMAS of New York,as well as to play a very good choice of overtures. The first of these was new to us, and interesting as being of a good solid musician-like old school. which was as good as new to our public; it was by the old Schneider, who wrote the oratorios, and although a little respectably tedious in some of its repetition and development, had some nice points, especially a pleasing second subject. The second overture was Flotow's *Stradella*.

II. *Thursday, 5th.* It was already established that we were to hear better singing than has been heard in Boston for a good many years. This time a somewhat better style of music was given. After Rossini's bright and ever fresh *La Gazza Ladra* overture,and the Vieuxtemps *Polonaise* again had been played, Mlle. PAREPA sang Handel's "From mighty Kings," with preceding recitative, from *Judas Maccabæus*. This was just the music for her; for that lofty vein of Handel, which has in it more of his strength and triumph, more of the heroic, than of the spiritual or tender, we know no more effective singer. It was all large, dignified and telling, and made us long for such a singer in our oratorios; it was eloquent music, far-reaching over the crowd, every word and syllable carrying its just, full force. The "Shadow Song" from *Dinorah* was in wide contrast, but she gave all the airy grace and sentiment and echo of the romantic melody as we have by no means heard it done before; and before hearing you would almost as soon think of her undertaking the shadow *dance*. The Gounod Serenade again, with the same charm. Another of the Ganz productions, "Sing, birdie, sing," proved very popular, and indeed her voice and manner are very taking in English ballads, flat as many of these ballads are, particularly one (sung as an *encore*), which comes under the *Orchestra's* category of the "Horological School," called "Five o'clock in the Morning" (see article on a preceding page).

Herr ROSA (so spelt phonetically; he is not Italian, but German, and his name is properly *Rose*, two syllables), played for a second piece the *Elegie* by Ernst; a beautiful, sustained, chaste rendering, full of feeling; we have heard it given with more force and breadth, but never more artistically; it was listened to with breathless interest. Mr. DANNREUTHER played the first movement of Beethoven's C-minor Concerto, which it is a privilege to hear at any time; pity we could not have the whole. He played it finely, making admirable effect in the long and well-contrived *Cadenza*; we could only wish that for once he might play it on a Chickering piano, which to our ear responds more musically than the Steinway in strong passages. He did not seem to us to have caught the spirit and accent of Weber's "Invitation to the Waltz,"though the fingers ran so fleetly through it.—Nicolai's "Merry Wives" overture opened the second part, and all the cencerts have closed with a March.

III. *Saturday.*—The overtures were Auber's for the Crystal Palace, new and interesting, and *Martha*. Dannreuther and Rosa played a charming *Adagio and Rondo Zingarese* from Haydn's Sonata Duo in G, originally a Trio, which Mme. Schumann and Joachim are so fond of playing; it was an artistic gem in the rendering. Rosa played nothing new, except a little encore piece in the *altissimo* octave; but the pianist confirmed his good classical impression in the B-minor *Cappricioso* of Mendelssohn. Mme. Parepa sang the great *Freyschutz* Scena finely, especially the brilliant close; but the Prayer has often touched our feelings more; we had rather hear sympathetic little Frederici sing that. On the other hand, another night, she gave the other great Weber Scena: "Ocean," from *Oberon*, magnificently. The other pieces were *Il Bacio* again, and ballads.

IV. *Sunday Evening.* This was the great concert of the six, if only for Rosa's playing of the Bach *Chaconne*—without accompaniment, as we have heard Joachim play it; the greatest of all violin solos, full of beauty and of meaning, and the best of all Rosa's performances so far. It was too good for the multitude and yet made great impression and was heartily and long applauded. The *Adagio and Finale* from the Kreutzer Sonata was a great success on both parts. Thoroughly, artistic sparkling little gems were the Harpsichord Lesson by Scarlatti and the Bach Fugue in D (from *Well-temp. Clav.*) in which Dannreuther was very happy. The *Adagio Religioso* by Bott, which Rosa played with Organ accompaniment, we found rather tame. Mlle. PAREPA was truly the great Oratorio singer in three of the noblest pieces: "With Verdure Clad," delightfully even, pure and graceful; "If guiltless blood," from Handel's *Susannah*, first time in this country, which we think on the whole her greatest piece; we knew not which most to admire, the splendid declamation and Handelian fire of the first part, or the large, rich, sustained *cantabile* of the more deep and quiet second part, on the theme "Thy will be done." It was noble Handelian interpretation. "I know that my Redeemer" was also very admirable, and had one fine moment that was like inspiration; but more than one singer has touched the heart more in that holy song. Gounod's *Ave Maria*, a melody put upon Bach's first little Prelude, which was played by Dannreuther, Mr. WILLCOX filling in a most effective background from the Organ, might be called a perfect rendering.

—Unwillingly we must stop here, having no room for the good things of succeeding concerts, not even for the famous cornet-player, Mr. LEVY, who of course created a *furore*, of that kind which is no good condition for a fine-strung classical violinist to follow in the wake of. More hereafter. Meanwhile read what Marx says of Cornets and the modern *soft brass* instruments near the close of the translation in an earlier part of the paper.

The *last* PAREPA Concert, for the present, is to-night. To-morrow evening the great singer lends her aid to the Handel and Haydn Society in a single Oratorio performance: "The Creation."

The HANDEL AND HAYDN SOCIETY commence their grand series with *Judas Maccabæus* on Nov. 16, to be followed some time later by the *Messiah*, *St. Paul*, &c.

The Sunday Evening Concerts at the Boston Theatre have wisely dropped the term "Sacred," while the last programme was made less trivially secular by the introduction of parts of Beethoven's 5th and 8th Symphonies, and a Mozart Concerto by Mr. Wehli, although the "left hand" played "Sweet Home" *by request*.

MILWAUKEE, OCT. 7.—The 149th concert by our Musical Society opened the "Season" here last evening, and was listened to by a good house, thanks to the fine weather, and Prof. Abel's efforts. The programme was an excellent one, embracing several novelties in the shape of Flotow's "Jubel" overture, a male chorus, "Scotland's Tears," and Mendelssohn's "Capriccio" in B minor, for piano, with orchestra accompaniment. The latter piece was well received by the audience, and the young pianist is evidently becoming a favorite here. The orchestra gave evidence of careful training, in the performance of the overture to Wagner's "Tannhäuser," and will now compare favorably with any in the West, in point of numbers as well as efficiency. The Society are now rehearsing an act or two from "Faust," which will probably be presented at their next public performance, the 150th concert. Owing to the active interest now taken by the public in the affairs of this institution, and the personal efforts of its managers, it is, financially speaking, in a flourishing condition, and will soon, I hope, give us something in the way of public performances worthy of its former reputation. TENOR.

PORTLAND, ME. An Organ and Vocal Concert was given on the 19th ult. at the Universalist Church in Congress Square. The occasion was the opening of a fine new organ, of 54 stops and 3,000 pipes, built by Hall and Lebaugh. The organists were Mr. John K. Paine (himself a native of Portland,) Mr. Newton Fitz, and Mr. M. C. Milliken. Mrs. Newton Fitz, late of Mobile, was the vocalist. The concert began with an Ode: "Praise him with the Organ," sung to the tune of "Nuremberg," the audience joining in the chorus. Mr. [illegible] played Bach's Toccata in F, Ritter's E-minor Sonata, Kullak's *Pastorale*, his own "Religious Offering" (which certainly is more religious than most of the French *Offertoires*), closing the concert with an improvisation and variations on the "Star-spangled Banner." Mr. Milliken's contribution was a *Postludium* by Rink. Mr. Fitz's part is not named in the programme; we presume he accompanied Mrs. Fitz, who sang a Recitative and Air: "Beneath the ramparts," by Concone, "With verdure clad," and Rossini's *Inflammatus*. The Quartet also from the same *Stabat Mater* was sung.

WORCESTER, MASS. We take the following from the *Palladium*:

CONCERT. The performance of Rossini's *Stabat Mater*, by the Hamilton Club, on the 29th inst., was an occasion of much interest to the seven or eight hundred people who seem to represent the really musical portion of our community. A larger audience might have been expected, but the performers abated not a jot of interest in their work on that account, but did their best for the most part, entering into the performance with commendable zeal. Some of the choruses were exceedingly well sung, while in others there was a little hesitation and timidity, as in the chorus supporting Mr. Wilder's bass solo. The quartets were well given, and the solos were, on the whole, well sustained, with the exception of that want of artistic expression which is rarely found among amateurs. The duet, "*Quis est homo*," was smoothly sung; and in "*Fac ut portem*," Miss McFarland, a very promising soprano, received an enthusiastic *encore*. The "*Inflammatus*," finely sung by Mrs. Allen and the Club, was also *encored*. Mr. Allen's organ accompaniments were in excellent taste, rich and varied, and at times almost orchestral in effect. Mrs. Hammond was reliable and efficient as usual at the piano, and under Mr. Hamilton's conductorship, this first performance of *Stabat Mater* met with warm favor from an audience unusually appreciative.

The first part of the programme was filled by miscellaneous selections, opening with Handel's "Overture to Samson," to which Mr. Allen's playing lent the finest effect. In this performance, and in that of Battiste's "Offertoire in D,"—"St. Cecilia," it was gratifying to notice how, in less than a twelve-month, the Organ has found a player with touch so firm and true, with so large knowledge of its resources. His playing recalled some of the very best that we have had upon the instrument. Between these organ performances, Miss Childs and Mr. Richards sang "*O sponse mi*," with excellent success. There was not only good execution, but something of that magnetic power which every singer should exert upon his audience. Among the best performances of the evening was Mrs. Doane's singing of Cherubini's *Ave Maria*. We have rarely heard it sung so well; with such feeling, such comprehension of its spirit.

Two years ago the Club performed Handel's "*Acis and Galatea*."

Worcester, for an inland town, is rich in musical societies, and it is to their credit that they devote themselves to such good music, as appears by the following in the *Daily Spy*:

The Mozart Society have selected for practice the coming season, "Mendelssohn's great work "Elijah." Washburn Hall has been secured for rehearsals, which occur on Monday evening of each week, commencing Monday, October 2d. Rumor has it that Mr. Edward Hamilton is to return to his old position as conductor, and Mr. B. D. Allen to that of accompanist to the society; this proving true, we predict a very successful season.

The Beethoven Society are, we understand, to take up Mendelssohn's famous oratorio of "St. Paul." A difference of opinion exists among musicians with regard to the comparative merits of these two oratorios, some preferring "Elijah," others "St. Paul," none disputing, however, the great beauty, sublimity and grandeur of each.

Sons of Temperance Hall has been engaged by the Beethoven Society, for rehearsals, which, commencing on Wednesday evening, October 5th, continue on successive Mondays during the season. With Mr. Sumner as conductor, Master G. Willig Sumner as accompanist, and an effective orchestra, the society cannot fail of having a pleasant and profitable term.

OPERA IN BUFFALO.—Max Strakosch announces that he will be in Buffalo, October 16th, and will give four representations of Italian Opera at St. James Hall. The company comprises Mmes. Ghioni and Strakosch; Mlle. Canissa, Signors Maccaferri and Tamaro, tenors; Mancusi, baritone; Susini, basso; with a complete chorus and orchestra. Max Strakosch is the Impresario. Signor Rosa is the conductor and Herr Zitterbart the leader. One dollar is to be the admission fee. After leaving here they go to Toronto, C. W., Milwaukee, Cleveland, Pittsburg, Columbus, Cincinnati, Louisville, St. Louis, Memphis, and New Orleans.

None of this company rank as first-class artists, but an enjoyable season may be expected. They will probably give *Trovatore* and perhaps *Ernani*.—*Comm. Adv.*

HARTFORD, CONN. The Choral Union will give Beethoven's Mass in C, with orchestra, during the winter. The Beethoven Society will give "Eli."

Mr. W. EUGENE THAYER, who has so distinguished himself among the organists, has sailed for Europe. His plan is to pass the winter in Berlin, and then fill out the remainder of a year in making the acquaintance of the principal organs and organists of Europe.

Mme. Van Zandt, of New York, who sang so charmingly at our Handel and Haydn Festival, has gone to Italy and France to complete her studies and her preparation for the opera.

We are happy to refer to ALBERT M. WHITNEY's advertisement, who, having been a successful teacher for fifteen years, has lately returned from his studies in Europe, and offers himself to teach the pianoforte and Harmony.

Mr. J. K. PAINE's Mass, composed for solo voices, chorus and orchestra, is to be published in New York.

Mme. GAZZANIGA, of whom our opera-goers have pleasant memories, particularly in the rôle of *Sappho*, is engaged by Grau for his operatic tour in the Western cities, where she is to take the principal lady's part in *L' Africaine*.

"MUSICAL POPULARITY" is the fitting title of the following article in the *Transcript*, summing up the services of the Mendelssohn Quintette Club:

Very few of our readers, even those the most musical, form an idea of the activity and enterprise displayed by the above-named highly popular Club in the number of engagements performed by them in a single season. On looking over a statement furnished us by the secretary, we are truly surprised to learn that during the past season, from October, 1864, to October, 1865, the Club have travelled over ten thousand miles, and yet they have been out of New England but once, and then as far as Albany only. They have performed in two hundred and three concerts, and fulfilled other engagements. Of that large number of concerts, but four were given by the Club in Boston. It is evident, therefore, that they have been doing on a large scale the work of musical missionaries; enlightening our country brethren in the knowledge of music as an art.

Concerts of course form the majority of the engagements, yet their services are constantly in demand for other purposes such as playing before Lyceums, Parlor Concerts, Levees, College exercises and the like. Musical Conventions enter very largely into their work. Indeed, wherever music of an elevating character is required, there they may be found, either as a club alone or forming the nucleus of larger organizations. In this manner have they labored for seventeen years. We may safely surmise that the benefit done our musical communities by their efforts is almost incalculable.

If we add to their more public employments, as given above, the amount of time spent in their individual capacities as teachers, and also the many hours necessarily given to rehearsals and private studies, we may conclude that there are few busier citizens to be found in any community than the highly prized artists of the Quintette Club. Boston or any other city may well be proud of them. Indeed, a season passed by without their choice concerts, would now, to a very large number, be felt as a public loss. However, as we do not apprehend being called on to record such a fact, we will close by expressing the hope for a continuance of the popularity which the Club has earned, not less by their merit as true artists than by their conduct as gentlemen.

Social Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Sing, Birdie, sing. *W. Ganz.* 50
One of Mdlle Parepa's effective songs. It at first seems nothing but a simple ballad, but the ingenious changes introduced in the bird's song, give it a higher character. While any one can sing it, one should copy Parepa closely to give it full effect.

As the moon's pale-face. (Wie des Mondes abbild.) Song. *R. Franz.* 30

O wert thou in the cauld blast. (O, säh ich auf der Haide.) Song. *R. Franz.* 35
We have here two of Franz's exquisite pieces, the first a gem, with its own crisp beauty, and the second a new melodic rendering of Burns' words, which have been already gracefully set to music by Mendelssohn. Which of the two has done the best, it would be difficult to decide. But it is safe to say that they are both excellent, each in a different way.

Hear my prayer. Quartet. *L. H. Southard.* 30
Quartet choirs will do well to appropriate these compositions as they appear. They bear promise of great merit.

First Sorrow. (Erster Verlust). Song. *Mendelssohn.* 30

O, tell me my heart. (O sage mein Herz.). *Mendelssohn.* 40

O, who can guess my emotions? (Es weiss und räth es doch keiner.) *Mendelssohn.* 40
The enjoyment in playing and hearing these songs does not spring so much from a fine melody, as from the masterly workmanship displayed in the harmonious progression of melody and accompaniment, both together building up a rich structure of music. One would hardly sing such songs to an audience "that knew not Mendelssohn." But, played at home, one becomes more and more attached to them.

The Mountain Boy. Song. *S. O. Spencer.* 30
A resonant song, full of the clang and echo of mountain bugles.

Instrumental.

Les Sylphes des Bois. Caprice Feerique. (The Wood Nymphs.) *J. Ascher.* 1.00
An elaborate piece, difficult, but not extremely so, which would be appropriate for a concert or exhibition.

Harum scarum polka. *J. P. Clarke.* 30
Rattling "harum scarum," and brilliant.

Amorine. Bluette a la Mazourka. *Oesten.* 40
Of medium difficulty, and in Oesten's graceful style.

Tyrolese melody. (Kinderständchen.) *Oesten.* 30

Gondolier's song, " " " 30
These pretty little pieces, with the other one of the set, mentioned in the last number, (Waltz song,) are especially commended to teachers. They are adapted to small hands, and contain no difficult runs, extensions, or springs. Yet Oesten has made them decidedly good pieces, not only for little players, but for more advanced pupils.

The Two Fairies. Transcription. *C. Everest.* 30
A good piece for learners, neatly arranged.

Florence Polka. *W. J. Lemon.* 35

Belvidere Schottische. " 30

L'Etoile de la Mer. (Star of the Sea.) Waltz. *W. J. Lemon.* 35
Three well constructed dances of about equal merit, They are easy, and sufficiently brilliant.

That Waltz. *Lesta Vese.* 40
By this singular title, which certainly is not like any other, is known a waltz of very convenient length, and quite lively and graceful.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW SINGING BOOK,

BY GEO. F. ROOT.

JUST ISSUED.

THE CORONET.
THE CORONET.
THE CORONET.

FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,

GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.

Price $1.25. ROOT & CADY,
640-3 Chicago.

THE MUSICAL

CURRICULUM,

A New Instruction Book for the Piano.

Pronounced by Baumbach, Harry Sanderson, Chas. Fradel, and more than three thousand others who use it, to be the best Piano Instruction Book ever issued. For sale by the trade everywhere. Price $4.50.

Send for a Circular to ROOT & CADY,
640-3 Chicago.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00. For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson, & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

THE

MASONIC HARP

A COLLECTION OF

Masonic Odes, Hymns, Songs, &c.,

FOR THE PUBLIC AND PRIVATE

CEREMONIES AND FESTIVALS

OF

THE FRATERNITY.

BY G. W. CHASE.

Cloth, 75 Cts.

MASONIC HARP AND MONITOR.

Containing in addition to the preceding, the **Monitorial Prayers, Charges, Explanations, &c.,** used in Conferring the Degrees in Lodge, Chapter, Council and Encampment. By G. W. Chase. Price, $1.00.

Sent by mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

Choice Music in a Cheap Form.

For the use of Choirs, Societies and Conventions. **The Choralist;** comprising Standard Choruses, Anthems, Trios, Quartets, &c., with accompaniments for Piano and Organ. 21 Nos. each, 20 **Choral Classics;** comprising Cantatas and Choruses. by eminent composers. 12 Nos., prices various. **The Opera;** comprising, Trios, Quartets and Choruses from favorite operas. 12 Nos each, 25. A list of pieces contained in the above sent on application. **OLIVER DITSON & CO., Publishers,** 277 Washington Street, Boston.

New Music Books for Choirs and Schools.

NEW SACRED STAR;

Or, Union Collection of Choir Music,

For the use of CHOIRS, SINGING SCHOOLS, CONVENTIONS, MUSICAL ASSOCIATIONS, &c. By Leonard Marshall.

The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become good singers. Price, $1.38 per copy, $12.00 per dozen.

MERRY CHIMES,

The New Juvenile Music Book, by **L. O. Emerson,** Author of the "Golden Wreath," contains the most **Charming and Attractive Lessons, Exercises and Popular Songs.** It is having a widely extended circulation, TEN THOUSAND COPIES having been published during the short time that has elapsed since its first appearance. Public Schools and Private Schools are using it. every young singer wants a copy, and every boy and girl from Maine to California should be furnished with it. It will cultivate their vocal powers, improve their musical taste, and be the means of giving them many happy hours. Price 50 cts., $5 per doz. *Specimen Pages free.*

OLIVER DITSON & CO., Publishers.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 623

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle;** A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song;** A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls;** A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

Special Attention paid to the prompt answering of orders from Seminaries, Dealers and Teachers. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Two New Editions OF PLAIDY'S TECHNICAL STUDIES.

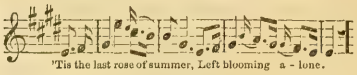
For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste,** Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of Thomas Moore Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure. independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.'

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price,	$2 50
" Cloth, emblematically embossed.	"	3.00
" " embossed and full gilt.	"	4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr. RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R. I Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 641. BOSTON, SATURDAY, OCT. 28, 1865. VOL. XXV. No. 16.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

A. Kreissmann and Hugo Leonhard
PROPOSE TO GIVE
FIVE MUSICAL SOIREES
At Messrs. Chickerings' Rooms,
On SATURDAYS, November 4, 11, 18, 25, and December 2.
At 8 o'clock.
Subscription Tickets to the series, $5; to be obtained at the Music Stores of Ditson & Co., G. D. Russell & Co., H. Tolman & Co., and Messrs Chickerings. 641

MR. S. P. PRENTISS, offers his services as Conductor of MUSICAL SOCIETIES for the coming season. Address, care of Ditson & Co. 641-3.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza, Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

BEST MUSICAL INSTRUCTORS.
THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide 75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each 75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor 75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor 75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each 50
OLIVER DITSON & CO., Publishers, 277
Washington Street, Boston.

IN PRESS:
THE NEW ORATORIO,
NAAMAN,
BY COSTA.
ALSO,
HANDEL'S ORATORIO,
JUDAS MACCABEUS.
And will soon be ready, uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul."
OLIVER DITSON & CO., Publishers.

Best Collections of Vocal Music.
Songs, Trios, Duets, &c., Piano Accomp't
The Silver Chord. Boards, 2.50; Cloth $3.00
Operatic Music, with Piano Accompaniment
Operatic Pearls. Boards. 2.50; Cloth 3.00
Duets with Piano Accompaniment
The Shower of Pearls. Boards, 2.50; Cloth 3.00
German Songs with Piano Accomp't.
Gems of German Song. Boards, 2.50; Cloth 3.00
Four-Part Songs
Mendelssohn's, $1.50. Arion, 5 books, the Set .. 4.00
Glees and Quartets
Western Bell and Musical Lyra, each 1 38
Operatic Choruses
Operatic Chorus Book, 2.50. Operatic Bouquet.. 2.00
For Choirs, Conventions, Singing Schools
Harp of Judah, 1 38. New Sacred Star 1.38
For Musical Associations, Clubs, &c
Chorus Wreath 1.50. Convention Chorus Book.. .60
For Quartet Choirs
Baumbach's Quartets, 2.50. Buck's Motetts..... 2.50
For the Episcopal Church
Greatorex Collection. Boards, 1 50; Cloth 1.75
For the Catholic Church
The Memorare. By Werner 2.75
For Sabbath Schools
Sabbath School Trumpet. Boards. 30; Cloth..... .35
For Young Folks at School and at Home
Merry Chimes. by Emerson ..... .50
OLIVER DITSON & CO., Publishers, 277
Washington Street, Boston.

Best Collections of Instrumental Music.
FOR THE PIANOFORTE
Home Circle. 2 vols, each, Bds, $2.50; Cloth.... $3.00
FOR THE ORGAN
Battiste's 50 Pieces. 3.50; Organ Gems 2 50
FOR THE FLUTE
One Hundred Operatic Airs ..... .75
FOR THE VIOLIN
Excelsior Collection, 75. Pleyel's Duets ..... .75
FOR VIOLIN AND PIANO
The Union Collection ..... .75
FOR FLUTE AND PIANO
Winner's Flute and Piano Duets ..... .75
FOR ACCORDEON AND FLUTINA
Winner's Excelsior Collection ..... .75
FOR BRASS BANDS
Ditson's Band Music, on Cards, 48 Nos. per No.... 1.00
FOR BANDS AND ORCHESTRAS
The New Germania. By Burditt 1.75
FOR CABINET ORGAN, MELODEON, HARP, GUITAR, VIOLONCELLO, CONCERTINA, DULCIMER, FIFE, DRUM, CLARINET, FLAGEOLET, BUGLE, CORNOPEAN, POST HORN, SAX HORN, AND CORNET, a good variety of Music will be found in Instruction Books for each Instrument, published by us, a list of which will be sent on application.
Oliver Ditson & Co., Publishers, 277 Washington St.

New Music for October.

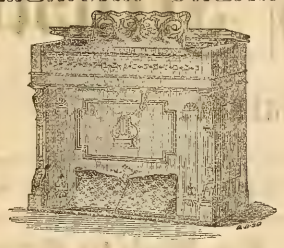
VOCAL.
Kiss me while I'm dreaming. Song. *A. F. Wimmerstedt.* 30
The girl with the waterfall. Song... *F. Wilder.* 30
Joyful and mournful. (Freudvoll und leidvoll.) *Beethoven.* 30
Sun of the Sleepless. (Schlafloser Augen.) Song. *Mendelssohn.* 30
The cot where the old folks died. Song and Chorus ..... *M. B. Leavitt.* 30
Rejoice the heart of thy servant.. *L. H. Southard.* 40
O Lord my God. Sacred Quartet. *L. H. Southard.* 40
I will praise thee, O Lord.... *L. H. Southard.* 40
O light Invisible. (Leggero invisible.) Bolero. *L. Arditi.* 40
Expectation. (Die Harrende). Song... *R. Franz.* 30
Broken Flower. Song ..... *A. Stourton.* 30
Be sure you say I'm out. Comic song... *Burnet.* 30
Sleep, my loved child. Ballad..... *T. Browne.* 30
Gallant Knight. Song ..... *J. L. Hatton.* 40
I've no mother now. Ballad..... *T. S. Smith.* 30
I cannot sing the old songs ..... *Claribel.* 30
The Southern Contraband..... *M. B. Leavitt.* 30
Sing me a merry lay. Song..... *L. Williams.* 30
Marion's song..... *Claribel.* 30
Enticement. (Lockung.) ..... *J. Dessauer* 30
Soft and Low. Song..... "*Mock Doctor.*" 35
Early love. Song..... *F. Musgrave.* 30
L'Amore. (Thou art far away.) Song. *L. Dama.* 50
The 'Telligent Contraband. Song. *C. Pettengill.* 30
The beaming stars. (Die Sterne echu'n in stiller Nacht). Song..... *Mendelssohn.* 35
The Green Shenandoah. Song... *J. W. Turner.* 30
Oh God, thy goodness. (Bitten.) .. *Beethoven.* 30
Darling is here. (Liebchen ist da.) Song. *R. Franz.* 30

INSTRUMENTAL.
Leonora Polka..... *J. W. Turner.* 30
Leah's Song..... *B. Richards.* 40
Le Chant des Vagues. Morceau Characteristique. *Sydney Smith.* 40
Gaité de Cœur. Valse Brilliante " " 80
Fantasie. Masaniello..... " " 80
Chanson Russe. For Piano..... " " 50
M' appari tut' amor. "Martha." Piano and Flute..... *Pratten.* 30
Santa Maria. "Dinorah." Piano and Flute. *Pratten.* 30
Power of Love. "Satanella." " " " 30
Tandem Galop..... *J. P. Clarke.* 30
Chesnut Schottisch..... *W. B. Harvey.* 35
New Anvil Polka..... *Koppitz.* 40
Welcome to Spring, (Frühling's einzug.) 6 hands..... *Oesten.* 75
Three Kinderständchen. (Children's songs.) For Piano, for small hands. No. 1. Waltz song. *T. Oesten.* 30

Books.
WINNER'S PERFECT GUIDE FOR THE CABINET ORGAN. Containing simple and clear instructions, with a Collection of the Best Melodies of the day..... 75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00.

S. D. & H. W. SMITH,
640 Tremont, opp. Washington St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

GEO. L. BABCOCK,
TEACHER OF PIANO FORTE,
Address at Geo. D. Russell & Co's. 586

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co.; or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

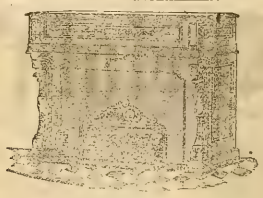
G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

PROFESSOR C. MUSY, Pupil of the Royal Academy of Music in Milan, will continue to give instruction on the Piano. Apply at 5 Boylston Place, or at Ditson's Music Store. 3t

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637



Mason & Hamlin's
CABINET ORGANS
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs t be unrivalled by any other of their general class, whethe European or American. A recent number of the Leipzig Si nale, the leading musical journal of Germany, admits thei superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminen organists and artists generally of Boston, New York and othe principal cities.

The attention of those desiring very elegant furniture i invited to several new styles just finished. Descriptive Cata logues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in th No. West Our connection with Messrs. O. DITSON & CO. enables us to furnish their publications to Western Dealers at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Musi Books published in America, together with a choice stock o Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AN MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Olive Ditson & Co., he possesses unusual facilities for supplyin Teachers and Dealers at a distance, as well as those residing i the city, who by ordering of him will save the extra time an freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 641. BOSTON, SATURDAY, OCT. 28, 1865. Vol. XXV. No. 16.

[The following spirited and off-hand translation of Mr. Longfellow's poem in the October *Atlantic* has been contributed by one of our most promising Western poets, and we print it with great pleasure.—*Carroll's Literary Register.*]

Christmas.

SENT TO MR. AGASSIZ WITH A BASKET OF WINE, ON CHRISTMAS EVE, 1864.

I.

When the Christmas stars on high
Palpitated in the sky,
Six good fellows, full of wine,
Sang out gaily in the rime,
"Bons amis,
Let us go see Agassiz!"

II.

These far-famed Pilgrims came,
Cunning chaps, across the main,
Gave themselves a pious air,
All six boasting that they were
"Bons amis
Of John Rudolph Agassiz!"

III.

One pale fellow, a joker he,
Sans reproach, sans modesty,
In his native Burgund tongue
Sputtered, as he hiccuped on,
"Bons amis,
I've danced i' the house of Agassiz!"

IV.

Verzenay the Champagner,
Frenchman, *navy* New Yorker,
But of the suburbs of Avize,
Often hummed such words as these:
"Bons amis,
I've sung i' the house of Agassiz!"

V.

By his side, there stalked an old
Hidalgo, so quiet, cold;
In the days of Charlemagne
Was his sire Grandee of Spain:
"Bons amis,
I've dined i' the house of Agassiz!"

VI.

A Bordelais came on behind,
Gascon he, or else I'm blind,
Steeped in luscious Poesie,
Laughed and sang out full of glee,
"Bons amis,
I've supped i' the house of Agassiz!"

VII.

With this youth from Gascon-land,
Arm-in-arm, and hand-in-hand,
Lofty-browed, and dull of hue,
Sire Sauterne came onward too,—
"Bons amis,
I've slept i' the house of Agassiz!"

VIII.

Last of all, there came a man,—
He, a poor Carthusian,
Spake he up, in tone robust,
"Benedictions on the Just!
Bons amis,
Bless good Father Agassiz!"

IX.

Three by three, arrived at last,
Up the steps they stumbled fast,
Click and clack! O, what patrol
Suffers such a din to roll,
"Bons amis,
'Fore the door of Agassiz!"

X.

"Open, do, my worthy blade,
Open quick, be not afraid:
Open, open, all of us,
Men of consequence, we trust,
Bons amis
Of the house of Agassiz!"

XI.

Hist, you blockheads! shut up now!
Your gurglings make too big a row;
Spare, O spare Philosophy
Such outrageous Poetry!
Bons amis,
And respect my Agassiz!

A Glance at Musical Life in Leipsic.

(From the *Neue Berliner Musik-Zeitung.*)

For more than half a century, Leipsic has enjoyed the noble reputation of being a true nursery of art, and, in the opinion of foreigners, the inhabitants of the city on the banks of the Pleisse pass for being serious worshippers of the Muses. Several circumstances have contributed to this, but those circumstances are not what they were. With regard to the theatre, it was formerly individuals like Neuber, afterwards Koch, and, more than aught else, the management of Herr von Küstner, that raised it in the estimation of strangers, for they not only produced sterling pieces, but were always striving to secure the services of the best and most eminent artists. Many an actor, afterwards enjoying a high reputation, commenced his artistic career at that period in Leipsic. The same held good of opera, though the latter, during many years, appeared to be somewhat kept in the background. The most important influence towards elevating opera at Leipsic, in the last century, was that exerted by Herr Koch, the manager already mentioned, and Herr Johann Adam Hiller, "Cantor," and Musical Director at the celebrated Thomasschule, who himself composed many things, though, it is true, in the style of the period, for the stage, one of them being *Die Jagd*.

The centre of gravity of all Leipsic musical life lay, however, in the concerts, both instrumental and vocal, the most important being the Gewandhaus Concerts, which, under the direction of men like Hiller, Schicht, Mendelssohn-Bartholdy, Gade, Rietz, and now Reinecke, soon boasted of a high reputation and have preserved it down to our own time. With regard to the importance of these concerts, they seem more and more to have entered on a state of repose, after having attained their present height, so that, unless energetic measures are adopted, there is reason to fear a retrograde movement. However great the services rendered by Hiller and Schicht, the first founders of this institution, in properly consecrating a new temple of art, it is under Mendelssohn that we must look for the palmy days of the Gewandhaus Concerts; after him we perceive a period of transition either to some future and more elevated flight, or—which strikes us as more likely—to deterioration and decay. At a later period, the "Euterpe," backed up by extraordinary patronage, entered the lists as a rival to the Gewandhaus Concerts. But even this institution appears to have attained its highest point under the Musical Directors Herren von Bronsart and A. Blassmann, for it could not, last season, maintain the good impression it had produced upon us. We cannot, however, in any way impute this circumstance to the actual Musical Director, Herr von Bernuth, because, for a long series of years, he has proved himself, generally, a thoroughly good and experienced conductor, as well as a sterling and highly accomplished artist. It appears that the circumstance should rather be ascribed to the board of management, for, from what we have been able to learn, its members have sometimes differed very much in their views on art, so that a split might easily have been the result.

Exclusive of the institutions above named, the other principal ones distinguished for the energy and zeal exhibited by their directors are Riedel's Verein and the Singacademie. As regards the excellence of the performances, and the good taste displayed in the constitution of the programmes, in which every school and every tendency is represented, we feel inclined, in the present state of musical matters at Leipsic, to allot the first place to Riedel's Verein, and this the more because, by the creation of the boys' chorus, Herr Riedel is working for the musical future of the town. Unfortunately, however, Riedel's Verein is far from enjoying the appreciation it deserves, if we compare it to many other Vereins or Associations, for the mere fact of its numbering hundreds of members (active and non-active) is not a mark of appreciation such as is often displayed towards others whose performances are far inferior, or even trivial.

The Singacademie appears less frequently before the forum of public opinion, though, when it does so, under Herr von Bernuth's direction, we are always pleased with its performances. Such institutions merit general and public commendation, and these they meet with, though unfortunately to a very small extent, for, as a matter of course, they despise even the most distant attempt at puffery.

The Dilettante Orchestral Union had, some years ago, made great progress, under Herr von Bernuth's direction, but at present we have not such frequent opportunities of attending its public performances as we once had.

Under the direction of Herr Härtel, the mixed choral union "Ossian," was unable to rise above mediocrity, but, according to report, under its new director, Dr. Hopff, it has made a stride in advance. We cannot, however, state this as a fact, because we have not had an opportunity of attending any of its recent performances.

With regard now to Male Choral Singing, it meets with warm sympathy in Leipsic, but does not find proportionately fertile soil, or corresponding care and cultivation. There exist in Leipsic and the neighboring rural parishes a large number of Vocal Associations for Male Voices, most of which are again comprised in the "Zöllnerbund," or Zöllner-Federation, so called from the composer of that name. We think we ought to speak somewhat in detail concerning this, because, as far as we know, its merits have never been generally discussed in any musical class paper, but only in local journals and the "Sängerhallen," which are all partiality. Local journals, and the vocal periodicals, written with scarcely the slighest musical knowledge, treat such matters in a puffing style, without any object but a local one, and art is completely neglected.

The Zöllnerbund forms the central point for all matters relating to male choral singing in, and for a long way round, Leipsic. It has not merely,

in virtue of its admirable organization, and its grand proportions, regularly to watch over the Vereins here, but, with few exceptions, gives the tone to, and is accepted as a model by them. To all appearance, its internal management is entrusted to excellent hands, for as yet the public have not heard of any misunderstanding. The musical director, also, Dr. Hermann Langer, is well-known as a first-rate musician. The honorary president of the whole "Bund" or Federation is at present Dr. Roderich Benedix.

Seeing that the Zöllnerbund stands so well with the general public, and has such well tried resources at its disposal, we have certainly reason for surprise at its hanging back somewhat with its performances. With the numbers it comprises, it might be one of the first bodies in all Germany for male choral singing, for it possesses the requisite materials. But why is it not so? To answer this question is, perhaps, no easy task, because, in all probability, many local reasons have something to do with the matter. We cannot believe there is a want of energy on the part of the committee, for we have ourselves repeatedly heard the members requested to be more zealous in attending for practice. The cause appears to be in something very different, and in order to get at this we go somewhat far back.

For many years, Leipsic has enjoyed the honor of being the central point for grand national festivals. Thus we had the grand German "Turnfest" (Gymnastic Festival); the inspiring Th. Körner Anniversary; the jubilee of the Leipsic Völkerschlacht;" the fifteenth general meeting of German Schoolmasters; the sixth meeting of the German Fire-Brigades, and so on, in which the Zöllnerbund readily took an active part. On all these occasions, it either welcomed with song those engaged in the proceedings, or itself gave concerts in honor of the particular event, concerts distinguished for their excellence, and for the proportionately hearty applause bestowed upon them. But there was one thing that struck people: *the continuous sameness of the programmes.*

As a rule, the same old things were reproduced which had been heard over and over again. There is such one-sidedness visible, too, in the choice of the songs and of the composers as to merit public censure. Our male choral literature has recently been enriched with so many fresh productions, that we feel astonished that so important an association could possibly take no notice of the important works among them. Most of the programmes contain no names beyond those of Carl Zöllner, Mendelssohn, Marschner, C. M. v. Weber, Dürrner, Adam Silcher, Abt, Jul. Otto, and Pierson, those of Mendelssohn and Carl Zöllner being met with most frequently; on the other hand, we entirely miss the names of Franz Schubert, Spohr, Friedrich Schneider, Robert Schumann, Julius Rietz and many more. To continue moving upon such very limited ground is not at all calculated either to advance the prosperity of the Federation (Bund) or the cause of art. The result is indifference and absence of interest on the part of the members, and a want of sympathy on the part of artists and art-critics.

Zealous singers begin to grow weary when the old songs are continually repeated; every one who is director of a Verein knows the truth of this, and is aware how often he is fearfully bothered to produce new works. This ought not to be a very difficult thing for the Zöllner-Federation, for, as we have been informed, there are some very able men among the directors of the branch Vereins, and their advice must at times be worth something. The heaviest charge against the Zöllner-Federation is that of permitting the Vereins to choose amateurs for conductors, a fact calculated to make people believe that the object in view is not really artistic excellence but simply the pecuniary advantage of the Federation itself, which advantage can certainly be commanded only by the adhesion of large masses. That such a pecuniary consideration plays a prominent part in the arrangements was lately proved by the Zöllner-Federation in a most striking fashion, and it ought to be subjected to very severe criticism. But critics take very little interest in the Zöllner-Federation, and the circumstances mentioned are the causes of this. It does not say much for a musical society, especially for so large a one, to be ignored by critics, especially when cases frequently occur of more attention being bestowed on much smaller societies in very little towns.

Such is a tolerably correct epitome of the general state of musical matters in Leipsic (this is not the place to speak of the Conservatory). The reader will easily perceive from it that there is still much to be desired, as far as musical art is concerned, in the town on the banks of the Pleisse, and that of other cities such as Vienna, Berlin, Dresden, Weimar, Löwenberg, and Sonderhausen, some stand higher than, and some on a level with it, in the matter of art, but:

"Man kann am alten Ruhme lange zehren."

CARL OTTO.

Musical Institutes in Italy.

The following report of the Royal Musical Institute in Florence is interesting, as affording an insight into the working of such establishments abroad:

"The foundation of the Royal Musical Institute of Florence is recent. It was set on foot March 15th, 1860, and at the beginning of the year 1862 it was opened for public instruction. The Royal Institute is an establishment for public and gratuitous instruction in music. There are schools both for the rudiments of music and for musical reading, for solfeggio, for solo and part-singing, for keyed, stringed, and wind instruments; lastly, there are schools for thorough bass, for counterpoint, and for composition, and a school of æsthetics and musical history. Students of both sexes have thus an opportunity of obtaining in this Institute a complete musical education in every branch of the art; besides which, for the more advanced pupils, there are added periodical exercises in orchestral music, both instrumental and vocal.

The pupils do not reside in the Institution, but live in their own houses, and come to the Institution only to receive instruction in the different schools, and to take part in the musical classes. The admission of pupils, and their removal from one class to another, depends on examination; and previous to the grant of the diplomas, the pupils who have finished their course are subjected to a strict examination.

The Institute is under the direction and government of a president, assisted by three professors, who form what is called a Council of Management. The Institute possesses a musical library, composed of selected music and books relating to musical literature. The Academy is composed of resident, corresponding, and honorary members. The Examiners are chosen from the resident members of the Academy, as are also the three members of the council of management; these latter are elected triennially. The number of pupils is not limited, being in practice regulated by the applications for admission, the result of the examinations, and the means available for imparting instruction. According to average experience, the number may be calculated at 220 pupils, two-thirds females and one-third males.

The Institute has no endowment or property of its own, nor does it receive any payment from the pupils. It is maintained by a grant from the State. The expenditure amounts annually to 40,694.70 lire, of which 13,672.50 lire go to pay the management, exclusive of the president and director, whose office is gratuitous, and the remaining 27,022.20 lire are for the instruction. The grant for apparatus is regulated by what is required; the average has been 14,300 lire. In this is not reckoned the rent of the place where the Institute is held, this being State property.

The following are the rules of the Royal Musical Institute at Florence:—

The Institute is established to teach, singly and collectively, all the pupils of the Institute. It is intended that it should be opened periodically to all musical composers: that it should maintain a library of music for the use of the public, especially artists; that it should grant rewards to deserving artists; that the best works of modern ancient masters should be performed there; that it should comprise a section for administration and direction; also one for instruction; and a musical academy.

At the head of the Institution is a president, a secretary, and a committee formed from the academy. There are sub-officers and others appointed by the president, and under the orders of the secretary, for the service of the Institute. The musical academy is composed of resident and non-resident academicians, as well as a class of honorary academicians. The Institution is in all respects a government one. It provides the musical service of the State on all public occasions, sacred and secular.

The president has power over all the departments of his Institution. His office is permanent, but unpaid. The secretary is responsible, under the president, for the financial administration. He receives the reports of the general conduct of the schools, and sees that the librarian and musical secretary perform their duties. The council is composed of three resident academicians, appointed by the Minister of Public Instruction from amongst those who are not instructors in the academy. Their power is only corporate; they are elected triennially. There are also three supplementary councillors, in case of illness. The council is the judge in all examinations for admissions, &c. They receive an annual stipend.

The schools or classes are apportioned as follows:—

1. History of music and æsthetics as applied to music; this class has a master with the title of professor. 2. Harmony, counterpoint, and composition; a master with an assistant. 3. Accompaniment from a figured bass and from score; a master. 4. Singing, vocalization, theatrical instruction, elocution, and deportment; a master and assistants when necessary. 5. Elementary instruction, reading music and solfeggio; the pupils are instructed from the first principles to the practice of solfeggio; a master and assistants. 6. Organ, to enable the pupils to accompany the singing from notes; a master. 7. Pianoforte, for professional pianists; a master. 8. Secondary pianoforte, to enable singers to accompany themselves. 9 Violin and viola. 10. Violoncello. 11. Double bass; in this class the scholars are taught from the groundwork of their respective instruments up to the perfect execution for an orchestra or quartet. 12. For wind instruments. 13. For ditto of brass. In these two classes the pupils are taught from the rudiments up to perfect orchestral execution.

A choral school is attached to the Institute, where the people can be instructed in choral singing. It does not form an integral part of the institution, nor is it a necessary step to the other schools. The instruction is gratuitous in this as in the other schools.

The masters and sub-masters are all appointed by Government, on the recommendation of the president. The masters are responsible for the good regulation of the classes to which they are attached, the arrangements of which have been settled by them with the president. The masters and sub-masters must assist at the examination of their pupils. The sub-masters and the assistants are chosen by the president from amongst the better pupils; their post is gratuitous, but if they have held it for a year, they are usually paid something.

The conditions on which the pupils are admitted are—Morality, good health, and natural aptitude. The age varies according to the nature of the instruction sought, but is never under nine years. Full knowledge of reading and writing, and the elements of arithmetic are necessary. Special conditions for admission to each school are laid down in general rules. The pupils are admitted provisionally, and if they pass the examination are drifted into the Institute. Fitness to pass from one class to another, or from one school to a superior one, is determined by the examination called "passaggio." After two failures a pupil is dismissed from the Academy. To have

the right to call themselves pupils of the Institute, it is necessary, at the completion of the studies, for the pupils to go through a final examination for a license; if this is well passed they are declared "Accredited Pupils of the Institute," and obtain their diploma. This gives them a preference, *ceteris paribus*, over others in competition for any public employment. The pupils must behave with respect both to their colleagues and their masters, to whom they must pay implicit obedience, and conform to all the rules of the establishment. Flagrant and repeated faults amongst the pupils are punished by expulsion on the sentence of the president.

During the scholastic year such of the pupils as are considered competent practice concerted music. This practice is independent of the usual classes, and is as follows:—For bowed instruments and for quartet practice, under the direction of the violin master; for wind instruments, and for the execution of good harmony, under the alternate supervision of the masters of these schools; for the school of singing in concert with or without full orchestral accompaniment. Public concerts by the pupils are given at stated periods, and at the end of the academical year.

Supplementing the information supplied by the President of the Florentine Royal Musical Institute to the Musical Education Committee, come accounts of the Royal Conservatoire of Music in Milan, and the Royal Neapolitan College of Music—which accounts have been published by the Society of Arts.

The Vice-President of the former establishment writes as follows:—

"In answer to your letter I send you the following notices, which I hope will be a complete reply to the dispatch of the Minister, dated 16th of February, 1865. The Royal Conservatoire gives a complete musical education. The musical instruction is directed by 29 professors and by about 30 teachers, selected from amongst the best pupils of both sexes. For the literary branch there are seven professors. There are two other professors, one of deportment, pantomime, and ballet, the other for drill. There are, besides, a librarian and a copyist, a tunist of the piano, a cashier and acconntant, two inspectors, a secretary, seven inspectors for the pupils, four servants, a carpenter and decorator, a messenger, two porters. These persons (except the teachers of both sexes, who receive no payment for their services) cost the Government yearly 78,600 lire.

"The Conservatoire instructs annually about 240 pupils of both sexes. Each year the Conservatoire turns out from 12 to 15 finished pupils of both sexes. To the pupils of both sexes who distinguished themselves the most at the yearly examinations is granted from year to year a monthly pension, arising from an endowment of 12,720 lire. For all other requirements of the establishment the State assigns 19,868.90 lire annually. The fee which the pupils pay in each year is about 4,000 lire."

To this letter is added a copy of the rules of the Conservatoire, from which a more detailed account may be obtained, and to which is added statistics for the year 1862.

The Royal Neapolitan College of Music is composed of 100 pupils, boarders at free cost (besides those who pay), and of the gratuitous day school with 120 scholars. In the holidays of the free boarders the free day pupils have the right to compete at the examinations with those who pay, and the director of music and four professors of composition and part-singing, and four other examiners chosen by the governor of the college, together with the said directors, are the judges. The 100 pupils are divided into fifteen different classes, according to the following proportion:—

Class.	Pupils.
1. Composition, counterpoint, part-singing, and pianoforte...	16
2. Singing....	12
3. Violin.	18
4. Viola.....	6
5. Flute.....	4
6. Fife.....	1
7. Hautbois.....	4
8. Clarionet.....	4
9. Fagotto.....	4
10. Horn.....	6
11. Trumpet.....	4
12. Trombone and ophicleide.....	4
13. English cornet..	1
14. Violoncello...	8
15. Double-bass.....	8

Two pupils, one from the violin class and one from the double-bass class, are instructed in the harp. The pupils who pay have their choice of the classes, but not without considering in some degree the wants of the college.

The director of music has the superintendence of all that relates to the Art, and the musical instruction of the 100 free pupils and the instruction of those who pay is intrusted to 20 professors, divided into the following classes:—Two masters of counterpoint and composition, two masters of part-singing, two masters of singing, two masters of the pianoforte, two masters of the violin, two masters of the violoncello, one master of the double-bass, one master of the harp, one master of the clarionet, one master of the flute, one master of the oboe and English horn, one master of the horn, one master of the trumpet, trombone, and ophicleide.

Chamber practice is superintended by two other professors of music. The literary teaching of the pupils is entrusted to seven professors: one of ethics and logic; another of Italian literature and elocution; another of the French language; another of the Latin language, mythology, and universal history; another of the Italian language, geography, and history of their own country; another the elements of the Italian language; and, the seventh, writing and arithmetic. Each year there are public trials to show the progress made by the pupils in their respective classes in composition, as well as in instrumental and vocal music; and also representations annually in the theatre of the Dramatic College, as examples for the School of Elocution; and in Passion week, in the Church of St. Peter, a Mailella, the celebrated *"Miserere"* is sung by the resident as well as by the day pupils.

The musical lessons are given in three days of each week; on two other days there are vocal and instrumental concerts for the exercise of the pupils and the study of classical music in the library of the college. The musical instruction of the day pupils is entrusted to a fixed number of the resident pupils, with the title and rank of masters of the day school, and they are selected from the best scholars among the resident pupils. These masters give lessons three times a week; and at other times in the week the day scholars receive lessons from six professors of music with the title of inspectors. These are divided into one for singing, another for finger instruments, another for wind instruments, another for the violoncello and double bass, another for the violin, and the sixth for the conducting of concerts.

The revenue of the College is derived from two sources, one fixed and the other variable. The first consists of an annual payment from the State of 125,197 lire, of which 46,455·55 lire are paid directly from the Treasury to the masters and to others employed by the College; 55,000 lire paid in compensation for the rents of the College taken by the State; and a supplemental grant of 23,741·64 lire. The variable revenue consists of about 58,448 08 lire arising from the rents of the College, given by private persons for the foundation of four musical scholarships, abolished at different times, and since amalgamated into the present College, the rents varying according to the letting of the town and country properties.

The terms of paying pupils are—monthly 38·25 lire, and they find their own board, bed, and washing. The annual expenditure includes the maintenance of the boarders (who all receive from the College board, clothing, washing, instruments, music, medicine,&c.); the day schools, the management, masters, teachers, servants, and repairs, &c.

The supreme government and administration of the College, in every branch, is confided to three governors, nominated by Royal decree, who give their services without any emolument whatever.

The Gloucester Festival.

(From the "Saturday Review.")

Many years since, a Dean made himself notorious by stopping the musical festival at York. Offering some objections to the programme—which he wished to have entirely under his own control—he closed the doors of his cathedral in the face of a profane mob of singers and players, and thus virtually abolished an institution which had promised to become both permanent and useful. At the meetings of the Choirs of Worcester, Gloucester, and Hereford, things are differently managed. About seventy years ago, the least tolerant section of the clerical party was strong enough to do away with the festival at Hereford; but as, at the same time, the claims of the widows and orphans could not be overlooked, it was resolved to meet them by private subscription. The result, however, showed that oratorios were greater attractions than sermons; or, at any rate, that a sermon followed by Handel's *Messiah* was infinitely more fruitful than a sermon without the *Messiah* to back it up. So, from that time onward, the Choirs were allowed to assemble every year, at one of the three cities, and celebrate their festival in the cathedral church. A more graceful and harmless way of turning the pleasure derivable from the manifestations of a beautiful art into a channel for the supply of an admirable charity could scarcely be imagined; and to the credit of those in authority it should be added that, with rare exceptions, the successive Bishops and Deans of the three dioceses have not only refrained from opposing the performances of sacred music in their cathedrals, but, by their personal countenance and princely hospitality, have materially assisted the cause.

In the dioceses of Worcester, Gloucester and Hereford there are nearly 150 livings with an income of £100, and out of this pittance, it is clear, the holders can do no more than furnish themselves with the bare necessities of existence. That they should be able to put by anything for the future wants of those who may survive them will hardly be expected. If then, as appears evident, the diocesan clerical institutions, deprived of the aid of the music-meetings, would depend for revenue exclusively upon the clergy and their belongings, the widows and orphans of the most hard-worked and ill-paid laborers in Christ's vineyard must be in a sad plight. Of recent years the festivals have been the means of enriching this particular charity with an average yearly contribution of at least £1,000, which has enabled the diocesan institutions to give to each widow on the fund an annual stipend of £20, and to each orphan of £15. Now, there are still many candidates whose claims it is desirable to recognize; but to abolish the festivals would be to make any further extension of the benefits of the charity impossible. Moreover, it is on all sides admitted that the average annual £1,000 of which we have spoken could never be obtained through private subscription alone. The money comes to a very large extent from the noblemen and gentlemen possessing property in the three counties; and we most frequently read of a great step on behalf of a charitable object being preceded by a dinner, so it seems that the noblemen and gentlemen of the three counties require the charitable instincts within them to be moved to action by the stimulating effects of a banquet of good music. The conduct of the festival lies entirely with them. They alone are responsible for loss; and if by chance there is a surplus, it invariably goes to the charity. Not a penny that finds its way into the plates is appropriated by them in case of a deficit, however large. So that we are really unable to perceive what the question of economy, urged in some quarters, has to do with the matter. Whatever the stewards may be out of pocket, is exclusively their own affair. Grant the festival, and from £1,000 to £1,200 or £1,300 is added to the fund; forbid the festival, and the fund remains *in statu quo ante*. Besides, the county families like to meet periodically on common ground, with a common object in view. The music-meetings, from a very small beginning, in 1723—thirty-six years before Handel died—have grown into important institutions; and they form just such occasions as bring such people naturally and agreeably together. The aristocratic and wealthy inhabitants of the counties are proud of them. London, Manchester, Liverpool, Birmingham, and other great towns, send special reporters to record their proceedings; and the festivals are talked about from one end of the kingdom to the other. This flatters the county vanity in a very innocent way, and a great good is effected without an atom of prejudice to any one. It has been proposed to dispense with the collections at the doors of the cathedrals after the morning performances, and to make up for the loss by increasing the charges of admission. But, odious as the system of plate-begging may appear to some, we do not think the proposed alternative a good one. It would be merely robbing Peter to pay Paul.

The festival just held at Gloucester—the 142nd meeting of the Three Choirs—appears to have been one of the most successful on record. And yet things looked ominous at the outset. A new Bishop had arisen who knew not oratorios, and a new Dean who did not like them. It was current that these dignitaries had expressed their intention of absenting themselves during the week, and it was believed that Dean Law had granted the use of the cathedral under protest. Our zealous contemporary, the *Record*, with whom this Low-Church Dean is in especial favor, and who considers the festivals as a desecration of the house of God, gloats over the fact that, after "politely informing the stewards," "in *terms as cold as he could freeze*," that the cathedral "*on this occasion* would not be withholden," the Dean "positively refused to deliver the sermon for the charity—mindless of the precedent set by those rigidly evangelical fathers in God, the Bishops Ryder and Baring, who had consented to preach on similar occasions. Not less exultant was the *Record* in stating another fact—that "the good Dean" had followed the Bishop in his

flight from Gloucester, and that, in consequence, both the episcopal throne and the decanal stall would be vacant "at a gathering in which it is too obvious that the honor of God is not the first object, and that the world has the mastery." Common sense might ask why, if this was really the feeling of the Dean—and if he further considered the festival a "daring profanity," relying "for its attraction as much on the ball-room as on the house of God, and desecrating the most solemn words of inspiration for the entertainment of a pleasure-seeking crowd"—he granted the use of the Cathedral at any time or under any circumstances. But as the ball was not, any more than the evening concerts, held in the church, the sophistication is as plain as it is impertinent. Nevertheless, matters looked singularly unpromising. High-Church as represented by the Bishop, and Low-Church by the Dean, were both of a mind. Bishop Ellicott had selected festival week to cross "from Lauterbrannen over the Tschingel glacier to Kandersteg"—a feat which he appears to have accomplished with admirable success; Dean Law had gone no one knew where, and two of the Canons had followed the example of their superior. Gloucester was downhearted, but gradually waxed wroth. The local papers contained fulminating "leaders," in which the ecclesiastics were treated with but slight respect; while the *Record* came in for a goodly and by no means unmerited share of obloquy. The only point they would condescend to discuss—and indeed the only point worth discussion—was whether the performance of sacred music in cathedrals was a desecration of those sacred edifices, an employment of them, so to say, *in usum lætitiæ*. This our contemporaries indignantly denied, strengthening their argument with the words of a canon of the Church, known and respected for his devotion to the interests of the festivals:—"No pulpit eloquence ever moved the hearts of the multitude like the music of the *Messiah*; no picture of the immortality of the soul from preacher's lips has caused the tears of thousands to start like the singing of the lovely air, 'I know that my Redeemer liveth.'"

But these drawbacks were not all that made anticipation gloomy. Since the last meeting of the Choirs, at Hereford, (1864), Mr. Amott, organist of Hereford Cathedral and for many years conductor of the Festival, had died. His successor was Dr. Samuel Sebastian Wesley from Winchester—a famous musician, it is true, but remarkable, if report was to be relied on, no less for eccentricity than for talent. The arrangements of Dr. Wesley, for the musical part of the Festival were criticized in anything but favorable terms. That he had made one or two very serious blunders could hardly be denied. His greatest mistake was in dispensing with the services of a tenor incomparably the greatest singer in oratorio we possess, and with those of a contralto who, long as she has been before the public, is still confessedly unequalled in her line. The tenor was Mr. Sims Reeves, the contralto Madame Sainton Dolby. In place of the first, Dr. Wesley had engaged Dr. Gunz, from Her Majesty's Theatre—an artist untried in oratorio and unacquainted with the English language; in place of the last, he had secured two young ladies of whom nobody knew anything. Then Dr. Wesley entertained peculiar notions of conducting—traditions of a certain festival at Hereford, which he had directed thirty years ago, while organist of Hereford Cathedral. True, he could scarcely prove a worse conductor than his immediate predecessor, Mr. Amott, the least competent of the three local organists who have so long presided respectively over the meetings of Worcester, Hereford, and Gloucester; but from a recluse since thirty years, who now came forward with an inexperienced baton, at the caprice of an obstinate will, nothing very good was to be expected. Thus, in the belief of many, the Gloucester Festival of 1865 was not only to be the last, but, in an artistic sense, the least satisfactory ever given. But *l'homme proposè et Dieu dispose;* the actual results showed the reverse of what had been anticipated. As the festival gradually advanced the croakers were gradually silenced; and the upshot was that the 142nd meeting of the Choirs—if, judged from a musically critical point of view, not one of the most unexceptionally creditable on record—turned out at any rate better than had been expected, while in a commercial sense it was wonderfully prosperous.

As matters mended, a more cheerful and indeed a more charitable view began to be taken of everything and everybody. Bishop Ellicott's London labors, as one of the Lords Spiritual, had been severe, and he needed repose and change of scene; so he left Gloucester and "did" the glacier. Moreover, the Bishop had never *declined* to preach the Charity Sermon, but had merely requested that he might not be asked to preach it. As for Dean Law, not only had he granted the use of his Cathedral (the *Record* and the "*freeze*" were no longer hinted at), but placed his deanery in charge of Lord Ellenborough, who was spending 150*l.* a day in dispensing hospitality. To conclude, the Dean had never harbored a thought of withholding the Cathedral, or he would have considered it his duty to apprise the organist and conductor, Dr. Wesley, of his intention—inasmuch as the abolition of the music meetings would so considerably diminish that gentleman's professional emoluments as to make him chary of abandoning his old post at Winchester, for another not otherwise much more honorable or much more profitable, at Gloucester. The Dean of Chichester, who preached at the Cathedral on the Sunday after the festival, did not, of course, enter into explanations such as these; but he is reported to have uttered something from the pulpit about "anonymous assassins" (or words to that effect), which in the minds of many of his hearers set things all to rights. It little matters, however, what influence may have caused the change of tone in certain quarters. The Dean of Chichester, if he really made use of such an expression, could not have meant that the *Record* allowed "anonymous assassins" to make unscrupulous use of its columns; and so the observation may be accepted as against those journals which, taking the *Record* as authority, wrote accordingly. Enough that the festival has proved a great success, and that at present there is no idea of it being the last.

Crispino e la Comare.

In the correspondence of the London *Orchestra* we find the following account of the first production in Paris of the comic opera which Maretzek has imported for the delectation of the New York opera-goers.

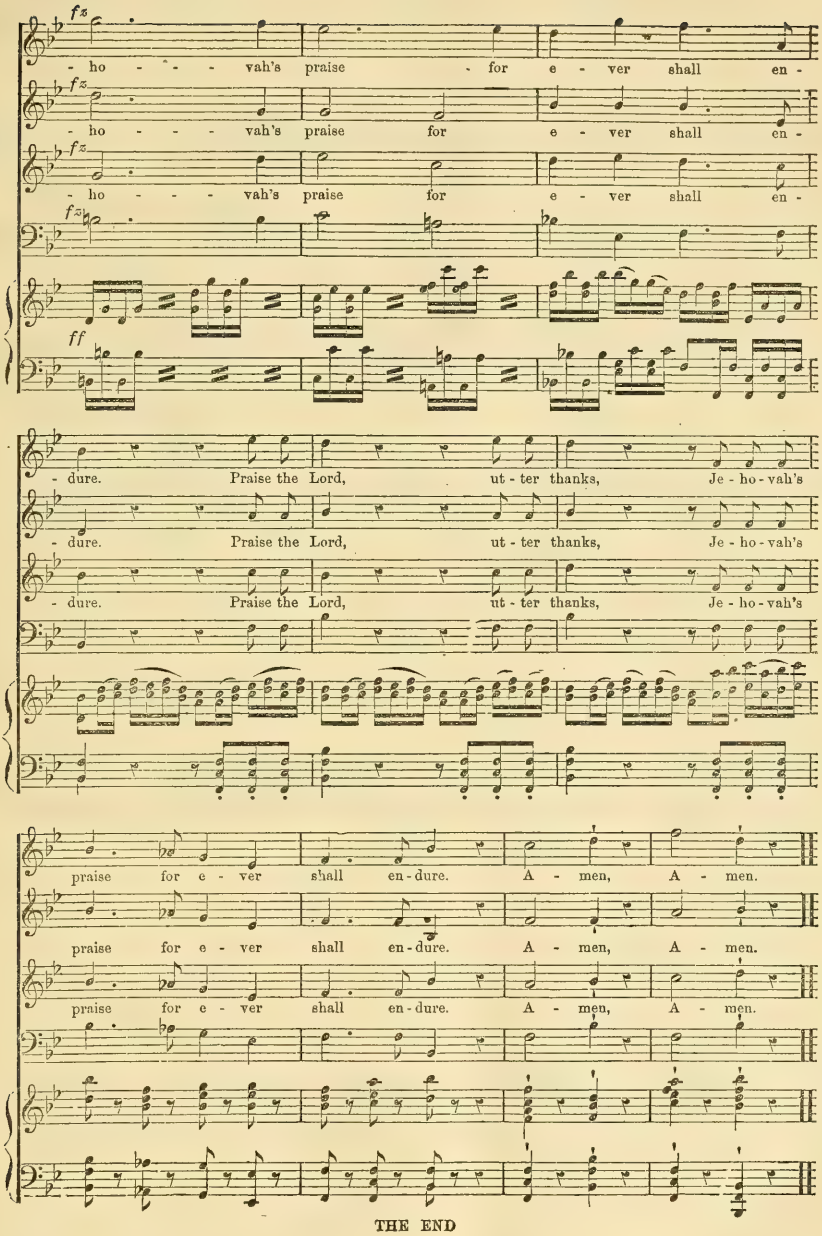
PARIS, APRIL 11, 1865.

"*Crispino e la Comare*," opera buffa in three acts, libretto by Piave, and music by the brothers Luigi and Frederico Ricci, was produced at the Theatre Italien last week, and met with great success. For some time past the repertoire of this theatre has been confined to horrible subjects; and though a good murderous piece every now and then is agreeable, and affords healthy excitement, still an indigestion of crime ought to be avoided. To tell the truth, I'm sick of the "*Trovatore*;" I've no sympathy for *Azucena*, that villainous old Bohemian, who appears to consider that it's her mission to "devil" children like kidneys. I don't like consumptive libretti, and think an unfortunate girl dying on the stage from what the registrar-general calls "disease of the respiratory organs," the reverse of cheerful. *Ernani* inspires me with contempt; and as for *Don Silva* (who appears, from his own account, to have been suffering from the effects of a peculiar disease, known to Italian librettists as "hell in the breast," *l' inferno nel petto*), had he insulted me by offering me a "cup of cold poison," I think I should have forgotten my dignity as a *grand d'Espagne*, and done battle with him like a costermonger. Add to the operas already mentioned, those of "*Lucrezia Borgia*," "*Rigoletto*," and "*La Duchessa di San Giuliano*," and you will, I think, admit that my remarks are just; and that the idea at one time entertained of establishing the new "Morgue," underneath the Salle Ventadour, was not so idiotic as some people pretend. The scene of M. Piave's opera is laid in Venice. *Crispino* is a poor cobbler in a bad way, and has no fortune but his debts. His wife, *Annetta*, does his best to aid him, and sells "a hundred songs for a penny," in the streets of "Venezia la bella." Their efforts to arrive at that difficult result known as making both ends meet, are useless; and *Crispino* in despair determines to commit suicide. He is about to throw himself into a well, when a lady rises from it and stops him. This lady (*La Comare*) is not, as you would perhaps imagine, Truth, who is said to have taken up her residence at the bottom of the well, and to find the prospect cheerful. We knew that at once from her costume, which was grey and ample, while the above-mentioned person's is like Cramer & Co.—Limited. Who she really is will be known to those whose perseverance and long suffering will permit them to read my letter to the end. *La Comare*, who seems to be a very good sort of fellow, gives *Crispino* a purse of gold, and offers to set him up in business as a doctor. *Crispino* hesitates at first; but his new acquaintance tells him that all he has to do in treating his patients, is to look about him, and if he sees her near them, they will die; but if she does not appear they are sure to recover, and he may order what remedy he pleases. He then accepts, and *La Comare*, fearless of damp, returns to her most unpleasant abode.

In Act II. we find our friend in the exercise of his profession. An unfortunate mason has rolled from a house-top, and, being condemned by the faculty, is brought to *Crispino* to see if there is any chance of life left. After assuring himself that his *Commère* is absent, he undertakes the cure, and effects it by means of a bottle of Bordeaux which he drinks himself. Astonishment of the crowd who cry "*Un miracle!*" *Crispino's* reputation is made; patients arrive from every part, and he becomes rich. "Set a beggar on horseback," and we know where he'll ride to. *Crispino* forgets his old friends; and when his wife invites a few of them to a quiet carpet-dance he turns them out of the house, and gives his better-half a gentle hint, in which a chair takes a prominent part, that she had better not "do that again." *Annetta* seeks refuge in her room; her husband follows her to continue his chastisement, but is stopped on the threshold by *La Comare*, who expostulates with him, and is received in a very cold shoulder sort of way. In order to bring him to his senses she takes him on a short trip to the infernal regions, and the two disappear. On arriving at their journey's end, *La Comare* shows him a number of crystal vases in which are burning lights more or less brilliant. "Each of these represents a human life. This one which burns so clearly, is *Annetta's*. That beside it, nearly extinguished, is yours." "Can't you take a little oil out of my wife's lamp and put it into mine?" asks *Crispino*, who, as you will justly observe, is generous. His mysterious companion upbraids him, and on his asking who she is, answers "*Io son la Morte!*" at the same time showing him her ghastly face. *Crispino* falls at her feet and implores pardon. In a sort of vision he sees himself stretched on his bed with his family around him assisting at his dying moments; but he begs so hard for half an hour's grace to bid adieu to his wife and children, and makes so many promises of amendment, that his terrible companion relents, and a quick change of scene shows him in his own house asleep on a chair, and laboring from the effects of a night mare. *Annetta* sings the inevitable rondo finale, and the curtain falls.

The brothers Ricci, who composed the music of this opera *en collaboration* (it was first performed at Naples in 1836), though not much known on this side of the Alps, have written, separately or in partnership, some very charming works. *Luigi*, the elder, who died some five years ago in a maison de Santé at Prague, was the composer of "*Un Avventura di Scaramuccia*" and "*Chiara di Rosemberg*," both of which were very successful, and certain numbers are, I think, known in England. His brother, *Frederico*, is the author of "*La Prigione d' Edimbourg*," and "*Corrado d' Altamura*." He is still alive, and was for some time director of the Conservatoire at St. Petersburg. Nothing can be more agreeable and charming than the manner in which the two artists have treated the subject of "*Crispino*." It is the most genial opera buffa we have heard for a long time, and deserves a place very near the "*Barbiere*." The music of the fantastic scenes, particularly of that which passes in the infernal regions, is written with wonderful tact. I tremble when I think of the consequences that might have ensued, had the work been given to a disciple of the school, a partisan of "*la musique réaliste!*" From the beginning to the end of the opera there was such *entrain*, so many charming *motifs*, such brilliancy and good writing in the orchestral accompaniment, such a feeling of gaiety about the whole affair that, all being over, the only word I can find to express the general feeling is, that we went away "happy." The most remarkable numbers are, an air for soprano in the first act, admirably sung by Mlle. Vitali; a duet for *Crispino* and his wife; another soprano air and sextuor in act II.; a "*chanson de la crêpe*;" and a capital quarrelling trio in act III., which last is worth the "*Pappatacci*," and that's no slight praise.

The cast was excellent, and included Mesdames Vitali (*Annetta*), Vestri (*La Comare*), MM. Zucchini (*Crispino*), Brignoli (*Il Contino*), Agnesi (*Fabrizio*), and Mercuriali (*Il Dottore Mirobolante*). The whole weight of the piece fell on M. Zucchini, who got through his task admirably. His scene with *La Comare* in the third act was one of the most remarkable pieces of acting we have witnessed for a long time. His repentance was played in such a manner that one hardly knew whether to feel sorry or laugh. He is an Italian edition of Robson, and if one of your operatic companies should mount the work this year, I have no doubt that he will be as successful before an English audience as he was here on Tuesday. M. Mercuriali played the *Dottore Mirobolante* very well indeed, and was deservedly encored for the way in which he sang his phrase of the quarrelling trio mentioned above. M. Agnesi had but little to do, but did that little well. M. Brignoli, being either out of voice, or out of temper, on account of the little importance of the part of the *Contino*, was nearly as blue as the "*Saphir*."

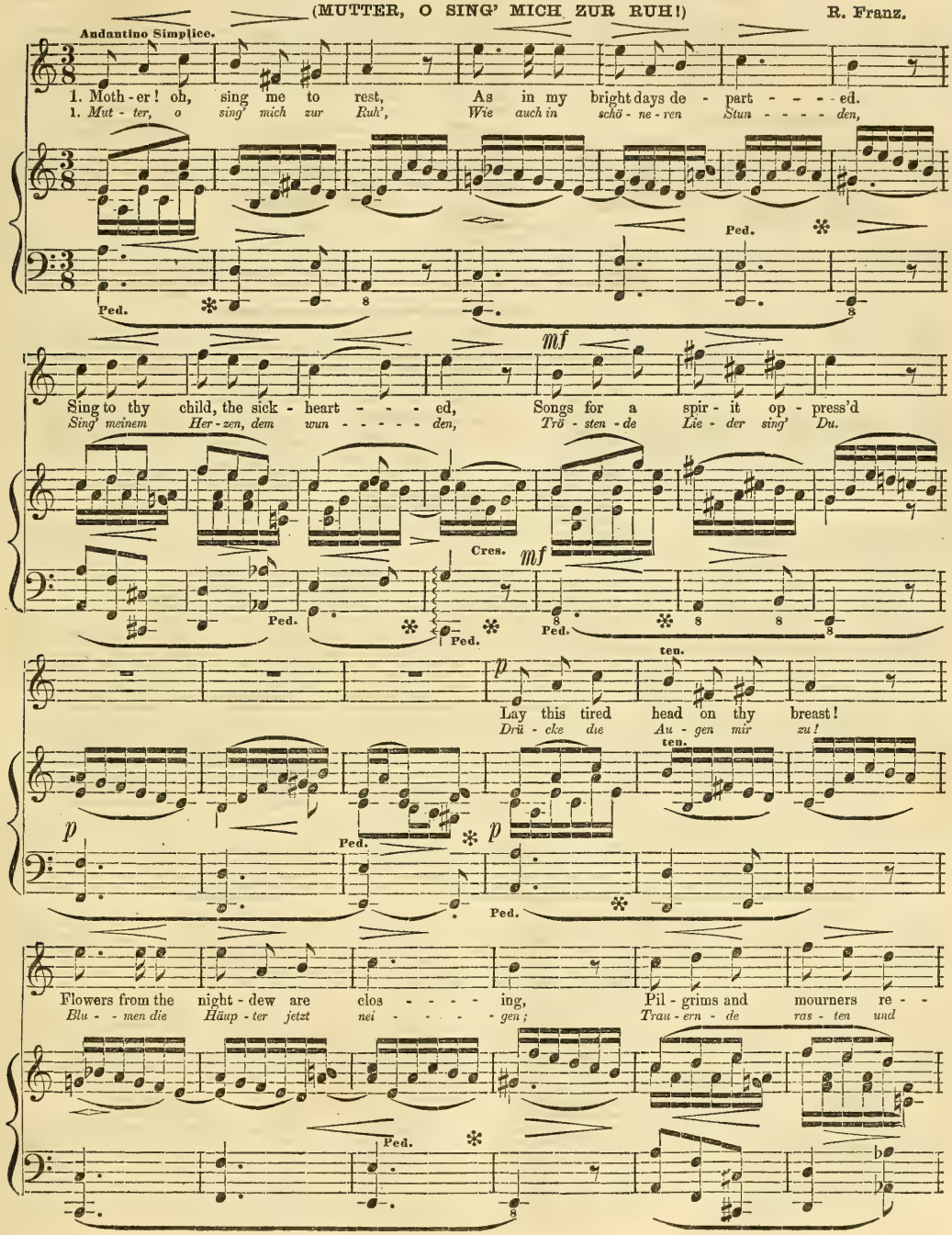

fz
- ho - - - vah's praise - for e - ver shall en -
fz
- ho - - - vah's praise for e - ver shall en -
fz
- ho - - - vah's praise for e - ver shall en -
fz
ff
- dure. Praise the Lord, ut - ter thanks, Je - ho - vah's
- dure. Praise the Lord, ut - ter thanks, Je - ho - vah's
- dure. Praise the Lord, ut - ter thanks, Je - ho - vah's
praise for e - ver shall en - dure. A - men, A - men.
praise for e - ver shall en - dure. A - men, A - men.
praise for e - ver shall en - dure. A - men, A - men.

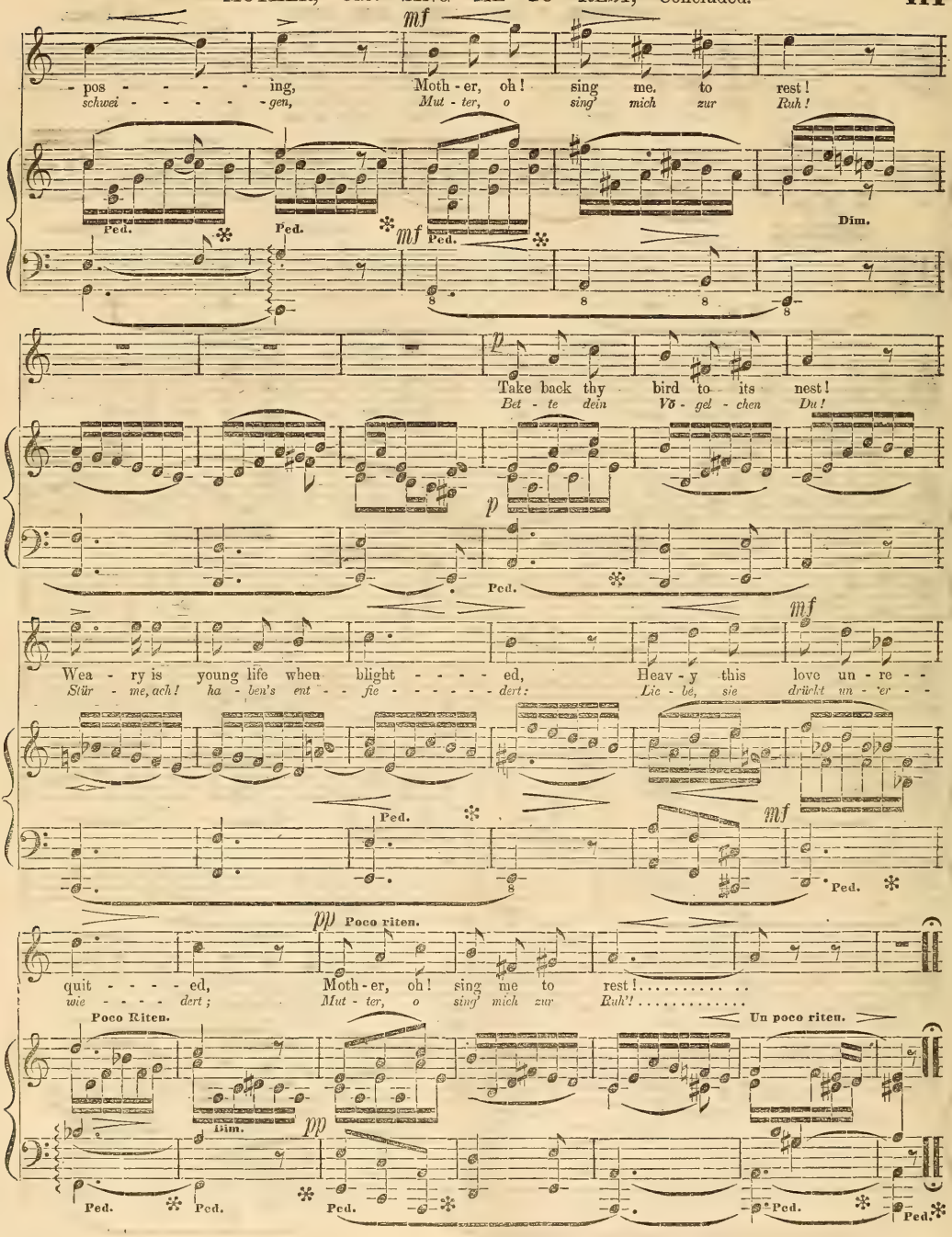
THE END

MOTHER, OH! SING ME TO REST.

(MUTTER, O SING' MICH ZUR RUH!)

R. Franz.




mf
pos - - - - - ing, Moth - er, oh! sing me, to rest!
schwei - - - - - gen, Mut - ter, o sing' mich zur Ruh!
Ped. Ped. Ped. Dim.
p
Take back thy bird to its nest!
Bet - te dein Vö - gel - chen Du!
Ped.
mf
Wea - ry is young life when blight - - - - ed, Heav - y this love un - re - -
Stür - me, ach! ha - ben's ent - - fie - - - - - dert: Lie - be, sie drückt un - 'er - -
Ped. mf Ped.
pp Poco riten.
quit - - - - ed, Moth - er, oh! sing me to rest!.....
wie - - - - dert; Mut - ter, o sing' mich zur Ruh'!.....
Poco Riten. Un poco riten.
Dim. pp
Ped. Ped. Ped. Ped. Ped.

Rossini.

(From the *Ouvida Circular.*)

Rossini is the prince of melodists. He seldom awes us with his majesty, or melts our hearts with his pathos; but he bewitches and captivates us by his lavish vitality and exuberance of spirits. His melodies seem so spontaneous and effortless that they impress the listener rather as a production of nature than of art. They are like the caroling of birds on a spring morning, perfectly joyous, happy and unconstrained, and full of a careless ease and abandon which is as fascinating as it is unapproachable.

If Rossini has a fault, it is, that he is too uniformly gay. It is his nature, and we will not complain of it, nor indeed have we any disposition to do so; yet we cannot always laugh, and there are seasons when our appetites crave a more substantial aliment. Rossini's music impresses us as the outpouring of a nature that has never known a sigh or a tear; he is a delightful associate in our sunny moods, but at other times we turn from him and seek the companionship of those who have loved and labored and sorrowed, and whose rhythm is more in unison with the sobcrer pulsations of the great human heart.

Rossini may be considered the founder of the Italian school of music. Although he has very little of the sentimentality which now prevails, the somewhat florid and sensuous character of his music was developed by his imitators and successors into that combination of ornament with affectation of feeling, which is so prominent in some of the later Italian composers. Rossini broke at a bound through the formality and stiffness of the old schools, and evolved a new and free style of music, which speedily won the admiration of all Europe. Even his enemies could not withhold their applause from the daring genius who was not afraid to cast aside conventional trammels, and give unrestrained utterance to nature.

Many of the operas of Rossini are as popular now as ever, and seem destined to hold their place on the stage for at least another generation. Of these, the principal are *Tancredi, L'Italiana in Algieri*, the *Barber of Seville, Otello, Cenerentola, Il Turco in Italia, La Gazza Ladra, La Donna dell Lago*, and *William Tell*. The latter of these is the most elevated and serious of any, and abounds in superb melody and masterly instrumentation. The *Barber of Seville* is probably the best comic opera in existence, not excepting the *Nozze di Figaro* of Mozart, and is a favorite wherever operatic music is cultivated.

The overtures to Rossini's operas are master-pieces in their way, and are much esteemed by orchestral conductors, and others, for concert music, on account of their fire and vivacity. The best of these are the overtures to *Tancredi*, the *Barber of Seville, Il Turco in Italia, Gazza Ladra*, and *William Tell*.

Rossini is less successful in his more serious music. His *quasi* opera, *Mosé in Egitto*, or Moses in Egypt, although full of beautiful melody, can hardly be considered a sufficiently elevated treatment of a scriptural subject. The same may be said of his *Stabat Mater*—an ecclesiastical subject, which is treated in a somewhat operatic manner; but in spite of these incongruities the music is always pleasing, and if we can but ignore or forget the libretto, our enjoyment will be unalloyed. Even his serious music is far from being wholly inappropriate. The *Cujus Animam*, from his *Stabat Mater*, is a fine specimen of elevated and stately melody, and would hardly be out of place [!] in an oratorio of Handel.

Rossini has given us but little of such music, however, and we may consider it as exceptional with him, rather than normal. His chosen mood is, as we have said, gay and lightsome, and sobriety seems to oppress and chill him.

Rossini is yet living in Paris, at the age of seventy-three. He has composed little music during the past thirty years, refusing the most tempting offers from an unwillingness to endanger his reputation by the possible production of inferior works. He is said to be, what we should infer from the character of his music, "a genial, well-preserved old gentleman, full of anecdotes and reminiscences of musical history in Europe during the past half-century." It is said, in illustration of his wonderful facility of melodic composition, that, on the eve of the production of his opera of *Tancredi*, the prima donna refused to sing one of the leading solos, declaring that it was too difficult. As time was precious, Rossini immediately set to work, and in ten minutes produced the beautiful aria, "*Di tanti palpiti*," which will endure as long as music lasts.

The function of Rossini in music is like that of Hood or Lamb in letters—to please, rather than to elevate or instruct. That in this he is eminently successful, no one will deny. The abundance and richness of his melodies render him easily appreciable by ordinary culture, while his inimitable sprightliness and grace commend alike to the virtuoso and the amateur. He is no Handel, and yet he will outlast [!] Handel, for he is more nearly within the range of common sympathy. He wins us away from care and pain, the wear and tear of every-day life, and bids us enjoy ourselves and be merry. He changes many a sigh into a smile, and dispels many a tear-drop which would gather in our eyes. He is the apostle of the gospel of beatitude—always clear, fresh, and happy, never mournful, never repining, but unceasingly tempting men to look from cloud to sunshine, and from night to day.

Music Abroad.

Meagre and dry indeed are the last month's reports of musical doings in Europe.

LONDON. Alfred Mellon's concerts closed with the month of September. To show what a rich variety of classical music is given in these popular "Promenade Concerts" at Covent Garden Theatre (and with a great orchestra of some 80 of the best musicians of London), we cite a few more paragraphs from the *Times*.

Since we last spoke of these thriving entertainments there have been, to employ the conventional phraseology; an "Italian Night" and a "Mozart Night." The Italian programme was full of good things. It began with the overture to *Nourmahal*, a work produced during Spontini's reign as conductor of the Royal Opera at Berlin, and which grew out of a ballet on the same subject, entitled *Lallah Rookh*. This overture, lengthy, melodious, and gorgeously instrumented, is clearly an imitation of Rossini's more spontaneous and symmetrically wrought-out orchestral prelude to *Semiramide*. In effective contrast with this was the overture to Cherubini's *Anacréon—Anacréon, ou l'Amour Fugitif*, the twenty-fourth dramatic work of the magnificent Florentine composer, produced at the Théâtre Feydeau in 1803, not long after the more celebrated *Deux Journées*, and six years after *Medée*. The overture to *Anacréon*, one of the most original and brilliant pieces of its kind, is, thanks to the Philharmonic Society, who gave it at their very first concert, in 1813, at the Argyll Rooms, and with whom it has always remained a stockpiece, tolerably familiar to London amateurs of classical music. The splendid *Guillaume Tell* of Rossini completed a triad of overtures as unlike to each other as could be imagined, and therefore the better fitted to be placed in one and the same programme. Perhaps it would have been wiser to put the *Guillaume Tell* —as the most showy—last, instead of second; but, as all three were admirably played, the order of succession was of comparatively small significance. In addition to the overtures, there was the vigorous and characteristic March of Israelites, from Mr. Costa's oratorio, *Eli*, given with extraordinary spirit, and loudly encored.

Ernst's extremely difficult and highly-interesting *fantasia* on the March and "Willow-song" in Rossini's *Otello* was played with surprising mechanical dexterity, united to genuine artistic feeling, by the gifted young violinist, Mr. Carrodus, who was unanimously called back at the end of his performance; the famous duet for basses, from Bellini's *I Puritani*, "Suoni la tromba," was performed on the ophicleide and euphonium, with singularly good effect, by those excellent professors, Messrs. Hughes and Phasey—a horn *obbligato* part, for C. Harper, who has known few rivals on that instrument, materially enriching the effect; and Ricci's barcarole, "Sulla poppa del mio brik," was sung by Signor Ferranti.

There still remains, however, to notice one of the salient features of the "Italian Night"—we mean the re-appearance of Mlle. Carlotta Patti, so great a favorite last season, and who bids fair to become even a greater favorite now. The reception awarded to Mlle. Carlotta Patti was most enthusiastic, and the air selected for her, "O luce di quest' anima," from Donizetti's *Linda di Chamouni*, was sung twice, in obedience to the emphatically expressed desire of the audience. This clever lady's vocalization exhibits all those inviting characteristics, all those original embellishments and *tours de force*, that have hitherto made it so acceptable. In the second part Mlle. Patti introduced a waltz by Franz Abt called "Il Sogno," with which her hearers were so greatly pleased that they again summoned her back to the orchestra, when she further charmed their ears with the quaintest conceivable delivery of our popular old ballad "Comin' through the rye."

"The "Mozart Night" was equally satisfactory. The G minor symphony—which in impassioned earnestness and continuously flowing melody has never been surpassed, rarely approached; the seldom heard overture to *La Clemenza di Tito*—the last piece of the kind, excepting the incomparable *Die Zauberflöte*, that Mozart gave to the world; the genial and dashing pianoforte sonata in D (No. 7), exceedingly well played by Mlle. Marie Krebs; and the *adagio* from the concerto for clarinet, recently introduced by Dr. Wylde at the New Philharmonic Concerts—again intrusted to Mr. Lazarus, whose tone, phrasing, and execution were alike perfect, composed the instrumental part of the selection. Signor Ferranti sang "Non pin andrai," and Mlle. Carlotta Patti the two grand airs of Astrafiammante, Queen of Night—the last of which she was uproariously called upon to repeat. The same compliment was paid her in the miscellaneous part of the concert, when she joined Signor Ferranti in a duet from Donizetti's *Elisir d' Amore*. On both occasions—the "Italian Night" and the "Mozart Night"—the house was literally crammed from roof to base. So much the better for genuine art.

The concert on Saturday was made more than usually attractive by the first appearance of the eminent violinist, Herr Wieniawski, whose truly wonderful execution of his own *fantasia*, entitled *Airs Russes*—in which all the difficulties of modern fiddle "virtuosity" are unsparingly heaped together—completely electrified the audience. M. Wieniawski, who never played with greater fire and animation, was raturously received and encored amid a storm of applause.

On Monday we had a curious programme—made up of Schumann, Wagner, Meyerbeer, and Spohr (Mr. Mellon must be a bit of a wag); and on Thursday a second "Mendelssohn Night." Good.

Sept. 16.—Signor Bottesini made his first appearance on Wednesday evening, supplying the place left vacant by M. Wieniawski, whose engagement terminated on Tuesday. The celebrated *contra-basso* played as marvellously as ever and created an immense sensation in two pieces of his own composition, "Adelaida," accompanied on the pianoforte by Mlle. Krebs, and fantasia on *La Sonnambula*. Mlle. Carlotta Patti remains the vocalist *par excellence*, and Mlle. Krebs is undisturbed at the piano. Mr. George Perren has been singing throughout the week. On Thursday a second "Beethoven Night" was given, and a "night" devoted to Louis Spohr is announced for Monday, when the "Power of Sound" Symphony will be performed. Next Thursday a "Mozart and Mendelssohn" concert.

The Royal English Opera was to open on the 22nd inst. with Meyerbeer's *L'Africaine*.—The Abbé Liszt, it is said, will visit London in May next, for the purpose of conducting his Mass composed expressly for the opening of the New Church of the Carmelites at Kensington.—An Autumn Festival of the Metropolitan Schools was held at the Crystal Palace, under the direction of Mr. G. W. Martin. There were 5,000 singing children, and an audience of 18,000. The first half of the programme was sacred, the second secular. A writer says:

Particularly noteworthy as an example of smooth steady singing (although not coming in for so large a share of applause as many other pieces) was the execution of the chorale from Mendelssohn's *St. Paul*, "Hark, arise, a voice is calling." The enumeration of the choruses redemanded will best show what found most favor in the eyes, or rather the ears of the audience—"Hosanna" "Home, sweet home," "At the night raven's dismal voice," "The Men of Harlech." The vocal performances were relieved by the boys of the Duke of York's School, whose playing would do credit to many a regimental band of far higher pretensions. The magnificent weather, the lovely aspect of the Palace, the freshness of the children's voices, and the sight of their genuine appreciation of their visit to the Crystal Palace, rendered this day a remarkably enjoyable one to all around.

HANNOVER.—The king George V., says one of our German exchanges, has lately composed an Italian Opera, "The Hermit of the Peloponnesus," which is in preparation for performance. To this end he has engaged an Italian troupe at a cost of 20,000 thalers, King George, born in 1819, is not only a composer, but an intelligent writer upon music, and above all a zealous protector of Art. His love for music appeared at a very early age, and he began to take lessons on the piano in his seventh year; from 1829 to 1833 Dulcken in London was the prince's teacher; from 1835 to 1837 he studied com-

position under Greulich and Kücken in Berlin. Returning to Hannover he at first occupied himself with the piano; afterwards with composing songs. A little book "Reflections upon Music," gives proof of his manifold scientific and æsthetic studies.

Joachim and his wife, having returned from their successful season in France and England, will continue to make their home in Hannover until the Spring, when they will leave the *residenz* forever. One of the journals says, the good burgesses of this small capital are somewhat surprised that Italian music should be thus suddenly distinguished in a place hitherto considered the home *par excellence* of German music, which was rather ostentatiously patronized, and adds:

His Majesty the King will then, perhaps, discover how foolish he was to part with an artist like Joachim, whose presence was the sole fact which caused the greater portion of non-Germanic Europe to recollect there was such a town as Hannover in existence.

Of Joachim's successor we read: "Jean Bott, hitherto in Meiningen, has been appointed Court-Kapellmeister and Chamber-virtuoso to the King of Hannover, and has already betaken himself to the *residenz*. The salary is the highest paid to any Kapellmeister in Germany, namely, 2,000 thalers the first year, and 3,000 afterwards. As violinist, Joachim has a greater fame than Bott; but the latter is known among artists as an unsurpassable Spohr-player; yet he plays not only Spohr, but the whole classical and modern violin literature—Paganini not excepted."

WIESBADEN.—Theodore Eisfeldt, the esteemed conductor for many years of the New York Philharmonic Concerts, has been appointed Kapellmeister to the Duke of Nassau and has entered on his duties. He will there find our old Boston Conductor, Henri Schmidt, for a townsman.

Dwight's Journal of Music.

BOSTON, OCT. 28, 1865.

Concerts.

MADAME PAREPA.

The interesting concerts, for which Boston is indebted to Mr. Bateman and the artists brought by him from London, closed almost immediately after our last issue; yet we were only able to chronicle the first period of them, so to speak, to-wit the *ante-cornet* period. Mr. LEVY was the great card whsch the shrewd manager had been holding in reserve. The first four concerts, which we in some sort described, were made up of artistic materials: a very admirable singer (though not one of great inspirations, or one whose song goes so to the heart as that of many less accomplished), a violinist who makes the impression of genius and is perhaps the most interesting artistic character that has come among us for some years; a pianist, of thorough classical culture and rare intelligence, as well as skill, for his age; and an orchestra:—these made up together a concert which a cultivated taste could enjoy, the selections being in the main good, though mingled with some clap-trap. There was at least a pleasant artistic unity in these elements. But now comes in a new element, something purely *ad captandum*, a perfect patent reaper. of applause, therefore grateful to the managerial heart, which has its own standard by which to rate the value of an artistic effort, namely by counting and measuring the plaudits; that being the best art which can set the most hands in motion with most vehemence and pertinacity; hence "*Il Baccio*" is better than the greatest aria of Mozart; the little encore piece for the violin which *peeps* all the time in *altissimo*, (and which the young rogues who play it distinguish, among themselves, by the title of "Chicken up a tree!"), better than Bach's *Chaconne* or Beethoven's Concerto; and an extraordinary solo on a cornet, better than Symphony or Sonata even by the Shakespeare of music, whose misfortune it may have been to have flourished in the days of straight-cut, honest trumpets, and before this double-tongued valved imitator had opened a more glorious field for genius. The purpose of the introduction of the Cornet into these concerts was not to add to their artistic completeness, but, at the risk of seriously disturbing that, to increase their attraction for that larger public who are more delighted with a strange feat than with real beauty and expression.

Great was the fame of Mr. J. Levy, of Covent Garden orchestra, "the greatest cornet-an-piston player in the world," and great the crowd at the fifth concert, Tuesday evening, Oct. 10, when he first gave a public sample of his quality in the Music Hall (some favored ones had already gone crazy with delight after a private hearing). He came, he blew, he conquered. Such Jericho blasts, alternated with such tender, melancholy *cantabile*: such ringing trumpet tones, suddenly subduing themselves to caper through the mazes of a waltz, and thrid a labyrinth of florid variations, as if it were a flute or fiddle; such trills, *fioriture*, double-tonguings accurate as clock work, echoes, and grotesque Carnival of Venice imitations, such mingling of technical virtuosity and sentimentality,—what novelty-loving crowd could resist it? Those who were not edified, could be amused at the drollery of the phenomenon. We could readily believe it the greatest cornet playing in the world (if that were any comfort for such interruption of a concert). Certainly the performance was wonderful; the execution as nearly perfect as we can conceive of; the variety of effects produced surpassing all that we ever could expect, or desire, from such an instrument. The certainty and graceful facility with which all was done gave that pleasure which we always have in the artificial part of art, while we think it only fair to reserve the term Art for things of higher meaning, for something more like poetry. Is there not a broad distinction, one of kind rather than degree, between the utmost perfection of any gymnastic or technical feats and the mind's creations in the sphere of poetry and what we call the Fine Arts, including music? But the mass of a promiscuous audience at any time are carried away by a rare display of technical skill, especially where an inferior instrument is made to seem to do the work more native and congenial to better instruments, as brass the work of reeds or strings. So when the less musical part of the crowd (the part who make most noise when they are pleased) heard the cornet singing the "Exile's Lament" with all the sentimental tone and agonizing stress of an Italian tenor nursed in the school of Verdi, it thought there never was an instrument so touching and so searching in its tone, or artist so inspired with feeling; and when it came to the "Whirlwind Polka," of course there was a whirlwind of excitement and applause; and again, when the hacknied harlequin of the "Carnival," turned up in a new form, "in armor of complete *brass*," yet lithe as ever, some of the original fresh charm returned. Besides, there was so much good-natured life and jollity about the little man, he so seemed to blow his whole soul into his cornet, and to be so happily at home in whirlwinds of applause, that one could think of him as Beranger's *petit homme gris* changed into the little man of brass.

Now all this is very well in its place, and when one goes to get this sort of thing it is well to "get the best," get Levy if you can. (The New York critics, we see, give the preference in tone and phrasing to their own Schreiber, while owning Levy to be matchless in *bravura*). But is this sort of virtuosity in place in such society as Chopin's *Larghetto* and *Impromptu* and Mendelssohn's *B-minor Cappriccio* (capitally played by DANNREUTHER), Spohr's "Concerto Dramatique," commonly called *Scena cantante* (next to the *Chaconne* the best of CARL ROSA'S refined, imaginative renderings), and the great *Oberon* scena: "Ocean, thou mighty monster," (to which we have before alluded as one of Mme. PAREPA'S grandest efforts)? With the rest of the programme (quite enough, one would think, of sugar-plums interspersed among the courses of an artistic feast to please the children), *Il Bacio*, &c., it *was* in place; but the rattling of sugar-plums was harmless in comparison to such a "whirlwind." Let us stop a moment here, just by way of parenthesis, to admire the exquisite grace and fluency with which Mme. Parepa sang, in French, the charming florid air: "*Du village voisin*" from Auber's *Le Serment*; and this concludes all that we need say about the concert as such.—To return to the wonderful cornet:

Objection first: It was out of place; it is not and cannot be a classical instrument. It does not appeal to the same kind of taste, to the same mood of mind, as that in which we listen to good music. It disturbs and breaks up the sphere, the sympathetic quiet atmosphere in which pure musical enjoyment is possible. In plain words, in the street dialect, which is its own, it raises "too much of a row." It delights crowd and manager (who always sit outside of music), but it scatters the music; the electro-nervous conditions are changed, and Beethoven and Mendelssohn can no longer telegraph themselves through such a medium. When the "house is brought down" in that way, we are all jostled out of our musical seats and senses. And when the fine-strung violinist, as we hinted before, comes on, sensitive and nervous already perhaps with illness, and now, doubly nervous amid all this riot and unmusical excitement, awkwardly feeling himself out of place with his fine things, how can he do justice either to himself or (what he cares more about, as he is an artist) to Mendelssohn?

The tone and feeling of the place has been changed to that of the circus, and what now have Bach and Beethoven to do here? No wonder the manager is willing, in grateful exchange for the cornet, to send his classical pianist back to London. The brass virtuosity raises too much of a "whirlwind," for the fine flowers of Art to live in; the cornet comes in as a disturbing element in what was a nice little artistic unity in variety.

Objection second: We do not like the instrument (out of the streets). It is a sophisticated instrument; in putting on all these airs, in learning to do like flutes and violins and singers, it has lost its native honest, hearty and decided character; it has no character, and is all imitation, a plausible creature of the world. Its basis is the old-fashioned trumpet, with its ringing martial tone and crackle, its limited scale and limited uses, within which it was altogether characteristic, and most valuable to an orchestra; its tone-color very positive. Now, with its scale completed by the use of valves, and its tone smoothed and softened to an unpleasant singing quality, and in the hands of variation-playing virtuosos become an imitator of the finer solo instruments, it beats all *snob*-dom and *shoddy*-dom by the man-

ner in which it dresses itself out and the ease with which it apes the airs of good society. We hear its quality of tone admired in sentimental strains. But to our ear, however smooth and soft, however swelled with thrilling stress and diminished to a murmur, it is still a mongrel, artificial, vulgar tone; in abjuring the trumpet, its nobler birthright, it seems always trying to refine upon the fish-horn. We know not how to describe the impression which its singing tone makes on us; but if such a thing were possible as a modern Verdi tenor *quality* of voice carried up into the soprano *register*, we can imagine a similar result; a strange, ambiguous, hermaphroditic sort of tone, very sentimental, never sympathetic; nor on the other hand manly, because just that quality it has been schooling itself to put away. Then again it betrays itself into queer retributions; the "old Adam" will come back, most unexpectedly and *malapropos* sometimes; for instance, in the gracing of these sentimental arias with little ornaments and *fioriture*, just there, where all should be fine and delicate, the old original crackle, coarse and loud, breaks out with most bizarre effect; the tendrils are thicker than the main stock of the vine.

It is less offensive when it comes to mere *bravura*; runs, variations, trills, *staccato*, double-tonguing, and all that, it does curiously and accurately enough in the hands of such a player, if it were only better worth the doing, and not just as good or better upon easier instruments. Mere virtuosity is not Art, though Art has use for much of it. Therefore we have spoken of Mr. Levy as a great curiosity, rather than as a great artist. We suppose a man may be an artist and play the cornet; but we do not believe a man who is an artist in his soul (for that means poet, mind) can find all his aspirations satisfied in such an instrument; he may devote his life to it, what he wins from it will be virtuosity, not Art.

We pass now to the remaining concerts.—In the sixth, the orchestra played the overtures to *Freyschütz* and *La Gazza Ladra*. Mme. Parepa sang *Casta Diva* in a sustained, finished, noble style, not taking the heart captive; the Gounod Serenade again, in place of Handel's "Let the bright Seraphim" (parts mislaid), the *Dinorah* Shadow Song, and, if we recollect right, a charming little German *Lied* (in German), Mr. Dannreuther played the first movement of Beethoven's C-minor Concerto again, a "Gondoliera" by Liszt and *Valse* in C-sharp minor by Chopin, all masterly renderings. Mr. Rosa played the Adagio and Rondo of the Mendelssohn Concerto; fine and pure, but feebler in tone than usual, with less breadth and *élan*, for where were he and Mendelssohn amid the *furore* following "Alexis" on the Cornet! What has an artist to do with a *furore*? That's the manager's affair. Does the slave own her own beauty? Rosa also played Ernst's *Elegie*. Alexis also blew the "Whirlwind."

On Saturday a Matinée, without Parepa, but Alexis made amends for all; certainly the children, older ones too, were very much delighted, and he looked very happy to delight them. Dannreuther and Rosa played some nice selections, (Chopin, Mendelssohn Songs without Words, Vieuxtemps Fantasia, &c.), and the old Church air of Stradella, together, with effective organ part by Mr. W. Lloyd.

Saturday Evening, Oct. 14. The last of these pleasant concerts, more crowded than ever, and everything applauded. Mme. Parepa sang *"Hear ye Israel!"* a noble selection, and in the noblest style that we remember to have heard it, with the exception of the Lind and Tietjens; it lacked their inspiration, their soul-penetrating quality, but it was large in voice and manner, and very admirable singing. Her *Ah non credea*, and *Ah non giunge* illustrated still farther her varied wealth as an interpreter of so many great and graceful kinds of song, and was indeed one of her best performances. She flung a parting kiss (*Il Bacio*) to her admirers, but was called out to repeat it at "Five o'clock in the morning," and so ended the first series of a remarkable concert singer's triumphs at the "hub." Rosa played a brilliant *Scherzo Cappriccioso* by his Leipsic master, David, in his best style. He also *told* (as French musical critics say) the touching old ballad of 'Auld Robin Gray" upon the strings, with such pure, sweet, simple pathos as no mere virtuoso can command, and closed with that *peeping* little *Caprice Fantastique* which he has made so popular. Health and success everywhere to the gifted and sincere young artist! The same to his friend Dannreuther, who this time played Weber's *"Invitation"* better than before, and who throughout has made the impression of one remarkably intelligent, earnest and accomplished in his art. We wish we had the influence of these two young men added to the right side here in Boston; but the pianist has chosen London, whither he is on his way back, and the violinist is to be Kapellmeister in his native Hamburg. When the Bateman troupe revisit us may we not hear him lead a Quartet?

Mr. Levy seemed to us particularly happy in the choice of *"Una voce poco fa"* for a vocal cornet solo; we hardly think Rossini would have quarrelled with him, but would have been pleased to recognize his own, one of his arch, bright, wilful children, even in that dress. Of course there had to be a Carnival and a Whirlwind for this prophet to depart in as he came. The overtures were two of the most genial light ones; Auber's "Bronze Horse" and Nicolai's "Merry Wives;" and this we mention more for the sake of a last grateful allusion to Mr. Theodore Thomas, the quiet and efficient conductor.

Oratorio. "The Creation." The Handel & Haydn Society of course could not let the presence of such a singer as Parepa pass without seeking to avail themselves of her great aid in one of those oratorios which they stand always ready to bring out. The "Creation," hacknied as it is, was on the whole well chosen. Perhaps no other could employ this great singer's powers to better advantage, or suggest so little thought of qualities wherein she is not greatest. On no occasion have we heard her with so much pleasure throughout. The music, cheerful, wholesome, natural and graceful, never deep in feeling, seemed just to suit her voice and nature. The melody was all fresh, clear, telling, elegant in her sustained artistic rendering; in the trios and the high *obbligato* passage work cresting the top waves of some of the choruses, the voice revelled in sunshine. "On mighty pens" was only second to Jenny Lind, whose fervor it lacked, nor can we yet accept that *trill*. "With verdure clad" might be sung more tenderly, but it is not often better sung.

Even the Adam and Eve business, which always bored us, was made healthy and alive for once through this lady's singing. Indeed she infused life into the whole Oratorio. Mr. Rudolphsen, who took the bass parts at short notice, mastered the task remarkably well and sung like an artist as he is, his voice answering better than we could expect even in those deepest tones. Mr. Hazlewood's tenor was rather dry at times, but he made his mark in the air "In native worth" and achieved all creditably. The choruses went with spirit generally, if not found just then in their best state of drill. The organ gave support with tact and understanding under Mr. Lang's hands, and Mr. Zerrahn did contrive to muster a more than passable orchestra in spite of the "fifty musicians" at the Boston Theatre. It was pleasant to see Rosa and Thomas working in the ranks with the first violins; it is artist-like to love to help out the *whole*.

Miss Alice Dutton's "maiden concert" (Pianoforte Soirée) occured at Chickering's rooms last Saturday evening. This young girl of thirteen, who came from the West two years ago with a musical talent that had been growing up wild, with no sure direction, and who has since been studying with Mr. Lang, and eagerly listening to the *best* music, is now really an accomplished pianist, in technical facility quite remarkable. The best of it is, that she has taken good counsel and seems to *feel* the force of it: she makes virtuosity secondary and is chiefly devoted to the study of good music. She aims to be a classical artist, as her programme showed.

The performance showed the earnest aim to be rewarded. The Beethoven C-minor Trio, in spite of a little lack of self-possession in the opening, went brilliantly and smoothly through, and it is no slight task; accent and expression were generally good, though if she have a fault often noticeable, it is a habit of pounding too heavily where accent should be marked;—but this may have been owing in some degree to the over-anxiety of such a debut. The last two movements were very nicely played. The Bach fugue C-sharp ran away with her a little in *tempo*, but it was clear and fluent to a degree that some older concert-players might envy; so too the agitated B-minor *Lied* of Mendelssohn. The Schumann and Chopin pieces showed that she had listened well, and nearly caught the sense and feeling, when she has heard them played by masters. The *"Auf Flügeln"* transcription did not seem to us felicitous as a composition; it was excellent taste in the young lady to answer the recal) with the little first Prelude of Bach (*senza* Gounod), which was about her nicest piece of playing; it had all that quiet, which she must study to attain in more trying and exciting pieces before her art will be perfect. Into all the depth and subtle shades of feeling of the "Moonlight Sonata" we could not expect her to enter fully, nor to breast the mighty sea of passion in the last movement like a strong swimmer Beethoven; but she certainly brought out a great deal of its beauty, and it is a thing to play better and better as one gets experience.

Messrs. Schultze and Fries gave good aid in the Trio, and Mr. Lang turned over the leaves with anxious and we dare say proud interest in his pupil. The audience was not so large as we could have wished, but it contained some of the most musical persons, and the impression made on critical artists, as well as on friends and willing public, was highly favorable to the young player. Her appearance is interesting and she cannot fail to have valuable sympathy so long as she perseveres in so good a path.

Rochester, Oct. 16.—In the afternoon and evening of the 5th inst., we were favored with two public performances upon the organ in the Central church, by Mrs. Frohock, she being in town on a brief social visit. The programme on both occasions was made up from the selections heretofore named by you as having been played by her upon the Music Hall Organ, including the *Toccata* in F, and the great G-minor fugue of Bach, Sonatas Nos. 1 and 4 of Mendelssohn, and the Hallelujah chorus. The lesser pieces comprised a beautiful Adagio for the Organ by Merkel, also transcriptions from Haydn, Mozart and Beethoven. She played Mr. Paine's "Star Spangled Banner" in the afternoon programme: in the evening it was called for again. The finale was especially admired. You said it was "handsome" for an organist to play the productions of his contemporaries. Is it not as handsome in Mr. Paine to allow his unpublished works to be played by others!

The following from the *Evening Express*, though not quite up to the enthusiasm of some privately expressed individual opinions, is a fair illustration of the impression generally made by her performance.

Mrs. Frohock.—There was a good attendance at the organ concert last evening, Mrs. Frohock's playing fully justifying the commendations which the press in Chicago, New York and Boston have given her. We had a right to expect from a lady a delicacy of touch and fine expression, (though from one so young, not such a conception of the great masters as Mrs. Frohock evinces). Yet here was not only delicacy and expression, but the most vigorous execution, when required, both upon the manuals and pedals. The ease and rapidity of the latter was truly wonderful.

On Wednesday evening she entertained a few friends with some Piano-forte performances of selections from Beethoven, Mendelssohn and Chopin, at the Tracy Female Institute, where she was once a pupil.

If Boston is yet in its musical baby-hood, as intimated in your organ article of the 30th ult., and has to be fed with milk (and water?) not being able to bear Mr. Paine's strong meat, what is to be expected of the "world and the rest of mankind" beyond the circumference of the "hub?"

On Friday and Saturday nights last we had *Ernani* and *Faust* by the Ghioni and Susini troupe, with which Max Strakosch is supplying the rural operatic wants. The patronage on both nights must have been remunerative. Meagre as an itinerant representation must necessarily be, the audience were evidently well satisfied with the first night's performance, and no doubt would have been equally so with the other, but for Susini's cold, which obliged the manager to substitute another d—l after the performance commenced, one who neither knew the part nor the art (diabolique), for he sang partly in Italian and partly in German, and that in the same scene. As for the [black] art, he exercised so little of it, they did not deem him worthy of any other than a "reconstruction" fate at the end, and so he got off free.

Unlike some, Max *strives* to do all he promises, albeit an orchestra can hardly be said to be "complete" without an oboe and bassoon. T. E. A.

Two Parepa concerts were given in the New York Academy of Music last week, each entertainment supplemented by a few choice dishes of Maretzek Opera —as if enough were not as good as a feast. Mme. Parepa had such a cold that she could not appear at all on the second night, and Miss Kellogg obligingly volunteered at the last moment to take her place. Rosa and Dannreuther played, and of course "my cornet" blew the house down. The witty *Saturday Press* (welcome revival!) has the following version of "Bateman's last speech in French (when the great songstress was ill)—Mlle. Parepa ne parait pas."

An exchange which professes to know says that Mlle. Parepa receives from Mr. Bateman a salary of five hundred dollars a week, and all expenses, including the use of a carriage and one or two servants, Her mother travels with her.

Parepa has started on her Western concert tour. Chicago, Louisville, St. Louis, Cincinnati, Pittsburg, Philadelphia, &c., is the order of the route. Levy, the cornet player, "my cornet," is likely to be Mr. Bateman's trump card out there in the musical wilderness. We must commiserate the Kreislerian *Leiden* of the young artist of the violin who has to play against that cornet! Dannreuther, the pianist, knows the West too well, and knows the cornet, and making discretion the better part of valor, has already sailed for Europe to resume his excellent position as an artist in London. It is said that Parepa will sing again in Boston in December, and in the "Messiah" at Christmas. Meanwhile, however, her card stands in the London musical journals announcing that she will return to London in December.

The London *Orchestra* of October 7 has the following:—"We understand that the frequent rumors with regard to Miss Bateman's marriage are so far true that she has become the wife of an American gentleman—a pianist."

German Opera, &c. The New York *Weekly Review* says:

The movements of Mr. Grover are shrouded in mystery. We know that he has engaged Mr. and Mrs. Himmer, who were not duly appreciated by the public of Hanover, where they intended to sing, and Messrs. Habelmann, Madame Johannsen, Madame Holland, and Mr. Herrmanns. Mr. Grover will have to import a new conductor, Mr. Anschütz having been engaged for six months by Mr. Bateman, and Mr. Thomas, the only available and good conductor of operas, not engaged yet, declining to travel. It is to be regretted that no arrangements could be made with the brothers Formes—Theodore, William, and Carl, who would have been immensely useful and valuable to the German opera. Difficulties between Mr. Carl Formes and some singers of Mr. Grover's troupe, which are only too fresh in everybody's memory, prevent the possibility of an engagement of Messrs. Formes; but we do not give up all hope yet of hearing them in opera during this winter. As the matter now stands, the three gentlemen before mentioned will give a couple of concerts in Irving Hall, the first to take place on Monday, October 30th. There cannot be the slightest doubt about the artistic and pecuniary success of a concert tour of Messrs. Formes, if the affair is well managed. It is also contemplated to import a new troupe of German singers next year, but the question is whether a sufficient number of theatres in the different cities will be disposable.

Mr. Grau is daily expected in this city with an army of singers, and will begin operations as soon as possible. Mr. Grau's troupe consists of the following artists: Prime donne: Mmes. Gazzaniga, Noël Guidi, Leonilda Boschetti, Murio Celli. Contralti: Mmes. Cash-Pollini, and Olga Olgini. Primi tenori: Messrs. Musiani, Anastasi, Lotti and Tamaro. Bassi: Messrs. Bernardo Pollini and Ladislao Miller. Maestro concertante: Giuseppe Sarti.

—Mr. George F. Root, the popular composer, appears to have followed A. Ward's advice, to "let the old man have a chance." His latest published ballad is entitled "Sing me to Sleep, Father."—*Daily Adv.*

—The Chronique Musicale of Paris has discovered a coincidence between the cholera and the production of a new opera by Meyerbeer. In 1832 the epidemic followed the first performance of "Robert," in 1849 it came with the "Prophète," and in 1854 with "l'Etoil du Nord." And now in 1865 we have "l'Africaine," and the cholera is on its way.

—A German paper in New York says: Mme. Clara Schumann, the famous pianist, after entertaining repeated invitations to visit this country on a concert tour, in company with the violinist Joachim, has finally declined, not wishing to be separated from her six children.

—Camilla Urso, the admired lady violinist, was recently reported in London, and has gone to Germany, intending to study some time with Vieuxtemps in Frankfort and then make the tour of Europe.

The organist at the Church of the Advent in this city, Mr. Henry Carter, furnishes us with the following description of the large organ lately removed from Williams Hall to that church. It was built by Messrs. W. B. D. Simmons & Co., and was always considered one of the best of their many excellent works:

1. GREAT ORGAN.	4. PEDAL ORGAN.
1 Double open Diapason.	CCC to F
2 First open "	1 Double open Diapason
3 Second open "	2 Double Dulciana.
4 Clarabella.	3 Ophicleide 16 ft.
5 Stop Diapason Treble.	4 Harmonica.
6 " " Bass.	
7 Principal.	Couplers.
8 Twelfth.	
9 Fifteenth.	1 Great and Swell.
10 Ses-quialtra, 3 ranks.	2 Choir and Swell.
11 Cornet, 3 "	3 Great and Swell Super 8 ve.
12 Mixture. 3 "	
13 Trumpet Treble.	4 Pedals and Great.
14 Trumpet Bass.	5 Pedals and Choir.
15 Clarion.	6 Pedals Super 8ve.

2. SWELL ORGAN.	3. CHOIR ORGAN.
1 Bourdon Treble.	1 Open Diapason.
2 Doub. Stop D.Bass.	2 Stop Diap. Treble.
3 Open Diapason.	3 " " Bass.
4 Stop Diapason.	4 Dulciana.
5 Dulciana.	5 Principal.
6 Principal.	6 Twelfth.
7 Flute.	7 Fifteenth.
8 Fifteenth.	8 Flute.
9 Cornet 2 ranks.	9 Cremona.
10 Trumpet.	10 Fagotto.
11 Clarionet.	
12 Hautbois.	
13 Double Trumpet.	
14 Tremolo.	

Making, together with Pedal Check and Bellows Signal, 51 draw stops.
Design of the case, Mr. Esty.
Diapering of pipes, Mr. T. D. Morris.

The Canadians must be a great musical people and blessed with angel visits from greater artists than we outside barbarians ever heard of. Witness the following *leader* in a Kingston paper; the Italics are ours:

Jehin Prume's Concert.

To paint the lily, to gild refined gold, are works of supererogation. To laud Mr. Jehin Prume's Violin playing is about as futile. He is the *sweetest Violinist that ever lived*—his execution is most wonderful, while his taste and exquisite musical conceptions equal his mastery of the difficult instrument. On Tuesday night he again delighted a good and fashionable audience in the City Hall. His playing on this occasion was remarkable for *every thing that constitutes a great musician*, and the large and attentive *audience fully understood him* and applauded vociferously every endeavor he made to please them. Where all was good it is hard to discriminate, and individual taste alone induces us to say that "L'Eligie" at the commencement of the second part was the gem of the evening, it was so grandly, so delightfully, so charmingly played. There was no trick about it, but it was *simply great beyond imagination*. Mr. Jehin Prume was recalled several times; once he played a pretty melody *con sordini*, and once he gave some variations almost as wonderful as those of the far-famed Carnival of Venice. This is probably the last visit this celebrated Artist will make to Kingston for many years to come. He soon goes to New York and Boston; thence home to Europe, where a long career of glory is before him. He is quite a young man, and *the most of his musical fame is yet to come.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Sad is my heart with care. (Wie mir's in Herzen schwer.) Song. Op. 52. *F. Gumbert.* 40
Quite disconsolate in sentiment, but with a rich and well woven harmony and melody.

O thank me not. (Widmung). Op. 14. *R. Franz.* 30
A pretty conceit of Wolfgang Müller, who declines the thanks of his fair lady for the dedication of a poem to her, on the ground that he had read the verses plainly in the sweet light of her eyes, ere committing them to paper, so that the words were truly her own property. Music nicely adapted to the ideas of the text.

O, think not woman's heart is bought. Ballad. *J. Whitaker.* 30
One of Madlle. Parepa's taking songs. It is simple and easy, and yet susceptible of great expression.

Move my arm chair, dearest Mother, or, Move me in the sunshine, Mother. For Guitar. *F. Wilmarth.* 30
This really touching song has become sufficiently popular to justify its arrangement for guitar. Has a good chorus.

Strike for Freedom, Ireland. National song of the Fenians. *Dennis O'Neil.* 30
A very spirited affair, which will, doubtless, be popular among the members of the great organization.

Instrumental.

Bid me discourse. Transcribed from Sir. H. Bishop, by *B. Richards.* 70
In the ordinary style of Richard's Transcriptions, and among the easier ones.

Water Fall Schottische. *F. H. Pease.* 30
Quite original, and brilliant.

Fantasie in Mirella. Op. 149. *E. Ketterer.* 75
Includes the favorite melodies of the opera, skilfully put together. These melodies are not so well known among us as they probably will be after public representation of the work, but are very pretty and taking.

L' Africaine Quadrille. *Strauss.* 40
A selection of prominent melodies, which answer very well to be worked up into dances, as the instrumental part of L' Africaine has a somewhat bizarre character.

Nocturne. (Op. 48, No. 2.) F sharp minor. *Chopin.* 60
Of sad, and in places extremely "minor" character, as if in part composed during illness; but of great power, nevertheless.

Köhler's studies for skilful execution. Book 1. Op. 35. $2.00
Köhler's reputation is already established as a most skilful provider of materials for musical students' practice. These studies are carefully arranged, and will be very useful to advanced players.

Books.

The United States Collection of Church Music. By *A. N. Johnson.* $1.38
Per dozen, 12.00
This fine book contains nearly 400 pages, and includes a most excellent and simple course for singing schools, with very taking exercises and songs for practice. There are about 300 Psalm Tunes, about 40 anthems, a dozen tunes and hymns for funerals, and about 80 secular pieces for singing schools.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW SINGING BOOK,

BY GEO. F. ROOT.

JUST ISSUED.

THE CORONET.
THE CORONET.
THE CORONET.

FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,

GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.

Price $1.25. ROOT & CADY,
640-3 Chicago.

THE MUSICAL

CURRICULUM,

A New Instruction Book for the Piano.

Pronounced by Baumbach, Harry Sanderson, Chas. Fradel, and more than three thousand others who use it, to be the best Piano Instruction Book ever issued. For sale by the trade everywhere. Price $4.50.

Send for a Circular to ROOT & CADY,
640-3 Chicago.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00. For Tenor Voice, 4 00 Mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

THE

MASONIC HARP

A COLLECTION OF

Masonic Odes, Hymns, Songs, &c.,

FOR THE PUBLIC AND PRIVATE

CEREMONIES AND FESTIVALS

OF

THE FRATERNITY.

BY G. W. CHASE.

Cloth, 75 Cts.

MASONIC HARP AND MONITOR.

Containing in addition to the preceding, the Monitorial Prayers, Charges, Explanations, &c., used in Conferring the DEGREES in LODGE, CHAPTER, COUNCIL and ENCAMPMENT. By G. W. Chase. Price, $1.00.

Sent by mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

Choice Music in a Cheap Form.

For the use of Choirs, Societies and Conventions. **The Choralist**; comprising Standard Choruses, Anthems, Trios, Quartets, &c., with accompaniments for Piano and Organ. 21 Nos. each, 20 **Choral Classics**; comprising Cantatas and Choruses, by eminent composers. 12 Nos, prices various. **The Opera**; comprising, Trios, Quartets and Choruses from favorite operas. 12 Nos each, 25. A list of pieces contained in the above sent on application. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Music Books for Choirs and Schools.

NEW SACRED STAR;

Or, Union Collection of Choir Music,

For the use of CHOIRS, SINGING SCHOOLS, CONVENTIONS, MUSICAL ASSOCIATIONS, &c. By LEONARD MARSHALL.

The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become good singers. Price, $1.38 per copy, $12.00 per dozen.

MERRY CHIMES,

The New Juvenile Music Book, by L. O. Emerson, Author of the "Golden Wreath," contains the most Charming and Attractive Lessons, Exercises and Popular Songs. It is having a widely extended circulation, TEN THOUSAND COPIES having been published during the short time that has elapsed since its first appearance. Public Schools and Private Schools are using it, every young singer wants a copy, and every boy and girl from Maine to California should be furnished with it. It will cultivate their vocal powers, improve their musical taste, and be the means of giving them many happy hours. Price 50 cts., $5 per doz. *Specimen Pages free.*

OLIVER DITSON & CO., Publishers.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS

OF

PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*, This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

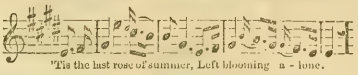
CHEAPEST, BEST

AND

Most Complete Edition

OF

MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country — in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3 00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Central Science Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R. I. Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 642. BOSTON, SATURDAY, NOV. 11, 1865. VOL. XXV. No. 17.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

A. Kreissmann and Hugo Leonhard
PROPOSE TO GIVE
FIVE MUSICAL SOIREES
At Messrs. Chickerings' Rooms,
On SATURDAYS, November 4, 11, 18, 25, and December 2.
At 8 o'clock.
Subscription Tickets to the series, $5; to be obtained at the Music Stores of Ditson & Co., G. D. Russell & Co., H. Tolman & Co., and Messrs Chickerings. 641

MR. S. P. PRENTISS, offers his services as CONDUCTOR OF MUSICAL SOCIETIES for the coming season. Address, care of Ditson & Co. 641-3.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza, Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

BEST MUSICAL INSTRUCTORS.
THE BEST PIANOFORTE BOOK
Is Richardson's New Method.....$3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School.....4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide..... 75
THE BEST MELODEON BOOK
Is Zundel's Instructor.....2.50
THE BEST GUITAR BOOK
Is Curtiss' Method.....3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School.....2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method.....3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School.....3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each.....75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r.50
THE BEST BAN JO BOOK
Is Briggs' Complete Instructor.....75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor.....75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each.....50
OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

NOW READY

HANDEL'S ORATORIO
JUDAS MACCABEUS.
Price, Cloth $2.50; Paper, $1.75.
ALSO
Choruses of Judas Maccabeus.
PRICE, BOARDS, $1,25.
NEARLY READY
COSTA'S NEW ORATORIO,
NAAMAN.
The above are uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul"
OLIVER DITSON & CO., Publishers.

THE MUSIC READER
BY
LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.
PRICE, Boards, $1 00; per doz. $10 00.
" Cloth, $1.25; " " $12 00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross, J. A Getzé, J. E. Gould, M. H. Cross, Jas. N. Beck, B. Frank Walters, Samuel Davies, J. G. Whiteman, A. Douglass, H. M. Alexander, &c., &c.
A. R. Taylor, Pasquale Rondinella, Chas. H. Jarvis, William Norris, W. J. Lemon, A. J. Morgan, M. G. Bisbee, John Bower, M. E. Morrell,

FOR SALE BY
LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. [642-3m.

Will Shortly be Published,
A Peace Anthem.
From Psalm xlvi: 8, 9, 10, 11.
For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.
Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, Wm. H. Walter, No. 33 West 29th Street, New York. 642

New Music for November.

VOCAL.

Acushla gal mochree. (From "Arrah na pogue). *Koppitz.* 30
Sleep, my loved child. Song.....*T. Browne.* 30
The Broken Flower. Song.....*A. Stourton.* 30
Sing, birdie, sing. Song.....*W. Ganz.* 50
I know he will return. Song.....*Rudolphsen.* 30
As the moon's pale face. (Wie des Mondes.) Song.....*R. Franz.* 30
Darling is here. (Liebchen ist da.) Song. *R. Franz.* 30
O thank me not. (Widmung). Song..*R. Franz.* 30
On me turn thy sparkling lustre. (Weil auf mir). *R. Franz.* 30
Hear my prayer. Quartet.. ...*L. H. Southard.* 30
First sorrow. (Erster verlust.) Song. *Mendelssohn.* 30
O tell me my heart. (O sage mein herz.) *Mendelssohn.* 40
O who can guess my emotion. (Es weiss und rath es).....*Mendelssohn.* 40
Zuleika and Hassan. Duet.... ...*Mendelssohn.* 40
The Young Volunteer, or Captain of the Horse. *L. S. Newell.* 30
We come, we come. Song and Chorus. *O. R. Greene.* 30
Balmy and Soft. Aria for Concert, for Soprano. *J. S. Porter.* 40
Colonel from Constantinople. .....*A. Lloyd.* 40
The Mountain boy. Song.....*S. O. Spencer.* 30
Rouse the blazing midnight fire. Song. *J. S. Porter.* 30
He vowed that he never would leave me. Song. *A. Lloyd.* 40
I cannot sing the old songs..... .*Claribel.* 30
Matilda Toots; have you seen her boots. *C. Solomon.* 40
Bring him back to the home of his childhood. *L. O. Emerson.* 30
Sad is my heart with care. (Wie mir's im Herzen.).....*F. Gumbert.* 40
Maid of Lomoille. Song.... ..*L. B. Whitney.* 30
Strike for Freedom, Ireland.....*Dennis O'Neil.* 30
Move my arm chair, dearest Mother. [Arranged for Guitar, by..... .....*Hayden.* 30

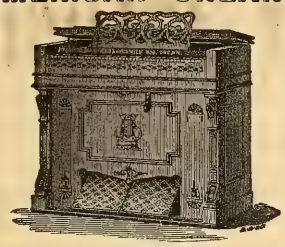
INSTRUMENTAL.

Belvidere schottische.....*W. J. Lemon.* 30
The two fairies. Transcription.....*E. Everest.* 30
L' Etoile de la Mer. Valse.....*W. J. Lemon.* 35
Florence Polka.... ..... " 35
Harum scarum polka..... 30
Twins polka..... .....*Fr. Kley.* 30
Les Sylphes des Bois. Caprice Feerique. (Wood Nymphes.).....*J. Ascher.* 1.00
Amorine. Bluette a la Mazurka. Op. 321. *Oesten.* 40
That Waltz.....*Lesta Vese.* 40
Tyrolese melody. (Kinderständchen.). ..*Oesten.* 30
Gondolier's song. " .....*Oesten.* 30
L' Africaine Quadrille..... .....*Strauss.* 40
Bid me discourse. Transcribed.....*Richards.* 60
Water Fall Schottische.....*F. H. Pease.* 30
Köhler's studies for skilful execution. Book 1. $2.00
Nocturne. (Op. 48, No. 2.) F sharp minor. *Chopin.* 60
Fantasie in Mirella..... ....*Ketterer.* 75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools.

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. Home Circle: Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song: Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. Shower of Pearls: Vocal Duets with Piano Accompaniments. Silver Chord: Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls; Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15 00, or singly at the following prices:—Plain, $2 50. Cloth, $3 00. full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

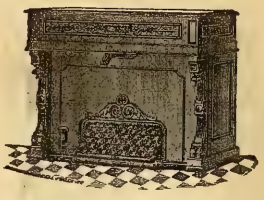
MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

There is no Book for Choirs

SUPERIOR to the "Harp of Judah," by L. O. Emerson Seventy-five Thousand Copies have already been sold and the book gives the greatest degree of satisfaction to all who have used it. For Choirs, Singing Schools, Conventions and Singers at Home it is a collection of music that is universally liked. Price, $1 38 a copy; $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600	each
Carved and panelled Walnut	200 to	500	each
Dappled Walnut		200	each
Oak	110 to	600	each
Oak, with Walnut carvings	200 to	500	each
Rosewood	135 to	800	each
Ebony, engraved and gilt	250 to	700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 642. BOSTON, SATURDAY, OV. 11, 1865. Vol. XXV. No. 17.

A Farewell to Agassiz.

BY O. W. HOLMES.

How the mountains talked together,
Looking down upon the weather,
When they heard our friend had planned his
Little trip among the Andes!
How they'll bare their snowy scalps
To the climber of the Alps,
When the cry goes through their passes,
"Here comes the great Agassiz!"
"Yes, I'm tall," says Chimborazo,
"But I wait for him to say so—
That's the only thing that lacks—he
Must see me, Cotopaxi!"
"Ay! ay!" the fire-peak thunders,
"And he must view my wonders!
I'm but a lonely crater,
Till I have him for spectator!"
The mountain hearts are yearning,
The lava-torches burning,
The rivers bend to meet him,
The forests bow to greet him,
It thrills the spinal column
Of fossil fishes solemn,
And glaciers crawl the faster
To the feet of their old master!

Heaven keep him well and hearty,
Both him and all his party!
From the sun that broils and smites,
From the centipede that bites,
From the hail-storm and the thunder,
From the vampire and the condor,
From the gust upon the river,
From the sudden earthquake shiver,
From the trip of mule or donkey,
From the midnight howling monkey,
From the stroke of knife or dagger,
From the puma and the jaguar,
From the horrid boa-constrictor
That has scared us in the pictur',
From the Indians of the Pampas,
Who would dine upon their grampas,
From every beast and vermin
That to think of sets us squirming,
From every snake that lies on
The traveller his p'ison,
From every pest of Natur',
Likewise the alligator,
And from two things left behind him,
(Be sure they'll try to find him)—
The tax-bill and assessor,—
Heaven keep the great Professor!

May he find, with his apostles,
That the land is full of fossils,
That the waters swarm with fishes
Shaped according to his wishes,
That every pool is fertile
In fancy kinds of turtle,
New birds around him singing,
New insects, never stinging,
With a million novel data
About the articulata,
And facts that strip off all husks
From the history of mollusks.

And when, with loud Te Deum,
He returns to his Museum,
May he find the monstrous reptile
That so long the land has kept ill
By Grant and Sherman throttled,
And by Father Abraham bottled,
(All specked and streaked and mottled
With the scars of murderous battles,
Where he clashed the iron rattles
That gods and men he shook at),
For all the world to look at!

God bless the great Professor!
And Madam too, God bless her!
Bless him and all his band,
On the sea and on the land,
As they sail, ride, walk and stand—
Bless them head and heart and hand,
Till their glorious raid is o'er,
And they touch our ransomed shore!
Then the welcome of a nation,
With its shout of exultation,
Shall awake the dumb creation,
And the shapes of buried æons
Join the living creatures' pæans,
While the mighty megalosaurus
Leads the palæozoic chorus,—
God bless the great Professor,
And the land his proud possessor,—
Bless them now and evermore!

—*Atlantic Monthly.*

The Present State of Music.

(Continued from page 114.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

III. INSTRUMENTAL MUSIC (CONCLUDED).

The moment we increase the *mass* (of instruments in an orchestra or band), it changes all proportions. We artists "are dependent on the instruments that we have made." Once bring in voices and they are eager to take part. No sooner have they announced themselves aloud, than their sonorous weight hangs upon every step; the masses with their *crescendo* and *diminuendo* (from a few instruments to more and more, to all, and *vice versâ*) become broader; the finer carrying out of the versatile dialogue between the instruments is pushed into the background; the spiritual gives place to the material; the orchestra gives up its thoroughly soul-like dramatic character, that most precious heirloom of Haydn and Beethoven, merely that it may resound like a many-voiced, mighty, sublime lyre* (or organ, if that sounds better). Even the choice of principal voices must look out to govern itself by the no sier, although often ill-assorted instruments, or fall in amid those grotesque Meyerbeer-ian alternations of one or two solo instruments (piccolo flute and contrabasso, even!) with the most wide-mouthed massive *tutti*. Hand in hand with this goes the banishment of significant instruments. Thus the characteristic *Basset-horn* has been crowded out by the more poor and shallow *Alto-Clarinet*; so too, the not powerfully sonorous, but often deeply significant *Contra-fagotto* has been obliged to give way to the bull-voiced *Bass Tuba*.

If you would note these consequences of the new composition of the orchestra in a simpler body, consider the organization of our military music, so far as it is now known in the Prussian, Austrian and Russian armies. Of the superior skill of our military musicians, and their directors, compared with former times, there is here no question.

In an artistic point of view, what can and must be required of military music generally? In the first place (it seems to me), a martial spirit, and then a characteristic expression for the branch of service to which each music corps belongs. Now, to fulfil this last requirement out of the means of the old orchestra, we should have: for mailed troops of heavy cavalry, trumpets (high and low), trombones and kettle-drums; for light cavalry, trumpets (mostly high, the low only as bass); for the *Jäger* corps (*chasseurs*), horns (perhaps also those primitive signal horns of the forest, which howled so wildly at the French in 1813; perhaps, too, the small, more trumpet-like horns of the French and Belgian *voltigeurs*); for the many-sided, wide-stretching infantry, besides drums, the full Janissary music, with the jubilant clarinets at the head, also supported and more highly colored by the brass. The cavalry music would be far simpler, nay poor in its range of tones: but its peculiarity would be those natural tones and natural harmonies, in which, after the example of all natural singers and all masters, the simple, freshly natural, down-right, heroic feeling ever finds its truest utterance. But this very poverty of tones would drive the composer to a strong, decided rhythm, to the most peculiar expression of will and courage, of stormy onset and of firm resistance, so far as he had a spirit in him capable of being roused.

I return from the half foreign field. Let any one, who takes an interest in it, inquire for himself, how much of these requirements is fulfilled or given up, since the troop of valve instruments has placed itself at the head of all kinds of arms, and the mailed brass choir has been softened down for every opera aria and all the chromatic sobbing and sighing of sweet sentimentality. A long peace rusts the brightest sword; the valves, brutal and tame, are the right voice for our (German) warfare.

IV. MUSIC AMONG THE PEOPLE.

And now let us turn from the salient points of the creative Art of Music and its knowledge to its working out here in actual life. For surely we comprehend Art very one-sidedly, if we observe it merely in artists and their works, if we do not follow it into the life of collective humanity (or of one's nation at least), of which life it is only a part. Art is not the property of the artist, but of humanity; the artist belongs to it more nearly, but all men have part in it, and it in them.

Now all that has been created and imitated by old and new, pours itself like a stream of a hundred sources and a hundred arms into the life of the people. Besides the musical Festivals and

* The word *Leyer* (lyre, hurdy-gurdy, &c.), in German is commonly coupled with *Orgel*:—*Leyer-Orgel*, or street-organ.—Tr.

the Sing-academies, there are set to receive its waters, and to pass them round, all sorts of smaller singing clubs for practice and for entertainment (in Berlin the practice of singing is even ordained in the house of correction for juvenile offenders from 18 to 22 years old); especially those countless Männerchors and male quartets, so frequently destructive to our tenor voices. To these voluntary unions are to be added the singing classes in all the schools, the University Institutes, the hired church choirs and theatre choruses. After the performances in the halls of Art, crowd garden concerts, bands, besides individual music-makers who mix up symphonies, overtures, dances, marches, arrangements from operas (no matter whether intelligible and effective without words and song or not) in a motley variety, and, to idealize the hodge-podge as it were, crown it, under all sorts of "stunning" titles, with those Quodlibets (*potpourris*), in which rags and patches of four or eight bars out of a hundred pieces of music are botched together in a bewildering medley; the more inconsistent and contradictory the ingredients, the more welcome.

Add to this the house music. One may scarcely ask now-a-days: Who is musical? but: Who is not? In the so-called higher or more cultivated circles, music has long passed for an indispensable part of culture; every family demands it, if possible for all its members, without particular regard to love or talent; in many families indeed, at least for the young women, the whole freer culture, the whole social entertainment limits itself to music, by the side of which one or two modern languages and a modicum of painfully narrow and prudish reading, at the most, finds place. The good people take for granted, that "*Robert! Robert!*" and the other splendors of the lyric stage are less dangerous to morality and decency than Goethe and Byron, to whom they prefer Halm der Wildniss and Geibel. What is thus begun in the circles of well-to-do "society," is emulated, by force of example, of ignorance, of false ambition, by the multitude. Even in the sphere of petty trade and handicraft, time is stolen and wrested from the hard necessity of toil, and money from small earnings, to purchase at least for the daughters a piano, notes, music-teacher, above all in the hope of thereby counting among "cultivated people." What is practised and learned everywhere pours itself out to overflowing over the domestic circle, tries to make itself available in company, in the semi-publicity of the singing societies, and finds its nourishment (like the orchids, which have their roots in the air) at all the concerts and operas, without which now the smallest maiden thinks she cannot breathe, nor any household stand. It is running in a circle without beginning or end: they learn music because music is everywhere made, and they make music everywhere because they have learned it everywhere—and often that is the whole amount of it.

(To be Continued).

For Dwight's Journal of Music.

Good Music.

II.

In a former paper, containing an inquiry as to the points of excellence for which we should look in *good music* this general result was reached: that good music, must be *significant* and *correctly expressed*. More recently, however, a translation of Henri Heine's *Thoughts about Music and Musicians* has come to our notice, and therein we find the same idea more happily and clearly expressed. Thus: "Music can work upon us only in three ways: through tones upon the ear, through expression upon the feelings, through form or musical structure (as also through the treatment of the principal themes, in instrumental music) upon the intellect. If a musical composition answer all these ends it is perfect; it will and must please *all*, the laity as well as the profession." And again, "Music is heart-painting: its task is to *attune* the mind, to arouse the feelings of the heart, to express the play of sensibility. If the composer succeed in attuning the mind and awakening the feelings at will, or if he give that in his compositions which will do this, his work is *true*. The true artist, moreover, strives to give his composition a graceful, attractive form. If he succeeds in *this*, his work is also *beautiful*." "A masterpiece of Art, therefore, is both *true* and *beautiful*."

A composition may be both true and beautiful as far as it goes; but it may contain only a small truth. And a composition must be regarded as great according to the amount of truth and beauty it embodies, so far as consistent with unity. Or, perhaps better, we may regard compositions as *great* in proportion as their excellencies are received by the nobler faculties of the mind. For example, we take two songs, The "*Adelaide*" by Beethoven, and "*Rosalie, the Prairie flower*," by Mr. Geo. F. Root. Both have been sung by hundreds of thousands of people. The former is regarded as a great song. The latter is not. But why? The latter must possess some excellence, or it would not have been singled out from the obscurity of its contemporaries for such remarkable favor. Examining it we find that the melody has a vivacious, cheerful character, and there is not in the words any sentiment which is beyond the understanding of the mass of the people. It is both true and beautiful as far as it goes. It is a good song, for the purpose its author had in view when he composed it: viz., to lend another pleasure to people of little musical or artistic sensibility, but of pure heart. The melody does not appeal to the *great toe*, but to true artistic perceptions; yet its spirit is so very evident that it requires little study to be understood or performed. But the words of the *Adelaide* are those of a finely wrought poetic nature, and as such are quite out of the range of common people. Its musical execution is so elaborate that only artists of considerable ability are able to perform it justly, and it must be heard many times before it will be fully appreciated. It is truly beautiful, but is not a people's song.

So it appears that there is music which is not great, but which is true to all the moods of the souls of a great many people. Such music is not to be despised. But the discussion of the immense mass of this would take too much time, and in this paper we confine ourselves to the best.

By the common consent of musical connoisseurs, certain masters are considered to have surpassed all others in writing piano-forte music. These writers are Beethoven, Bach, Schumann, Mendelssohn, and Chopin. The general tone of criticism, based on the intuitions of many independent critics of different lands, coincides in recognizing the following as the more striking characteristics of the works of these authors.

The piano-forte works of Mendelssohn are generally among his lighter tasks, and yet his "Songs without Words" are too highly esteemed by musical amateurs generally to allow us to pass them over in silence. They contain delicate thoughts oftentimes, expressed with poetical felicity. There is a time in the life of almost every musician when these works are esteemed as among the best and most significant. Our own impression, however, is that they have not that innate weight of meaning or truth to the emotional nature of the soul, that would entitle them to take rank among the *greatest* works for the piano-forte.

In the works of Chopin, it is believed, there may be found much true beauty of thought. Often his ideas are couched in rustic (?) dress, but they are the fancies of true poesy nevertheless. They do not seem to impress us like the thoughts of Beethoven, but we love them for their beauty. In short, Chopin is rather the Tennyson than the Shakespeare of music.

It is thought that the works of Beethoven are the most profound, the most significant that have yet been written for this instrument. At the same time they express a greater variety of emotions than is to be found in the works of any other author. Hardly a chord of the soul but is awakened by the touch of this Master Hand. Beethoven is the musical Shakespeare.

The piano forte works of Bach consist mainly of his often-heard-of "Well-tempered Clavier." These works are in the fugue form, but in spite of all the restraints incident to this form of composition, they display as much well-marked individuality among themselves as is elsewhere to be found. Their wealth of melody and harmony is absolutely something wonderful! They are ever fresh, ever pleasing to those who have the true soul for music. It is greatly to be regretted that so few of our players are able to play music written in this polyphonic form.

We find, therefore, that the works of Beethoven are universally considered to be the most weighty as it regards meaning, and the most faithful to the varied moods of the artistic soul. Next come the works of Schumann. Now it is observable that these two writers have shown the most complete mastery of the Sonata form of any (?) who have made it the dress of thought, while for Beethoven it seems to have wonderful charms, being employed by him almost to the exclusion of any other form of composition.

And why should this be, except for the reason that this form, uniting—as it alone does—different complete compositions into one consistent whole, affords the opportunity for the simultaneous exemplification of the greatest number of the traits of true beauty in mere form and treatment, together with the most faithful and manifold shades of thought. Of instrumental forms, here alone may be exemplified in one composition all of the various kinds of unity, as has heretofore been shown.

Each of these Sonatas stands complete; a tone-picture painted by a master. How individual are they! As we call over the list each rises before us like a distinct personality. Take the first three, the Op. 2, when, as critics tell us, Beethoven had hardly attained to his own peculiar style of composition. Yet how clearly defined is the character of each of these three works! The little sonata in F minor, with its beautiful *Adagio*, so

limpid, so full of song! The sonata in A with its significant *Largo*! The sonata in C, with the Mozart-like themes of the first part, the playful *Scherzo*, such as Beethoven alone could write, and the fiery Finale with its beautiful second episode in F, so masterly treated! Ah, this must indeed have been a new revelation to the music-lovers of those days! In these thirty-three sonata alone there is a library of music. Whether grave or gay, sad or joyful, the soul of aesthetic perceptions may here find food. Such music may become old, but it is never old-fashioned.

To conclude. If our appeal to the musical common sense has been correctly answered, and if our inquiry into the aesthetics of musical form, so far as it regards the piano, has reached the truth, it follows that a correct taste in this department of musical literature must be founded on the study of the best examples of the Sonata, that is, of Beethoven's Sonatas. In these we have legitimate art-creations exemplified by means of the piano-forte. So, too, in the works of Schumann, Mendelssohn and Chopin, but in less degree. These works are truly *classic*. And when to them we add the study of grand old Sebastian Bach's "Forty-eight Preludes and Fugues," we have a solid substratum for a correct taste in piano forte music.

NOTE. It will be observed that we have omitted to mention a large number of really excellent composers for the piano. Among these are Hummel, Von Weber, etc. But it must be admitted that a knowledge of the better works of the composers whom we have mentioned, should precede that of these inferior, yet excellent, writers.

Aurora, Ill. W. S. B. M.

William Vincent Wallace.

The journals have for a long time spoken of the lingering illness of this widely known and popular musician. His sufferings were closed on the 12th of October at the Chateau de Bagen, Haut Garonne, in France. In England he seems to be deeply mourned, personally as a man, while his genius and musicianship are very naturally over-rated in the obituaries which have come to our notice. That he was a talented and accomplished musician, a very facile and in a superficial sense clever composer, there can be no doubt; but to rank him among the *great* composers, as these English admirers do, to say of him all that could be said of a Mozart or a Beethoven, is simply extravagant. This qualification will of course be made in reading the otherwise interestisg account of his adventures and labors, by an enthusiastic friend, Mr. Wellington Guernsey, which we find in the London *Musical World*. We are obliged to abridge it somewhat.

William Vincent Wallace was born (in 1814) in Ireand, in the city of Waterford. His father, Mr. William Wallace, was band master of the 29th regiment of the line, and was a most excellent and practical musician, playing nearly every instrument in the band, besides stringed instruments, and the pianoforte. The young Wallace displayed a wonderful aptitude to excel his father in all these accomplishments, and was highly encouraged and patronized by the Colonel of the 29th, the late Sir John Buchan, who ever remained a steadfast friend to Wallace in his early career. At the age of fifteen he could handle, with considerable mastery, nearly every instrument in an orchestra, and could play with extraordinary excellence the pianoforte, the violin, the clarionet, and the guitar. Nor was this a display of mere mechanical facility; his great store of mechanical power was practically applied, for he had written numerous compositions, fantasias, marches, &c., &c., for his father's and other military bands, before the period at which we have commenced his history. At this period, when only fifteen, though a young leader, yet an old musician, he was appointed organist of Thurles Cathedral, where he only remained a short period, when he returned to Dublin, where his position as leader at the theatre and concerts brought him in contact with all the musical celebrities of that day, and where his musical purposes were much strengthened by the kind encouragement and judicious commendations of Ferdinand Ries, Paganini, and others.

For three years he occupied a high musical position in Dublin, and had the honor of directing the first performance of Beethoven's *Mount of Olives* in Ireland. At the age of eighteen his strength seemed to sink under the pressure of his many studies and pressing engagements. He made up his mind to emigrate to New South Wales. For a long period after his arrival in that country, he literally plunged into the bush. But for one characteristic circumstance the world might never have known Wallace as a composer; but as a sheep farmer telling the hoards of wealth they produce, or, perhaps, as a digger of gold at Bathurst.

During one of his brief visits to Sydney, from the banks of the Darling where he resided, he was invited by some friends to attend a musical party. He went, little dreaming how that evening was to influence his destiny forever, and to add another name to the bright list of musical celebrities. When he entered the room he saw four gentlemen seated round a table working away, with greater will than power, at a quartet by Haydn. All the music slumbering at his heart seemed to spring at once into vivid life, and he became possessed with the great musical desire. Much to the gratification of the party, he played the first violin to the next quartet, and so they played on till morning. The fame of his performance spread through Sydney like wildfire, and reaching the ears of his countryman the Governor, Sir John Burke of Limerick, he persuaded Wallace to give a concert, to which he consented. His success was great, and Sir John, as a mark of his delight, sent him two hundred sheep, which was in that country and at that time a princely gift.

After giving several concerts, in conjunction with his sister, a vocalist, Madame Bouchelle, and conducting several musical performances, a restless desire to travel seized upon him, and to use an Irish phrase, he became "a roving blade," and wandered, he and his fiddle, into "strange countries." He visited Launcesten in Van Dieman's Land, gave several concerts, then went to the Bay of Islands in New Zealand, then a very primitive demi-civilized settlement, where he met with many hair-breadth escapes amongst the natives, which we have not space to enumerate. He went on a whaling voyage in a vessel called "The Good Intent," with a crew of half natives, who turned on the European portion at night, murdering all but three, Wallace being one of the number saved. He was landed at the South Island, and again saved from death by the chief's daughter, after it being arranged he was to be dispatched. From New Zealand he journeyed to the East Indies. With that unconsciousness, or recklessness of danger which was his characteristic in those days, he penetrated far into the interior, visiting the Court of Oude, everywhere delighting by his performances. The late queen behaved most munificently to him, granting him presents of great value in the shape of rupees and diamond rings, and—in those countries he encountered incidents of travel from which nothing but a remarkable coolness and presence of mind could have delivered him. After seeing all he deemed worthy, pig sticking and tiger hunting included, in Nepaul and on the borders of Cashmere, he reached Calcutta, and after half-a-day's thought sailed for Valparaiso in South America. From thence he went to the city of Santiago, where, with the writer of this notice, he crossed the majestic cordilleras of the Andes to Buenos Ayres, on horseback and mule, where their stay on account of the blockade was but brief. They returned in company to Santiago, where he gave several concerts, performing solos on the violin and an old harpsichord that came from Spain in the year 1793. His last concert at Santiago produced him the sum of 3000 dollars paid at the doors in all sorts of specie, and amongst other *coin* given, the writer recollects two gauchos, not having any specie, giving two game cocks for admission, which they prized highly, so great was the enthusiasm to hear the great musician.

He was assisted by Senora Paquita Robles, a native vocalist, and a young Scotchman who sang Scotch melodies to the delight of the Chilians. He here displayed a remarkable evidence of his enthusiasm for art. He had given a pledge to play at a concert on a certain day in Valparaiso, for the benefit of a charity, but some circumstances drove the promise from his memory. Being reminded by his friend, the writer of this, of the fact when it was apparently impossible for him to reach Valparaiso in time, Wallace resolved to ride on horseback the whole distance, one hundred and twenty-five miles, to keep faith; and he performed this equestrian feat, with change of horses, in less than eleven hours, and was in time for the concert. From Chili he went to Peru, and gave a concert at Lima, which produced the large sum of 5000 dollars. He again crossed the Andes, *via* Rosario, to Buenos Ayres, and visited Havana, Vera Cruz, Tampico, and the city of Mexico. His success in these cities was very great, and there can be but little doubt that he realized a vast sum of money, more especially in Mexico, where he composed his Grand Mass (which we hope to see published one or these days) for an anniversary fete. It was performed at the Cathedral with immense success several times, and for it he was munificently rewarded by the government. He went next to New Orleans, where his triumph was more gratifying than any he had yet achieved, for it was wrung from a highly critical and most exacting audience. So great was the enthusiasm excited at the St. Charles Theatre by the performance of his solo (one of his own compositons) on the violin, that the musicians in the orchestra forgot to play, and laid down their instruments to join in the tumult of applause. From New Orleans he journeyed through the Southern States, and his concerts were, literally, a succession of triumphs.

We remember as well as though it were yesterday, in the year 1844, and it is now nearly twenty-one years ago, being one of a party invited to Col. James L. Hewitt's rooms, over William Hall and Sons' music store, in New York, to meet Wallace, who had just come from the South. He was then a slim, gentlemanly-looking man, carefully and elegantly dressed. There was high intelligence in his face, but it seemed to lack fire; there was languor in his air, which made us think that the luxurious indolence of the South had become as it were a part of his nature. He seemed dreaming, and the wild romance of his life, which spread abroad, linked half a dozen heart-rending love tales with the name of our melancholy musician. He played the piano—his famous *Cracovienne* was the first piece—and it was generally acknowledged that he was the greatest pianist that had then visited America. But when he took his violin in hand and exhibited such extraordinary mastery over the instrument and such impassioned sentiment, we were one and all carried away with mingled feelings of astonishment and delight. His success in the United States, which followed this well-remembered evening, is familiar to all, and we need not reiterate it. He was looked upon by all as a gifted, wonderful, and eccentric genius, and as a musician of high attainments. His compositions for the instruments which he played were acknowledged as full of originality and power, but no one, we are sure, ever dreamed that William Vincent Wallace would in a few years take his stand amongst the *greatest mental musicians of his age*(?); that he would quench the inspiration of the great executant and stand forth as a *creator of enduring (?) works*; that he would rise from the chrysalis of a player to the *full-grown stature of a musician*—a creator—a composer! But Wallace had dreamed his dream, and came to London full of high aspirations, and prepared to work in that great mill where there were many workers, and some of whom had won the world's good favor. It was a bold push for fortune, for though his name was well-known, there were many who had the start of him by many years, and there was no place for him. He had to make a place for himself; and so he went to work. As a pianist he took a good position at once; but there were many good pianists—some of them the rage—and pianofore compositions were a drug in the market. We have often heard Wallace tell how, on his first arrival in London, he left some of his compositions with a celebrated publisher in London, and how, on his second visit, they were politely handed back to him. How he on his return home, somewhat discomfited but with an inward consciousness of future greatness, marked on the margin of said pieces,—"*refused by* ——, *on such a date*," and how, after the triumphant success of *Maritana*, the said publisher came to his lodgings and paid him twenty guineas for one of the very pieces he had formerly refused even as a gift; and now they had a hearty laugh at the turn of fortune's wheel.

Of Wallace's ability on his arrival in London from New York in 1845, no one entertained a doubt, but few had sounded the depth of his capacity. He determined to write an opera, and that ready writer, Fitzball, adapted the libretto of *Don Cæsar de Bazan* as an opera, in something less than no time. The late Frederick Beale heard that Wallace was writing an opera and visited him just as he had completed the first act. Mr. Beale was himself a good musician and an excellent judge, saw at once that it had sterling merit, made a most liberal arrangement on the spot, and walked off with the score of the first act under his arm. *Maritana* was produced, and met with a success altogether unprecedented, and far, very far, beyond the most sanguine hopes of the composer. It

ran close on one hundred nights, and was acknowledged as one of the most successful and meritorious *first operas* ever produced. His second opera, produced in the season of 1847, *Matilda of Hungary*, though wedded to a libretto of Bunn's sufficiently heavy and stupid and disgusting to damn the fine music, met with distinguished success and favor, and called forth admiring comments from the best musical writers in England. From the first to the second opera, there was a wonderful mental stride; all evidence of the novice in writing had vanished, and the master had appeared in every movement.* * *

The undoubted success of Wallace's operas in England attracted the attention of the continental musical world, and he received an invitation from Vienna to superintend the production of *Maritana*. Wallace longed to be heard in Germany, and he started with his scores, and arrived in Vienna. *Maritana* was most carefully rehearsed and admirably performed, and was received with more public enthusiasm in Vienna than it even met with in London. It was played night after night for many months, and ran through all the German opera houses like an epidemic.....

Wallace studied most assiduously while in Germany, and wrote the greater part of his opera of "*Lurline*," which, after an interval of 14 years, was produced under the Pyne and Harrison management in 1860. Its brilliant success must still be fresh in the memory of all our musical readers. He also at this period nearly completed his fourth opera, *The Maid of Zurich*, which never appeared, and he sketched out two Italian operas, part of the score of which we heard at Wiesbaden; they were named *Gulnare* and *Olga*—we presume they are in existence amongst his posthumous works. When Wallace left Germany, after a brief visit to London, he went to Paris, where he revelled in the fellowship of the most brilliant musical minds in the world. The great ambition of an operatic composer's life was in a fair way of being realized—he was commissioned to write an opera for the Grand Opera, of Paris, a point of the highest ambition with all (?) composers, and one the most difficult for a foreigner to attain. Now came one of the great misfortunes of his life. Elated with the bright prospect before him, he sought out *George*, and from him procured a *libretto* for his opera. Full of the subject, he began his work, but before he had finished the first number, that calamity, which of all calamities he feared the most, overtook him, and he became nearly blind. The first oculist in France attended him assiduously; week succeeded week until they grew into months, and still he remained in total darkness. The anxiety, the torture of mind which he endured during this trying period may be better imagined than described. At length a change for the better was apparent, and a long sea voyage was ordered him as the only means of permanent relief. So once again he became a wanderer, and in 1849 he arrived in Rio Janeiro. He remained in South America some eight months, and gave several concerts. He played frequently before the Court, and received from the hands of the Emperor a superb diamond ring. Leaving Rio, he visited New Orleans, where, together with Mr. Strakosch, he gave several concerts with wonderful success. From New Orleans Wallace worked his way to New York, through the West, narrowly escaping death by the explosion of the steamer "St. Louis," on the river Mississippi, arriving in New York in the summer of 1850. He immediately registered his declaration of intention to become a citizen, and prepared himself to work upon new operas in hand. He now also entered into a speculation connected with pianoforte making, which ended for all parties most disastrously; he also joined a tobacco manufactory which ended in a similar manner. In 1852 he gave a series of concerts in New York, performing for the last time in America at his sister's (Madame Bouchelle) concert, when he performed on the pianoforte his *Cracovienne*, his *Polka Bravura*, and a solo of his own composition, on the violin. He also concluded an engagement with the music-publishing house of Hall and Son, awarding to them the sole right of publishing his works in America. Some of his most popular songs and pieces were written previous to this in America, and published there, for which he received no remuneration whatever, besides the loss of their becoming non-copyright in England. He shortly after returned to London, where he composed many works, amongst others a cantata written by Mr. Joseph Edward Carpenter, which has not been performed. He was also under engagements to a publishing-house to complete an opera written by that gentleman, entitled *The King's Page*, which he sketched out; and also a series of songs which he finished, by Carpenter, Challis, etc., and are published by Duff and Hodgson. In the spring of 1861, the *Amber Witch* was composed—the most elaborate of all his works, but which, from the nature and formation of the libretto, failed to become popular, though containing many *morceaux* worthy of any composer. Wallace spent more time over this opera in scoring and composing it than any of his lyrical works. For months and months, night and day, he worked at it, and we have no hesitation in stating, that it laid the foundation of the cruel disease which carried him off. Late in the following year, *Love's Triumph* appeared, and on the 12th October, 1863, the *Desert Flower* was produced, the last of his acted lyrical works * * He retired to France nearly twelve months back, where he died on Thursday, the 12th inst. at the Chateau de Bagen Haute Garonne, in the Pyrenees. The immediate cause of his death is stated to have been "congestion of the lungs."

The Conservatoire in Paris.

In the *Journal of the Society of Arts* the following memoranda are published relative to the Conservatoire Imperiale de Musique et de Déclamation, Paris, and explanatory of the system on which that institution is worked.

The chief officials are:—Director, M. Auber, Member of the Institute of France; Secretary, M. Alfred de Beauchesne; Librarian, M. Hector Berlioz, Member of the Institute; Administrator, M. Lossabathie; Director of School, M. Duvernoy. In the list of professors are—M. O. Carafa, Member of Institute; M. A. Thomas, ditto; M. Reber, ditto; M. Clapisson, ditto; M. Benoist, M. Henri Herz, M. Sax, M. A. Elwart, M. F. Bazin, M. Révial, M. Battaile, M. Giuliani, M. Masset, M. Fontana, M. Tariot, M. Duvernoy, M. Batiste, M. Pasdeloup, M. Levasseur, M. Morin, M. Mocker, M. Samson, M. Beauvallet, M. Regnier, Mlle. Augustine Brohan, M. Georges Mathias, M. Prunier, M. Alard, M. Massard, M. Franchomme, M. Labro, M. Dorus, M. Cokken, M. Gallay, M. Meifred, and M. Arban.

The number of pupils is on the average 600, and there is no charge whatever for the general instruction of the Conservatoire in any of its classes. All are out-of-door pupils, with the exception of twelve young men in the vocal school, who are lodged, clothed (in uniform), and supported within the establishment. There is a box at each of the operas reserved for these young men. There were formerly as many female pupils lodged in the Conservatoire, but this was found so troublesome that pensions have been substituted in the place of residence. By way of compensation, a certain number of female pupils receive a pension of 800 francs a year for two years. All the in-door pupils and pensionaires are bound to appear, if required, at one or the other of the operas or theatres receiving a subvention from the Government; and no pupil in the schools is permitted to appear in public without the special authority of the direction.

Each applicant for admission must apply personally, and produce certificates of birth and vaccination, must be French, and not less than nine nor more than twenty-two years of age. The applicants are examined by a professor, and if, according to his judgment, they are sufficiently advanced to complete their education in two years, or exhibit peculiar aptitude, they are admitted provisionally, and are again examined at the general meetings for that purpose, which occur in May and December. There is also an extra examination for the admission to the singing class in March. No set form of application. Foreigners may be admitted by authorization of the Minister of State.

There are five provincial schools—at Lille, Toulouse, Marseilles, Metz, and Nantes, which have the title of *succursales* of the Conservatoire, the last having been thus nominated in 1846. Some years since pupils were examined in these schools and sent up to the Paris Conservatoire, but this has been discontinued for some time, and candidates from the provinces have now to present themselves personally to the directors of the Conservatoire for admission. For all purposes connected with the pupils these local schools seem now completely dissevered from the Conservatoire—why, does not appear. That of Toulouse, however, exerts a very powerful influence, and supplies a large proportion of successful pupils. Not only is there no preliminary examination in the provinces, but there is no recommendation of pupils by any of the authorities or musical professors in the provinces.

The education is divided into the following eight sections:—1. Sol-fa, scales, and oral harmony. 2. Singing. 3. Lyrical declamation. 4. Piano and harp. 5. Stringed instruments. 6. Wind instruments. 7. Thorough bass, organ, and composition. 8. Dramatic declamation. There are also courses of popular singing for adults, superior to those in the common schools. There is a fine library of music, and of works relating to music and the drama, and this is open not only to the pupils but also the public. There is a good collection of musical instruments attached to the Conservatoire, to which the public is admitted on certain days of the week. The Conservatoire is a very large establishment, and includes a complete theatre, a smaller theatre or concert-room, and innumerable class rooms of all sizes, besides the library, offices, and apartments for the in-door pupils. The annual competitions now take place in July, instead of August. They commenced this year (1865) on the 10th and ended on the 29th of the month, occupying twelve days in all. With the exception of the classes for the organ, harmony and accompaniment, fugue, thorough bass, scales and sol-fa, the competitions are conducted in public. They take place in the theatre of the Conservatoire, erected in 1806, and in which are given the famous concerts of the society formed within the Conservatoire, but not being officially a portion of it. This theatre holds more than 900 persons, but in a most inconvenient manner, but the excellence of the building for sound has hitherto set aside all idea of its reconstruction. It is arranged like an ordinary theatre, with three principal tiers of boxes, a balcony in front of the lower tier, *baignoires* around the pit, a gallery divided into boxes and stalls, a pit and pit stalls. The pit holds 150 persons, and there are 180 stalls. The form of the building is oblong, with circular ends, the stage and orchestra occupying more than half the whole area. The wall at the back of the stage is not in fact semi-circular but ten-sided. In the centre of the principal tier of boxes is the *loge-d'honneur*, which is the Imperial box for the concerts of the society, and for which the Emperor makes a donation of two thousand francs a year, and behind this is a good-sized antechamber.

During the competitions this box with the antechamber are devoted to the jury, who, after listening to the performances of the pupils in one section or class, retire and decide on the awards before another class commences; each pupil to whom any award is made is then called forward, and the decision of the jury announced to him. If the award has been unanimous, that fact is announced also. The prizemen in the instrumental classes, with the exception of the great instruments, receive an instrument as their prize; others receive books of music, and the pupils of the elementary classes medals. Each successful pupil receives a written diploma in addition.

The jury generally consists of nine members, chosen according to the nature of the competition of the day—whether vocal, instrumental, or dramatic—from a body of thirty. There are, however, five members who are present on almost all occasions, viz.:—M. Auber, Director; M. E. Monnais, Imperial Commissioner for the Lyric Theatres; M. Kastner, Member of the Institute, composer; M. J. Cohen, composer; and General Mellinet, an eminent amateur and composer. In addition to these gentlemen the following acted as members of the jury during the competition just concluded:—M. Cabenis, Chef de Bureau of the Minister of Fine Arts (official); M. De Leuven, Director of the Opera Comique; M. Perrin, Director of the Grand Opera; and M. Hainl, Conductor of the Grand Opera (*ex officio* members). MM. Ambrose Thomas (member of the Institute), F. Bazin, Benoist, Dauvernoy, E. Jonas, Clapisson (member of the Institute), Prumier, V. Masset, Pasdeloup, Elwart, and Cokken, Professors in the Conservatoire. MM. Wakerlin, composer; Rinaud de Vilbac, composer and pianist; Ravina, pianist; Wieniawski, pianist; Cuvillon, violinist; Léon Réquier member of the Institute), Professor in the College of France; Colin, harpist; and Cremieux, composer.

As already stated, all the competitions are open to the public, with the exception of those amongst the pupils of the elementary classes; but in the case of opera, comic opera, and still more of tragedy and comedy, the demand for places is so great that the theatre is not half large enough to hold those who apply for seats and obtain them, as far as they go, by favor of the director. In the case of the vocal and instrumental competitions, the theatre is not half filled, and the military music attracts only the friends of the pupils themselves.

The competition of 1865 included the following prizes awarded:—

Singing (male classes)—20 competitors and 11 awards, viz.: 1 first and 3 second prizes; "accessits," or honorable mentions, 3 first, 2 second, and 2 third; (female classes)—30 competitors and 17 awards, viz.: 4 first and 3 second prizes; and 2 first accessits, 3 second, and 3 third.

Pieces:—air, 2d act, "*La Dame Blanche*;" air, 4th act, "*Lucie*;" air "*La Juive Moïse*;" rondo, "*Cenerentola*;" air, "*Macbeth*;" air, "*Troviata*;" air, "*Norma*;" air (Joseph), "*Vaniceunt Pharaon*;"

MENDELSSOHN'S

ORATORIO OF

ST. PAUL;

IN VOCAL SCORE.

NOVELLO'S REVISED EDITION.

BOSTON:
PUBLISHED BY OLIVER DITSON & CO.,
277 WASHINGTON STREET.

ARGUMENT.

PART I.—The suffering Church implore the Lord for strength and joyfulness against the fury of the Heathens.—Stephen is falsely accused of blasphemy by the Synagogue and the incensed people.—He reprobates their stubbornness, but they, unmoved, insist upon his death;—they hear the ancient complaint, how Jerusalem ever killed her Prophets; but they heed it not, and shout, Stone him!—Stephen suffers martyrdom.—Devout men bury him with great lamentation.—Saul, who was among the murderers, persecutes the Church.—On his journey to Damascus, Saul sees a sudden light, and hears the voice from Heaven.—The coming glory of the Lord is proclaimed, and the sleepers are called upon to awake. — Saul, rising in blindness, is led to Damascus.—There he stays in bitter repentance, till the Lord sends Ananias to him, "for he prayeth;" and Saul is fully converted.—Then Ananias announces to him the Divine forgiveness, and Saul receives his sight, arises, and is baptised.—He preaches Christ, and the congregation praise the wisdom and knowledge of God.

PART II.—The triumph of Christ's doctrine is proclaimed.—Paul preaches before the congregation, and the holy Ghost selects him and Barnabas as ambassadors.—The multitude acknowledge them as messengers, who preach the Gospel of Peace. The Jews are filled with envy, knowing no Saviour, and consult how to kill Paul.—But Paul and Barnabas turn away from them, (they were chosen first,) unto the Gentiles. — Paul cures the impotent man at Lystra, and the Gentiles, wondering how the Gods themselves have descended as mortals, call them Jupiter and Mercury, and bring offerings, imploring their good-will.—In repelling this false homage with indignation, Paul directs their minds from vain idols to the one living God, whose temple they are, and who abideth in Heaven.—This only excites the anger of both Gentiles and the Jews; they accuse him of having spoken against Jehovah's temple, and the Holy Law, and they shout, Stone him! The Lord alone saves Paul from this persecution, for to them that are faithful, His help is ever nigh.—Paul finally convokes the Elders at Ephesus, and tells them how he is bound in the spirit to go to Jerusalem to meet bonds and affliction.—They weep and pray: "Far be this from thee;" but he resists their prayer, ready even to die for the Lord.—He takes leave of them.—It is their comfort, to be now God's own children.—For him, who has fought a good fight, and finished his course, and kept well his faith, a crown of righteousness is laid up.—and not only for him, but, as the chorus of the believers sing, to all them that love His appearing. So they bless the Lord, and praise His holy name.

INDEX.

PART FIRST.

NO.			PAGE
1		Overture.	3
2	Lord, thou alone.	Chorus.	10
3	To God on high.	Chorale.	19
4	And the many that believed.	Recitative.	20
5	Now this man.	Chorus.	22
6	And all that sat in the council.	Recitative.	30
	Men, brethren.	Recitative & Chorus.	30
7	Jerusalem, thou that killest.	Air.	36
8	Then they ran upon him.	Recitative.	39
	Stone him to death.	Chorus.	39
9	And they stoned him.	Recitative.	44
	To Thee, O Lord.	Chorale.	44
10	And the witnesses.	Recitative.	46
11	Happy and blest are they.	Chorus.	46
12	Now Saul made havoc.	Recitative.	53
	Consume them all.	Air.	54
13	And he journey'd.	Recitative.	58
	But the Lord is mindful.	Air.	58
14	And as he journey'd.	Recitative.	60
	Saul, Saul, why persecutest?	Chorus.	60
15	Rise up! arise!	Chorus.	62
16	Sleepers, wake!	Chorale.	75
17	And his companions.	Recitative.	77
18	O God have mercy.	Air.	78
19	And there was a disciple.	Recitative.	82
20	I praise thee, O Lord.	Solo & Chorus.	83
21	And Ananias went his way.	Recitative.	90
22	O great is the depth.	Chorus.	92

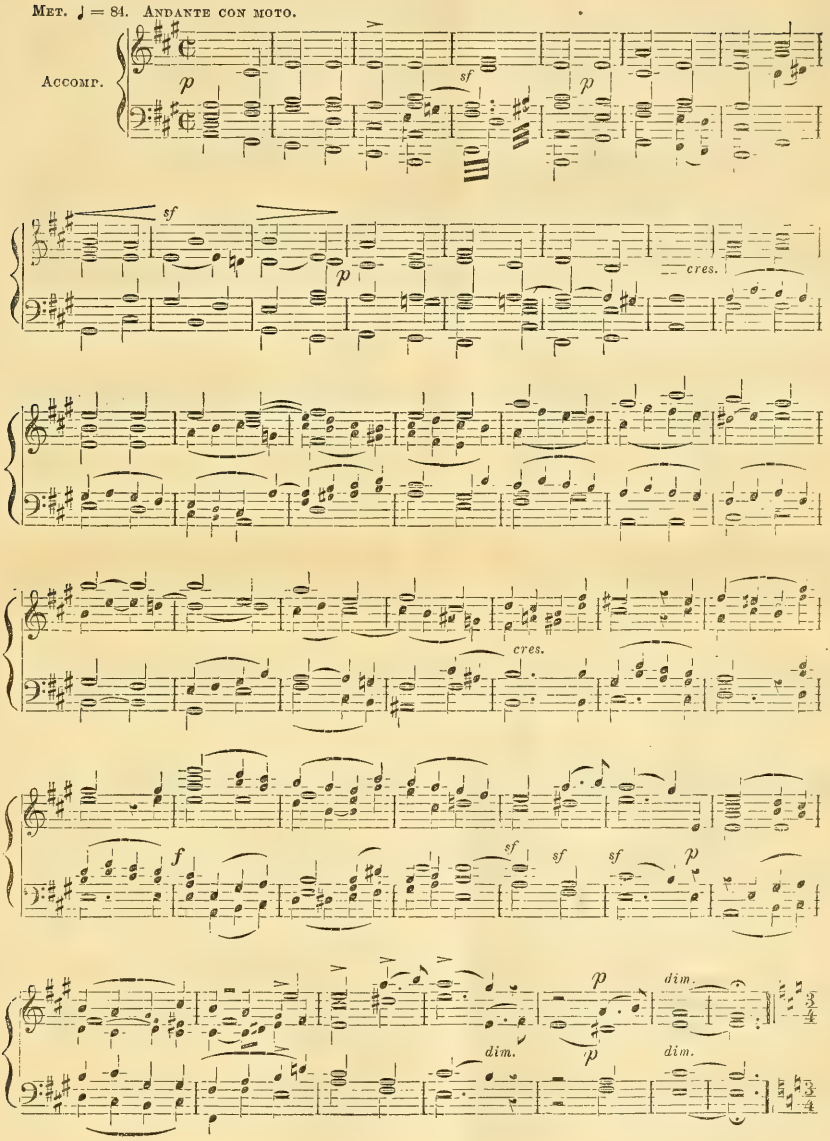
PART SECOND.

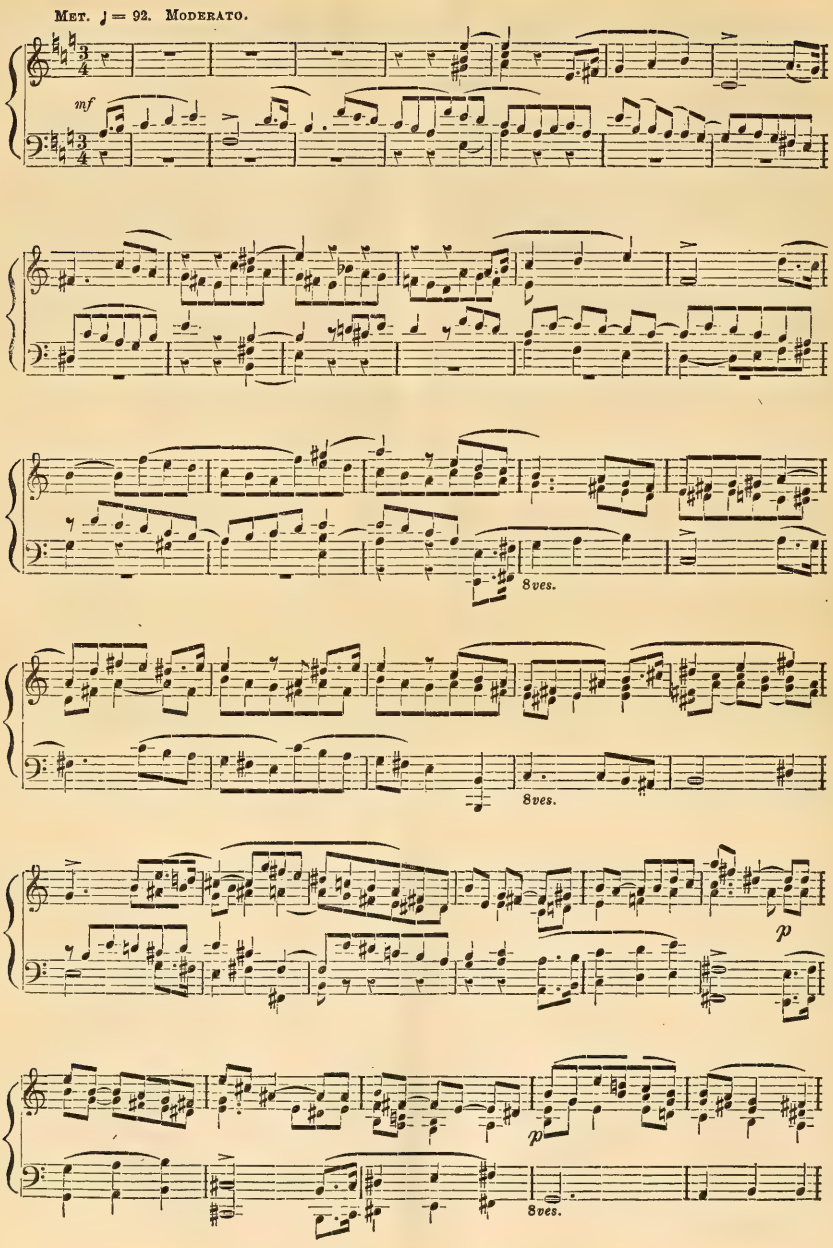
23	The Nations are now the Lord's.	Chorus.	102
24	And Paul came to the congregation.	Recitative.	116
25	Now we are Ambassadors.	Duet.	116
26	How lovely are the messengers.	Chorus.	118
27	So they, being filled.	Recitative.	122
	I will sing of thy great mercies.	Air.	122
28	But when the Jews.	Recitative.	124
	Thus saith the Lord.	Chorus.	124
	And they laid wait for Paul.	Recitative.	126
29	Is this he?	Chorus.	126
	Oh Thou, the true and only.	Chorale.	131
30	But Paul and Barnabas.	Recitative.	134
31	For so hath the Lord.	Duet.	135
32	And there was a man at Lystra.	Recitative.	139
33	The Gods themselves.	Chorus.	140
34	And they called Barnabas.	Recitative.	143
35	O be gracious, ye Immortals.	Chorus.	143
36	Now when the Apostles.	Recitative.	147
	O wherefore do ye these things.	Recitative.	147
	For know ye not.	Air.	149
	But our God.	Chorus.	152
37	Then the multitude.	Recitative.	159
38	This is Jehovah's Temple.	Chorus.	159
39	And they all persecuted Paul.	Recitative.	165
40	Be thou faithful unto death.	Air.	165
41	And Paul sent, and called.	Recitative.	167
42	Far be it from thy path.	Chorus.	169
	What mean ye thus to weep.	Recitative.	171
43	See what love hath the Father.	Chorus.	172
44	And though he be offered.	Recitative.	175
45	Not only unto him.	Chorus.	175

ST. PAUL.

No. 1. OVERTURE.

MET. ♩ = 84. ANDANTE CON MOTO.




Met. ♩ = 92. Moderato.
mf
8ves.
8ves.
p
p
8ves.

air (Mousquetaires), "*Bocage épais*;" air, "*Fille du Regiment*;" and air, "*Pré aux Clercs.*"

Violin—Piece selected, 8th Concerto of Rode, 23 competitors, male and female. Prizes, 3 first (1 female) and 1 second; 1 first, 1 second, and 1 third accessit.

Violoncello—8th Concerto de Romberg; 1 first prize, 2 second prize, and 1 accessit.

Opera Comique—This is the most popular portion of the competition, and also that in which the pupils are generally strongest. It was especially so this year. There were 22 competitors, male and female, and 17 awards, viz.: male pupils, 1 first, 2 second prizes, 2 first, 3 second accessits; female pupils, 3 first prizes, 2 second prizes, and 2 first and 2 second accessits.

Acts and scenes, performed as well as sung, in stage costume:—Scene from "*Le Tableau Parlant*;" fragment of 1st act of "*La Fiancée*;" scene from "*Les Dragons de Villars*;" fragment from "*Les Dragons de Villars*;" finale of "*Noces de Jeannette*;" scene from "*Noces de Jeannette*;" scene, 3d act, "*Mousquetaires;*" finale, 1st act, "*Galathée*;" operetta, "*Le Chalet*;" operetta, "*Le Maître de Chapelle*;" scene, *Barbier*;" scene, 1st act, "*Songe d'un Nuit d'Eté*;" and scene "*Toréador.*"

Piano—11 male and 35 female competitors. (This class is generally pronounced to have been weak.) Male pupils, 1 first, 2 second prizes; 2 first, 1 second, 2 third accessits. Female pupils, 3 first, 3 second prizes; 3 first, 2 second, 4 third accessits. Piece played by male pupils, "Concert Stück" (Weber); piece played by female pupils, "Concerto in B minor" (Hummel).

Harp—4 competitors. 1 first accessit only awarded.

Opera—18 competitors; awards, male pupils, 1 first prize (divided between 2 pupils), 2 second prizes; 3 first, 2 second accessits; female pupils, 1 first prize (divided between 2 pupils), 1 second prize, 1 first, 1 second accessit. Acts and scenes given.—Last scene "*Romeo et Juliette*;" scene, "*Robert le Diable.*"

Wind instruments—Flute, 1 first, 1 second prize; 2 first, 1 second, 1 third accessit. Horn, 1 second prize; 1 first accessit. Clarionet, 1 first, 2 second prizes; 1 first, 1 second accessit, Bassoon, 1 first, 1 second prize. Hautbois, 1 first, 2 second prizes; 2 first, 2 second, 1 third accessit. Saxophone, 1 first prize, 1 first prize divided in 2, 1 second prize, 1 second prize divided in 2; 3 first, 3 second, 3 third accessits. Saxhorn, 2 first, 2 second prizes; 3 first accessits. Trumpet, 2 second prizes; 2 first, 1 second, 1 third accessit. Trombone, with slides, 1 first prize. Trombone à-piston, 1 first prize; 1 first accessit. Cornet à piston, 2 first, 3 second prizes; 1 first accessit. The instrumental classes bear a high reputation.

The total of the above awards is:—36 1st prizes; 38 2nd prizes; 7 3rd prizes; and 81 accessits; in addition to the medals given to the pupils in Sol-fa, 56 in number.

Two of the prize holders were immediately engaged by the director of the opera, and are announced to appear in "*Marie.*"

A competition took place a short time since between the schools (communal) of the left bank of the City of Paris, in Harmony, Reading at Sight, Sol-fa, and Dictation. The Jury included—M. Victor Foncher, President of the Imperial Commission for Singing; M. Ambrose Thomas, General Mellinet, Edouard Rodrigues, Bazin, and others. There were distributed to certain schools—For adults, 2 first prizes and 2 second prizes. For boys, 3 first prizes and 1 second prize (divided). For girls, 1 first prize and 1 second prize.

The competition amongst the pupils of the School for Religious Music took place on the 28th of July, under the presidency of M. Victor Hamille, Director of the Administration des Cultes, and M. Lefèvre Niedermeyer, the Director of the school. The following is the list of awards:—Musical composition, counterpoint and fugue, harmony, organ (two divisions), *plain chant*, piano (two divisions)—2 prizes in each, first and second class; sol-fa—1 prize.

Opera East and West.

I. ITALIAN OPERA IN NEW YORK.

From week to week we have awaited a summary of the operatic as well as other musical doings in New York from our excellent correspondent; but in his unaccountable silence we must glean from the newspapers such mere statistical record as we can.

MAX MARETZEK, having slain the *Herald* dragon, opened with his new company at the Academy of Music on the 25th Sept. "Elegance and fashion," "best of New York society," plenty of applause, enthusiasm, white kids, universal satisfaction, and all that, of course. Miss Kellogg won fresh laurels in her pet part of Margaret, while the new tenor, Irfre, as Faust, showed at least "some fine and telling tones" and got a fair share of favor. Antonucci, as Mephistopheles, is praised as a decided acquisition, and it is enough to say that Bellini was the Valentine, as of old. Mme. Ficker, Miss Stockton, and the veteran Müller were praised,too,in the little parts of Siebel, Martha and Wagner. Next came *Il Poliuto* with the old cast: Zucchi, Massimiliani, &c. Maretzek conducted these first two nights.

Then came Petrella's *Ione*, in which Signora Bosisio made her debut, the *Weekly Review* recognizing in her "a young and fair lady, possessing a fine mezzo-soprano, which has not yet yielded all its beauty and resources." Nervousness, &c. Adelaide Phillips was the Nidia; Mazzoleni, Antonucci and Bellini in the male parts.—*Ernani* introduced a new baritone, Signor Marra, whom the *Tribune* praises without stint, the *Review* languidly. Irfre, Antonucci and Mme. Carozza-Zucchi filled the other parts to general satisfaction apparently, Carl Bergmann conducting.—Once in the Verdi vein, it seemed hard to get out; *Un Ballo in Maschera* was the next piece, with Mazzoleni and Bellini both indisposed, Mme. Zucchi "doing justice to her part," Bosisio as the page, and Mlle. Gebele ("too much of a novice") as Ulrica. And then the gypsey-burning hacknied horror, which won't stay buried, *Il Trovatore*, with Mazzoleni, Bellini, Zucchi, and a debutante as Azucena, Mlle. B. di Rossi.

Bellini's *I Puritani* must have been a relief. Miss Kellogg is said to have been in superb voice and to have surpassed herself in the fine florid melody. Irfre, too, made a hit, and Antonucci and Bellini seem to have been up to the mark.—*Ernani* again, and then *Martha* (with Kellogg and Phillipps, both Americans, which must have been quite charming, Irfre and Antonucci supplying the other side of the quartet), then *Ione* again, filled out the week, ending Oct. 14.

Verdi led off the next week, with *Traviata* (Zucchi, Mazzoleni, Bellini).—*Lucrezia Borgia* and *Lucia* came in for the next turns, each with a Parepa concert tacked on at one end. Mlle. Ortolani, the Lucia, is said to have much improved.—*Norma*, with Zucchi and Bosisio, closed another week.—Thus far all the pieces have been hacknied ones, including a large proportion of the poorest kind of stuff which happens to be fashionable:—*Iones, Traviatas, Poliutos*, &c.

Monday, Oct. 23, brought with it the first novelty, the comic opera, of whith we copied a description in our last, "*Crispino e la Comare*" (The Cobbler and Fairy), by the brothers Ricci. We copy what the *Albion* says of it:

The music is the most charming of its kind, that can be heard or conceived. It is not perhaps so brilliant and rapid as much of the comic writing of Rossini, but is equally melodious, and in style somewhat larger. There are frequent traces that the Brothers Ricci were familiar, not only with this master, but even more intimately so with Donizetti. There are two or three numbers in "Crispino," which might be transferred bodily to "L'Elisir d'Amore." It must not, however, be supposed that the work is marred by plagiarism. In this style of writing,imitation of preceding models is inevitable, and there is no more in "Crispino" than in any of its predecessors. The rest is fresh and exquisite, displaying an easy invention, an abundant flow of melody, a good and humorous arrangement of the characters (as in the trio between the two Doctors and the Cobbler) and a thoroughly clear and intelligent use of the orchestra. The spirit of the work is unflagging. Indeed had the last act been put on the stage in anything like a decent way, it would have excited merriment even from the Sphynx.

We have rarely heard a first performance that was so completely successful, in a musical point of view. Miss Kellogg is the heroine, not the Fairy—who, to speak the truth, is rather a forbidding person dressed in sombre raiment. She, Miss Kellogg, is *Crispino's* wife—a ballad-monger, with what may be termed a decided turn for flirtation. The music of the *role* is of course brilliant. Miss Kellogg's rendering of it was simply perfect. Her acting did not impress us so favorably—although it was lively and good. The lady is sometimes a little too easy and unrestrained, and it appeared to us to be the case on this occasion. Nothing is so unacceptable on the stage as nonchalance. In the august presence of the public, the greatest genius may well tremble and feel abashed.

Signor Rovere, an admirable comic actor, made his re-appearance as the hero. The part could not have been entrusted to more competent hands. Signor Bellini, in a small part, was equally good. It was a small part too, that was entrusted to Signor Irfre, who did not in any way increase its proportions. Signor Marra, on the other hand, felt confident that he was doing a great deal for the Brothers Ricci—who, we have no doubt, groaned uneasily at his attentions. We are always gratified when Marra sings. It seems as if he might be so mountainous, when really he is so mousey. With a little study, there is reason to believe that he will speedily become the worst singer in New York.

The choruses and orchestra were alike good, and reflected much credit on the careful conducting of Signor Torriani. The piece is excessively enjoyable, and they who miss it are musical suicides.

Il Crispino was given three times that week. Last week, among other revivals, *Robert le Diable* was given. *Rigoletto, Fra Diavolo, Don Giovanni Don Sebastian, Saffo*, and (novelty number two) *L'Africaine*, are among the things following or to follow.

II. ITALIAN OPERA IN THE WEST.

1. The "STRAKOSCH TROUPE" (Ghioni, Susini, &c.) were in Detroit last month, we read of them this month in Cleveland, & in Pittsburg. It is curious to see how the newspapers out there describe the hacknied *Trovatores*, &c., as the latest nine days' wonders in those parts; and to note what kind of efforts on the part of artists are "rewarding" (alas! not there alone!) Thus a Detroit critic, speaking of the redoubtable Maccaferri, says:

Some of his vocal triumphs were remarkable in the extreme. In the grand finale of the third act, he created a great sensation by singing the highest chest tone ever reached by any tenor—an achievement in which the celebrated Tamberlik alone can equal him. This feat was rewarded by tremendous applause.

Think, too, of little Canissa (of the late German Opera) taking the part of Margaret in *Faust* ("heartily applauded and sung sweetly")! And of Mme. Patti-Strakosch "making the most of her chances" in "the minor part" of Siebel! With Tamaro, too, as Faust, and Susini as Mephisto, it must have been a rare rendering of Gounod's opera! Of course it was all "first-class"; everything is first-class, where musical agents and newspapers come into fortunate conjunction, and they always do somehow, they seem to be made for each other. The critic aforesaid concludes thus:

It is the first time that the test has been fairly applied, as to whether our city would sustain a genuine Italian opera, with all its numerous items of expense. The answer has been satisfactory in all respects, and we trust that the visits of first-class opera troupes will be less of a rarity hereafter in our city.

And now for a specimen of the newspaper opera talk in Cleveland. (By the way, these people do well to double the *S* in the word *impresario*, for is it not the chief function of such an adventure to *impress* the press itself into his service, and thereby to im press the crowd?).

On Friday evening the indefatigable Impressario and popular Manager will have the honor of presenting a second and last time the Ghioni and Susini Opera Company to the citizens of Cleveland. As their route and time is fully marked out, they will only be enabled to give two operatic performances, and one Grand Sacred Concert on their way to Pittsburg. Now if our musical friends wish to hear and see Opera as it is given in the principal cities of Europe and the New York, Philadelphia and Brooklyn Academies of Music, they should avail themselves of the last opportunity, and attend each evening, as such a chance is not likely to be presented again. Max has spared no expense in the formation of this troupe, selecting *the best* and most talented

that were to be found in the Empire City and Europe. The Opera to be performed on Friday is *Ernani*, in which Madame Angiolina Ghioni, the great dramatic prima donna, will essay the leading *rôle*. This lady, will no doubt create the same furore in Cleveland that she has in all the cities where she has personified the principal character of the plot. The incidents of the Opera are founded on the popular work of Victor Hugo's, the scene being laid in the Mountains of Arragon, the time the early part of the Sixteenth Century. Signor Maccaferri, as Ernani, is *considered by critics as inimitable*, while Susini, as the Duke, and Mancusi, the Emperor, need only be mentioned.

On Saturday Flotow's delightful and exquisitely comic Opera, *Martha*, will be given, introducing Md'lle. Pauline Canissa, the charming vocalist, who has a fresh voice, full of sweetness and *sympathy*. Madame Patti Strakosh, the favorite contralto, will sustain the difficult *role* of "Nancy," and we have full confidence that both these ladies will acquit themselves to the entire satisfaction of the Cleveland public.

2. MANAGER GRAU'S newly imported troupe, passing over the Eastern cities, made directly for the West, and probably commenced their season this week in Chicago. The "Impressario of the West" has promulgated his purposes and his resources through the New York *Tribune:*

The main design of the Impressario of the West is to establish regular opera seasons in Chicago, Cincinnati, St. Louis and Louisville, the entire musical term embracing a period of eight months. Hitherto there has been some difficulty in procuring suitable lyric temples in these, but Chicago now has an elegant one, and the leading capitalists in the other cities are devising plans to establish Academies of Music on a grand scale. * * * *

What has been done, however, will be realized by a survey of the engagements made in Europe and elsewhere. In the first place, to prevent having any further trouble on account of unjust and unexpected demands through combinations, a chorus of twenty-eight males and females was engaged in Turin. They were selected with great care, both for their musical and vocal ability, and also for their experience and their personal appearance. These, with the orchestra, comprising thirty-six efficient musicians, under the musical dictatorship of Signor Nuna, will make the accessories in every opera abundantly effective.

The most important engagements made, however, are those of the principal artists, of whom we have a correct discription derived from an intelligent Paris correspondent. There are to be four *prime donne*. The first of these is Madame Gazzaniga, well known here as a dramatic, lyric artiste of great power, and who, before our late war, set the musical connoisseurs of Philadelphia nearly crazy with enthusiasm. She will have *Saffo*, by Pacini, revived for her, and will also be the heroine in *L'Africaine*. Her engagement is for a limited period, and she will only appear in the rôles in which she has been most distinguished.

Signora Noel Guidi is the next in importance as a dramatic *artiste*. She has been regarded recently as the ascending musical star in Italy, and has there acquired a fine reputation not only for her remarkable ability as an actress, but for combining with her histrionic powers the riches of a fresh, melodious voice, cultivated to produce the very best impressions upon musical ears. She has had much experience for so young a vocalist, and her *repertoire* is extensive. She is chiefly known in Italy, where she is a great favorite, but has appeared very successfully in Russia.

The prima donna next in importance is Signorina Buschetti. Although eminent in many roles, she is particularly distinguished for her remarkably beautiful and effective personation of Margherita, in Gounod's *Faust*. She was the original of this heroine at La Scala, Milan, and at Naples, Genoa, Trieste and Rome, her success in the part having caused the managers in all the great cities of Italy to seek her services. She has been styled the Empress of the Margherittas, because her beautiful face and manners realize the ideal of Goethe's lovely creation. She has a fine voice, under excellent cultivation, and has been particularly engaged for the opera of *Faust*, and to appear as the Page in *Un Ballo in Maschera*, in which she is very charming.

The other prima donna is Signora Moreo Cielli, recently from Mexico, where she has been very successful, alike with the Imperial Court and the people. Her voice is a light soprano of high range.

There are two contralti. The first of these is Signora Casti Polini Rosa, who has what may be deemed a phenomenal voice, in consequence of its range and depth. She reminds the Europeans of Pasta and Brambilla, and is particularly brilliant in Rossini's music. The other contralto is remarkable for her great personal beauty, but is sure, also, to excite great interest by her other qualities. She has a fine voice, and is a very effective actress. The opinion is entertained by those who have seen and heard her that she will become one of the greatest favorites ever known in the annals of Opera in this country.

The tenors are three in number. Signor Musaini, the first of these, visited this country and Havana in 1861, and was a valuable member of the Cortesi Company. He is a *tenore di forza*, and it is said that he has ripened into one of the most efficient tenors in Europe. He is the rival of Tamberlik, in one respect, at least. He can take the *Do di petto* and hold it firmly. He is also a very acceptable actor. Another tenor is Signor Anastasi. He is only 26 years of age, possesses a fine personal appearance, is graceful and easy in his manners, and acts with enthusiasm and spirit. He has been very successful in Milan, where the critics are not apt to show young artists too much favor. His *repertoire* is extensive, and he has particularly distinguished himself in *I Puritani*, *La Sonnambula*, *Faust* and *Il Barbiere di Siviglia*. Signor Lotti, well known in our principal cities as an agreeable tenor, has also been engaged.

The baritones of the company are Signor Brandini and Signor Fellini. Both of them, it is represented, have fine, fresh voices, and are very good actors.

The bassos are Signor Milleri and Signor Pollini, together with a basso buffo, Signor Sarti.

Dwight's Journal of Music.

BOSTON, NOV. 11, 1865.

Concerts.

AUGUST KREISSMANN and HUGO LEONHARD. The first soirée of these true and highly appreciated artists, at Chickering's rooms, last Saturday evening, was very delightful to the few whom the rain-flood allowed to be present. Their concerts in past years have always been among the pleasantest and purest musical occasions; their names being good guaranty that whatever is to be played or sung shall be classical and fine and often rare in quality. Last year they gave no concerts, so that the announcement now of a new series (of five on successive Saturdays) was hailed with double interest. And a perusal of the first programme piqued still more the curiosity to hear. There were about half a hall full present—not half as many as desired to go—but the little audience was of the best kind, such as could feel at once the beauty of such music as the following:

1 Sonate, op. 7.....Beethoven.
Allegro molto—Largo—Allegro—Rondo.
2 Songs.....Schubert.
a. Der Neugierige.—*b.* Ungeduld,
3 *a.* Gavotte from "Suite Anglaise."....Bach.
b. Nocturne, op. 37, No. 2.....Chopin.
4 Songs.....Schumann.
a. Waldesgespräch. op. 39. No. 3.
b. Mondnacht, op. 39. No. 4.
c. Frühlingsnacht, op. 39, No. 12.
5 *a.* Scherzo, op. 20.....Chopin.
b. Song by Rob. Franz, transcribed.....Liszt.
6 Songs.....Rob. Franz.
a. Auf dem Meer, op. 36, No. 1.
b. Liebchen ist da, op. 5, No. 2.
c. Rastlose Liebe, op. 35, No. 6.
7 Trio. Piano, Violin and Cello, op. 63.....Schumann.
Allegro con fuoco—Scherzo—Andante—Finale.

The early Beethoven Sonata in E flat,—one which we do not remember to have heard in a concert room before, but which is very familiar in private—was interpreted genially, in the true spirit, and with fine vital touch and accent by Mr. Leonhard. It may have been the accident of place, that to our ears the *fortissimo* chords after those soft *staccato* phrases sounded almost *too* heavy; but with that only slight exception the rendering of the whole first movement was an almost ideal reflection of our feeling of it; all the rest seemed to speak as it were without mechanism. So too the *Largo*, broad, rich, deep, well marked by the composer "*con gran espressione*." The Minuet and Trio,—or what answers therefor, the playful Allegro and the mysterious Minor which for a few wonderful moments intercepts its sunshine,—and the Finale, that most gracefully wrought Rondo, with its exquisite returns into itself, and the stormy episode in the middle, were played with all the nicety and discriminating force that one could wish. The poetic life and unity of the whole long work was perfectly preserved, so that expectation never flagged and the remembrance was as of a real hour with Beethoven.

The little *Gavotte* of Bach charmed by its *naivete* and brightness, the simplicity which is the height of art. The Chopin *Nocturne* was the natural after-mood of tenderness. The *Scherzo* was of another temper and more formidable the earliest of the four strong fllights of fancy and of passion which Chopin calls by that name, it has been the least heard in the concert room, and is certainly a piece to task the player's executive faculty as severely as anything in the modern piano repertoire. It is an exciting, a magnificent work, and the interpreter was fully master of it.

The Schumann Trio was new to us, and we should like to hear it again. The Allegro quite carries one away with its *fuoco;* it is rich and strong. In the Andante there seems som[illegible] very morbid; the Finale begins well, but [illegible]elt as if the movement went on after its own v[illegible] was exhausted. The Scherzo, on the other hand is healthy and felicitous, a gem in its way. The Trio lost nothing in the rendering, M. Leonhard being ably seconded in the violin and 'cello parts by the brothers HENRY and AUGUST SUCK, who have been studying with excellent result in Germany.

Mr. KREISSMANN'S selection of songs was choice as choice could be, each more charming than the last. Schubert's "*Der Neugierige*" (the Curions One) was the least striking, though beautiful, somewhat Mozartish in its style. The well known "*Ungeduld*" (Impatience) was sung with life and feeling. The three Schumann songs are of the finest that we know by him: first, the mysterious "whisper of the woods," then, exquisitely as the reality, the "Moonlight Night," and perhaps still more lovely, the "Night of Spring." We have never heard Mr. Kreissmann put more soul and feeling into his voice, or modulate it more delicately to the sentiment of what he sang, although when he began his tones seemed to come out with a little difficulty, which he overcame as he warmed to the music. Robert Franz last, because the best! The three pieces were well contrasted. "On the Sea" suggests its own character. "*Liebchen ist da!*" (in which the lover calls to the little flowers in the garden to look round and see what he has seen: "Darling is here, is here!" and they, sharing his joy, set the air ringing with their musical shout: She is here!") is a most charming little conceit, and was rendered to the life. (This little song has just been published by Ditson with English words). "*Rastlose Liebe*" (Restless Love) is Goethe's little poem wonderfully set to music, with a most happily found accompaniment, which as in all the songs, Mr. Leonhard played in perfect understanding with the singer.

We have not said much of all these interesting compositions; nor is it necessary, for fortunately the programme will be repeated this evening for the sake of many persons whom the rain deprived of the pleasure before.

THE BROTHERS FORMES. The well-known basso CARL, with his brothers THEODORE, for some years leading *tenor robusto*, or "heroic tenor," at the Royal Opera in Berlin, and WILHELM, baritone, from the Opera at Hamburg, announced two concerts at the Music Hall for last Monday and Wednesday evenings. The first came off according to card before a moderately large and cordially disposed audience. There was a small orchestra, the "Germania," under a newly imported conductor, Herr BUECHEL, who seemed accustomed to command and did duty well also as accompanist at the piano-forte. They played Spontini's overture to *Fernando Cortez*, which we were sorry to lose, as Spontini is not too well known here; also a noisy, trashy sailor overture by Flotow, "*Die Matrosen*," in which the piccolo played boatswain's whistle; and a *Turnier* March, from an opera, "Agnes," by Krebs, for a wind-up. The programme contained points of interest of a kind too seldom met with in our concerts: the great trio of the patriots in "William Tell," for instance,—about the grandest

thing, that and the whole scene in which it stands, which any Italian opera writer has produced. Something from Weber's *Euryanthe*, too; and above all, a goodly share of Mozart, of whose unrivalled song our concert singers for some time past have been strangely shy—not a note of him in all the Parepa concerts—not a note in the whole week's Handel and Haydn Festival!

Carl Formes is a hearty Mozart-ian; he sings the Leporello music, and the Figaro music, and the Sarastro music *sehr appetitisch*, with an unction, and the time has been when we have admired him greatly in all this. This time he gave us *Non più andrai*, with much of the old life and *gusto*,—but, it pains us not to like Carl Formes' singing as we once could. We have very pleasant associations with his name and with the picturesque sight of him. He always seemed to us to have a streak of genius in him; a rare intelligence he certainly has; and his dramatic impersonations were so characteristic, so artistically complete and telling! Then too a great voice, which is a *great* voice still, but alas! not a *true* one; he sang more than ever out of tune that night, and, on a mere concert stage, nothing covers that defect. We had hoped much from the report that his voice had become quite itself again during long rest and treatment in Chicago. Its strength and freshness did seem recovered, but certainty of pitch and power of sustaining itself were wanting. This made the "Tell" trio a piece of discord, much as there was to praise in the rendering. So too, Schubert's "Wanderer," which also had the fault of being much exaggerated in expression.

Herr Theodore Formes, some dozen years younger than Carl, without the lion build, mild in aspect, sang about as we remember him in Berlin (in such rôles as Raoul, Lohengrin, in Dorn's *Niebelungen*, as well as more classical things):—that is to say, with rather too much forcing of tones naturally rich and strong, and containing in the rough ore abundant musical material; for the rest, with intelligence and effect. Some of his passages were sweet, and not a few were rich; but generally, it is in strong, declamatory "heroic" strains that he rings out most at home. We were thankful for so interesting a piece as the aria from *Euryanthe*. Of the two little German songs, the "Sentinel" *(Die Schildwache)* by Esser, suited him best, and was given in a very genial spirit. In the "Tell" trio his high tones rang out well in the climaxes.

Wilhelm Formes, still younger, more resembling the dark lion brother, has, like Theodore, a modest, quiet, gentlemanly manner. His baritone is rich and round and full of marrow, and he sings, not with great energy, but simply, with true expression, giving real pleasure, especially in the soliloquy of the Count from Mozart's *Figaro*, which with its delicious orchestration it was a treat for once to hear. He also sang with Carl the duet from Nicolai's "Merry Wives" between "Master Brook" and Falstaff, and "The Sailor's Salute" by Fuchs.

The second concert did not come off; excuse: illness of Theodore Formes.

The Chickering Piano-Fortes.—In spite of the terrible competition among the piano makers, and the bewildering clamor which they all make in the newspapers, our old Boston house of Chickering & Sons appear to hold their own, still more than keeping pace with all improvements, and still as ever at the head. We copy the following item of intelligence with emphatic *Amen* to its heading:—

A Deserved Success.—The last State Fair of the Northwest has just closed, and with it a great triumph for Chickering & Sons' new unrivalled piano-fortes, which have taken the *first premiums* over all competitors.

Michigan State Fair, at Adrian, Mich.
First Premium for Grand Pianos.
" " " Upright Pianos.
" " " Square Pianos.
Iowa State Fair
First Premium for Semi-Grand Pianos.
" " " Square Pianos.
Wisconsin State Fair.
First Premium for Grand Pianos
" " " Upright Pianos.
Indiana State Fair.
First Premium for Grand Piano
" " " Semi-Grand Piano.
" " " Upright Piano

Making a total of *ten* first premiums awarded in different States within the short space of *two weeks*. Every piano exhibited received the first medal, against the strong competition of pianos entered by at least twenty other makers.

The Messrs. Chickering have now been awarded fifty-one gold and silver medals, in every case the first premium, for the best pianos.

There has just been a Mechanics' Fair here in Boston, at which the instruments of all our Boston manufacturers were submitted to the most impartial test that could be devised; with what result will be seen by the following manly communication which appeared in the *Transcript* on Wednesday, from which it would seem that there were some queer doings in the publication of awards. Was the result of the impartial trial too startling for some of the judges to abide by? We trust we shall soon have the report of the Committee in full; meanwhile hear its Chairman:

Piano-Forte Medals. *To the Editor of the Transcript:* The President of the Massachusetts Charitable Mechanic Association says, in substance, that he believed he was correctly reporting the award of the Committee on Musical Instruments, in the list of gold medals, as given to the press by him. What he thinks is of very little consequence to the public; that is a matter which concerns the Association over which he presides; if the members think his course honorable, it is sufficient. But there is an aspect of the case with which the public have something to do. The recent exhibition of the Association has drawn together so many thousands of people, has presented so varied and so complete an epitome of the ingenuity, skill and taste of this great manufacturing district, that the judgments of the experts selected to make awards in the various departments are naturally awaited with an eager interest. Gentlemen who are hereafter invited to act as judges will be glad to know whether they are to sit in impartial judgment and to render verdicts, (*vera dicta*), or whether they are expected merely to register the pre-determined awards of partisan managers. The public, who have heretofore looked upon a medal as an honor worthy to be contended for, will be glad to know whether it is bestowed for real prëminence, or whether it is wrongfully given on account of the favoritism which business connections and social and political influences engender; and therefore, Mr. Editor, I venture to make public a few facts respecting the recent Committee on Musical Instruments and its doings; regretting very much that the action of the President has made this step necessary.

The Committee consisted originally of eight persons; but after the first meeting two new members appeared, one of whom came as a substitute for a gentleman who had resigned, although the substitute had himself previously declined to serve;—the ninth member never having been appointed at any regular meeting of the Board, as I have been informed. Subsequent events showed plainly enough why this gentleman was added to a committee of already even more than the ordinary number.

The examination of the piano fortes was made in a darkened room, the makers' names being pasted over, and the instruments shuffled about without any known order as to position in the hall. The square pianos were first tried, faithfully and patiently. When the choice at last lay between three instruments, there were two or three votes out of the nine for one which we afterwards learned was made by Hallet, Davis & Co. The choice then lay between the two others, one of which received five votes; but *both of these* we afterwards found were from the manufactory of Chickering & Sons. For myself and the majority of the Committee I can say that we had no knowledge of the origin of the instruments we were deciding upon, and Brown, Jones or Robinson would have had a cheerful vote if he had deserved it. Whether the two gentlemen referred to were equally in the dark, I have some doubt. To be minutely correct, I should state that at the very last, when the light was a trifle stronger, we all recognized a square piano by its black-walnut case as being from the Chickerings'—but not until its merits had been fully admitted.

We next tried the semi-grand. It was the work of a moment, for there was not the least hesitation in giving the unanimous preference for an instrument which subsequently proved to be a Chickerings' piano. Nor were we much longer in arriving at a similar conclusion as to the full-grands: most of the time was spent in determining to which of two instruments (both by Chickering & Sons) the first prize should be given. No one voice was raised for the competing instruments. As to the *direction* of the awards, we were thus far harmonious; and, at the meeting which followed (the supplementary member not being present), the awards were voted, viz: to Chickering & Sons, a gold medal for the best grand and semi-grand, a silver medal for their upright pianos. To Hallet, Davis & Co., a silver medal for their grand piano, and a second-prize silver medal for their square. To Mason & Hamlin a gold medal, &c., &c.

The committee had doubts, from the beginning, whether the instructions under which they acted allowed them to award a gold medal for *any* pianoforte; but it was thought that precedents enough existed for such a vote. At a subsequent meeting these doubts were somewhat adroitly revived by one of the supplementary members; the action of the committee was reconsidered and silver medals were substituted for the gold medals. And upon the paltry pretext that the semi-grand of Messrs. Hallet, Davis & Co., was entered by them as a "Parlor Grand," an independent award of a silver medal was conceded to them,—although at the original trial the instrument had not a single vote. It was remarkable how much new light had dawned upon hitherto darkened minds. Not the least injurious effect of this vote was to deprive Messrs. Geo. M. Guild & Co. of the silver medal which had been previously awarded for a parlor grand,—really the only one in the exhibition.

At this meeting the report was substantially completed, and the document was sent the next morning to the room of the Executive Committee to receive signatures. But there being some confusion as to certain brass instruments, and some errors and omissions as to others, it was sent for and considered again. I had declined to sign the report, for the reason that it was apparent that a portion of the committee, not being able to give any first prize to Messrs. Hallet, Davis & Co., were determined that the honors to others should be as insignificant as possible. I signed a strong protest instead, and in this was joined by two others. As the matter stood there would have been no agreement; for two members would not sign either the report or the protest. It is to be regretted now that any compromise was made. But compromise we did, appending to our report a *recommendation* to the Executive Committee to give gold medals in place of the silver ones, one "to Hallet, Davis & Co. *for the marked improvement in all the piano-fortes exhibited by them.*" The dissenting members were appeased. They had wrung an award to which other piano-forte makers were quite as much entitled.

Not one of the Committee would have had the hardihood to propose "a gold medal to Messrs. Hallet, Davis & Co., for a very superior Grand Piano Forte,"—which Mr. Bailey (I give the prefix which in his card he forgot) says he *believes* our Committee awarded. It was quite enough for us to sign what we did. The only possible cover for the conduct of the President is to be found in the sentence which I will presently quote. Remember, Mr. Editor, we were recommending the *substitution* of medals, and could not multiply them; and as it seemed to be inevitable in order to come to an agreement that Hallet, Davis & Co. must have a gold medal, and as we could give it for no one instrument—we agreed to give it *for the reason* above italicized, and (to save bullion in these days of paper money) added,—"this last," namely, Haller, Davis & Co's gold medal, "to take the place of the silver medal awarded for their Grand Piano-Fortes."

The Executive Committee have an undoubted right to award such medals as they please; and if they had taken the responsibility and avowed it, there would have been no occasion for any public controversy,—only it might be difficult under such management at future competitions to procure judges.

Now, Mr. Editor, *did* Mr. Bailey believe he made a correct abstract of our awards? Can he be justified except by a disreputable quibble? If he really thought so why did he not print the report which he has had since the middle of October and for which many people have been waiting? Was he not persuaded to wait, that the garbled and falsified abstract might first obtain a currency, which it would soon be difficult to correct?

But, sir, he has been *now* fully informed of what the Committee intended. He was informed before printing by some of his colleagues in the government; but, in spite of all, he has persisted, as I am told, in ordering the false inscription for the gold medal in question, and perhaps for scores of duplicate diplomas to blazon the wrong. I cannot mince epithets in view of this conduct.

I respectfully ask, Mr. Editor, what is the real value of a medal thus obtained?

For the correctness of this statement I appeal to my colleagues. Hoping to trouble neither you nor the public farther in regard to this controversy, I am,

Yours truly, F. H. Underwood.
(Late) Chairman, &c., &c.

We, as members of the Committee on Musical Instruments, cordially indorse the statements of Mr. Underwood.

Carl Zerrahn,
Chas. J. Capen,
H. Ware.

PARIS. At the Grand Opera *L'Africaine* still reigns, alternating with *Tell, Masaniello,* &c. Duprez's new opera, "*Jeanne D'Arc,*" was brought to performance after many delays, but, owing to the indisposition of the heroine, broke down in the middle, and the critics abstain from judgment on the music. A leaf from the *Orchestra's* correspondence, Oct. 9, shows the complexion of opera life in Paris:

At the Italiens we have had "*Crispino*" and "*Don Zephiro*" during the week. We are to have "*Lucrezia,*" for the rentrée of Mdme. Penco and M. Fraschini, and the débuts of Mdlle. Grossi and M. Selva. Among the novelties in preparation are Mercadante's "*Leonora*;" "*Don Pucefalo,*" by Cagnoni; "*Simon Boccanegra,*" by Verdi; and perhaps (*mais est-il possible?*) "*La Forza del Destino.*" At the Opera Comique "*Marie,*" "*Haydée,*" and now and then "*La Dame Blanche,*" are the current pieces, and call for no special mention. The rehearsals of "*Fior d'Aliza*" are progressing; the cast includes the names of Mdmes. Vandenheuvel-Duprez, Galli-Marie, Révilly, and MM. Achard, Crosti, Potel, &c. A new basso, Falchieri, has been engaged. The Théâtre Lyrique gives nothing new at present. M. Bosquin, a novice from the Conservatoire, has appeared, *sans débuts,* in a small part in the "*Flûte Enchantée,*" which is as successful as ever. A new theatre, to be called the "Theatre des Fantaisies Parisiennes," is in course of erection on the Boulevard des Italiens, on the site of the ancient "Concerts des Beaux Arts." M. Martinet is the speculator. M. Choudens, the apostle of Gounod, to whom we owe in a great measure the world-wide popularity of "*Faust*" and the now evident success of "*La Reine de Saba,*" has taken M. Cherouvrier's "*Roi des Mines*" under his protection, and the work will not only be edited but resumed at the Lyrique in a few days. This enterprising publisher has also in hand a Mass, or as the composer entitles it, a "Petit Oratorio," by M. Gounod, which is said to contain some of the writer's best inspirations. I had almost forgotten the Opera. "*L'Africaine*" still draws money, and the deadly emanations of the upas-tree are said to have something to do with the approach of the cholera. "*La Muette*" was given the night before last with Villaret as *Masaniello* and Mdlle. Eugenie Fiocre as *Fenella.* The public, "penetrated" by the talent of these two artists, applauded them "with phrensy."

—ADELINA PATTI has been giving concerts at Amsterdam, in company with Leopold de Meyer. Bottesini and Mlle. Castellan, as violinist.

—M. PASDELOUP, the founder of the Popular Classical Concerts in Paris, announces that he has discovered sixteen scores of the first symphonies of Haydn, not one of which was known in France. He reserves the first taste for his concerts.—The said *Concerts Populaires* opened on Sunday October 22, at the Cirque Napoleon, as heretofore. Programme: Overture to Oberon; Symphony No. 4 (first time), Haydn; *Canzonetta* from a quartet by Mendelssohn, by all the strings of the orchestra; 7th Symphony by Beethoven.

—LEIPZIG. The Gerwandhaus Concerts, (new series of twenty), commenced on the 5th October, Reinecke conducting, every thing unchanged, the same perfection, same classical style of programme, and the same close little hall. At the first concert were performed: Beethoven's great Overture, opera 124; air from *Elijah,* sung by Mme. Alexandra Kotschetoff, of St. Petersburg; Violin Concerto, composed and admirably played by Ferd. David; air from Glinka's Russian opera, *Russlan und Ludmilla;* Schubert's C-major Symphony.

—MR. ULLMANN still finds the "sensation" business as profitable in Europe as he did in America. He has engaged his traveling concert troupe for the winter, with Carlotta Patti as the chief attraction, and announces the order of his triumphal *entrées:* Berlin, Munich, Cologne, St. Petersburg, &c., some 40 or 50 cities. Here is a list of his troupe (according to the *Gazette Musicale*): *Singers:* Carlotta Patti and Dr. Gunz; *déclamatrice:* Mme. Niemann; *pianists:* Messrs. Brassin, Epstein, (of Vienna), Jaell, Dreyschock, and Kontski; *violinists:* Auer, David, Lauterbach, and Vieuxtemps; *violoncellists:* Piatti and Swert; *contrabassist;* M. Simon; *horn:* Richard Lévy (of Vienna); *accompanist:* M. E. J. Franck.

LONDON. The Royal English Opera season opened at Covent Garden, Oct. 21, with *L'Africaine,* the English translation by Mr. Charles Kenney. Selika, Miss Louisa Pyne; Inez, Mme. Sherrington; Nelusko, Mr. Lawrence; Vasco, Mr. Charles Adams. Gounod's "Mock Doctor" was to follow.

On the same day, Handel's *Acis and Galatea* was performed at the Crystal Palace concert.

—HECTOR BERLIOZ has completed his Autobiography, which is said to be already printed, 100 copies only, for friends; but he will not have it published until after his death. It forms a large octavo of some 500 pages.

—ERNST, the violinist, perhaps the greatest since Paganini and before Joachim, and perhaps well named between those two opposites as uniting both the virtuoso and the classical tendency, died on the 8th of October at Nice, whither he had gone for his health. He was born at Brunn, in Moravia, in 1814; had his first musical education in the conservatory of Vienna, when Mayseder and Paganini befriended him, and afterwards studied in Paris, where he gave chamber concerts which won him fame. He is popularly known by such pieces as his "*Elegie,*" "Carnival of Venice," &c.; but he has written quartets and has figured much in London as a leader in quartet-playing.

—MELODY DEFUNCT.—It is the custom in Germany for beggars to take their seats at the corners, playing on instrnments, sometimes solo, and sometimes in parties of two and more, and soliciting charity. Dreyschock relates the following incident specting one of these: "My attention was attracted one day by a man who was playing on his violin a simple accompaniment, without any melody whatever. I stopped and listened; tum, tum; tum, tum, went the beggar, through one piece, and then, after a short interval, commenced the same thing in another key, and at the conclusion of this, again in still another. "Stop! my friend," said I, "and tell me why it is that you do not play some air instead of this mere accompaniment?" "Alas! good sir," was the reply, "there were two of us, and my companion played the melody and I accompanied him. He, poor man, died last week, and as I don't know the melodies, I am obliged to play as I do."

The musical copyrights of the London firm of Addison & Lucas were recently sold at auction. The *Athenæum* says:

"The 'statistics' of the sale are full of curious matter for thought, not without encouragement for those who steadily fix their eyes on the fact that what is good must, will, and does, ultimately assert itself as valuable, even though, for a while, it be vexatiously shoved aside and shouldered by trash. Thus, while we find two ballads by Linley, of no earthly value, selling for the sums of £221 and £94 respectively, we perceive, also, with great satisfaction, that six songs by Dr. Bennett went at the raised figure of £324. Again, Mr. Hatton's four-part songs brought £446. Then, what revelation is thrown on the successes of English operas, successively blazoned by our contemporaries, by such facts and figures as the following! Mr. Balfe's entire opera, "Blanche de Nevers" (full of ballads), was knocked down for £65, his "Puritan's Daughter" for £150, his "Armorer of Nantes" for £124. Compare sums like these (recollecting that many an opera has "brought itself home" on a single song) with those given for the copyrights of two oratorios—works which inevitably can only be performed at rare intervals. Mr. Costa's "Eli" produced £412; his "Naaman," £567."

GUSTAVE SATTER has received in Germany the cognomen of "the great puffer." It is reported that he has resumed in Germany his old practice of writing criticisms about himself, which proved that nobody knew or recognised Mr. Satter's eminent genius so much as he himself did. This very Satter has written an opera, "*Olanthe,*" for which he has also written the libretto, as his talented colleague, Richard Wagner did before him. Zellner's musical journal says about the libretto: "If the music is equal to this libretto, then we believe that Goethe's words, 'a political song, a disgusting song,' have never been better illnstrated." It is well known that Satter, when in America, had an engraving of the then most-famous pianists made at his own expense, which represented himself sitting between Liszt and Thalberg in that "hemicycle." It was then feared that he would die of modesty.—*Orchestra.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Spring's come. (Er ist's.) Op. 27, No. 2. *R. Franz.* 30

Perfectly sweet. The only unsatisfying thing about such songs, is their brevity; but in this small compass, Franz compresses as much music as, flowing from the brains of some composers, would cover many pages. The verses, by Edward Mörike, constitute a joyous outcry at the coming of spring.

On me turn thy sparkling lustre. (Weil auf mir.) *R. Franz.* 30

"The dark eye," is the subject of this airy musical fancy. The ideas are elegantly expressed, both in the music and the original words, to which is added a careful translation.

Arise, O Lord. Bass Song. *"Naaman."* 40

A very melodious air, in which Elisha prays for miraculous help for the poor widow, whose sons the hard creditors are about to sell into bondage. This new oratorio by Costa (which is a very fine one) might with propriety be named "*Elisha,*" instead of "*Naaman.*" The latter name is assumed, probably, to avoid too great similarity to "*Elijah.*"

Bury me at sunset. Song. *F. Wilder.* 30

A pretty ballad, subject, the death of a soldier.

Weave garlands for the brave. Song. *D Godfrey.* 40

Another patriotic song, to the favorite melody of the "Guard's Waltz."

Aged and Grey. Song. *L. B. Starkweather.* 30

Oft in dreams I see my mother. " " 30

Two excellent songs, showing the composer's well known taste and care in their preparation.

Instrumental.

Re-union March. (Verbrüderung's March.) *J. Strauss.* 30

A brilliant affair, which, although a German production, will do excellently well to play in honor of the re-uniting of the fragments of "These United States."

Star Spangled Banner. Varied for Organ. *J. K. Paine.* 1.00

A fine piece of the "sensation" order, which has frequently been played here and in New York.

Il Pensereso Waltz. *Mrs. E. W. Brown.* 30

A very graceful and musical composition, which will not disappoint you, if you play it.

Warrior's Victory. (Kriegers' March.) *Strauss.* 30

Very brilliant and powerful, with the steel-y ring to it, common to Strauss' strongest compositions.

Maiden's Blush. Grand Concert Waltz. *Seven Octaves.* 60

Although a "concert waltz," not very difficult, and is a good piece for exhibitions.

Bell March. *Mr. F. Follansbee.* 30

A simple affair, but pretty, and good for *those beginners,* for whom teachers find it so difficult to select appropriate music.

Books.

JUDAS MACCABÆUS. An Oratorio by *Handel.*
Paper, $1.75
Cloth, 2.50

This grand work, which is to be brought out, the present month, by the Handel and Haydn Society, is commended to musical societies for their winter's practice. Strong, bold, and manly, and suited to the times, it is just the work to use. The choruses are published in a separate book, for societies who do not need the whole, but it is much better to have the complete oratorio, if you can.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW SINGING BOOK,

BY GEO. F. ROOT.

JUST ISSUED.

THE CORONET.
THE CORONET.
THE CORONET.

FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,

GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.

Price $1.25. ROOT & CADY,
640-3 Chicago.

THE MUSICAL

CURRICULUM,

A New Instruction Book for the Piano.

Pronounced by Baumbach, Harry Sanderson, Chas. Fradel, and more than three thousand others who use it, to be the best Piano Instruction Book ever issued. For sale by the trade everywhere. Price $4.50.

Send for a Circular to ROOT & CADY,
640-3 Chicago.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00 For Tenor Voice, 4 00 Mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

THE

MASONIC HARP

A COLLECTION OF

Masonic Odes, Hymns, Songs, &c.,

FOR THE PUBLIC AND PRIVATE

CEREMONIES AND FESTIVALS

OF

THE FRATERNITY.

BY G. W. CHASE.

Cloth, 75 Cts.

MASONIC HARP AND MONITOR.

Containing in addition to the preceding, the **Monitorial Prayers, Charges, Explanations, &c.**, used in conferring the DEGREES in LODGE, CHAPTER, COUNCIL and ENCAMPMENT. By G. W. Chase. Price, $1.00.

Sent by mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

Choice Music in a Cheap Form.

For the use of Choirs, Societies and Conventions. **The Choralist**; comprising Standard Choruses, Anthems, Trios, Quartets, &c., with accompaniments for Piano and Organ. 21 Nos. each, 20 **Choral Classics**; comprising Cantatas and Choruses, by eminent composers. 12 Nos., prices various. **The Opera**; comprising, Trios, Quartets and Choruses from favorite operas 12 Nos each, 25. A list of pieces contained in the above sent on application. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Music Books for Choirs and Schools.

NEW SACRED STAR;

Or, Union Collection of Choir Music,

For the use of CHOIRS, SINGING SCHOOLS, CONVENTIONS, MUSICAL ASSOCIATIONS, &c. By LEONARD MARSHALL.

The long experience of the author of this book with Choirs, Schools and Societies, has enabled him to prepare a Collection of Music uncommonly well adapted to the wants of the public, prefaced by a series of Elementary Lessons and Exercises which will prove highly acceptable to Singing Schools and to all persons who would improve their vocal abilities and become good singers. Price, $1.38 per copy, $12.00 per dozen.

MERRY CHIMES,

The New Juvenile Music Book, by **L. O. Emerson**, Author of the "Golden Wreath," contains the most **Charming and Attractive Lessons, Exercises and Popular Songs.** It is having a widely extended circulation, TEN THOUSAND COPIES having been published during the short time that has elapsed since its first appearance. Public Schools and Private Schools are using it, every young singer wants a copy, and every boy and girl from Maine to California should be furnished with it. It will cultivate their vocal powers, improve their musical taste, and be the means of giving them many happy hours. Price 50 cts., $5 per doz. *Specimen Pages free.*

OLIVER DITSON & CO., Publishers.

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

Two New Editions

OF

PLAIDY'S TECHNICAL STUDIES.

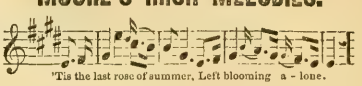
For the Pianoforte, from the newly corrected German copy, as used in the Conservatoriums of Leipzic and Munich,—one edition having *American Fingering*, the other *Foreign Fingering*. This work is designed to facilitate the studies of both Professors and Amateurs. Price $2. If no preference is designated the *American* copy will be sent. Oliver Ditson & Co., 277 Washington St., Boston.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste**, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *garnished* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3 00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

STUDIES AND EXERCISES FOR THE PIANO-FORTE,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

BACH'S PRELUDES AND FUGUES. (The Well-tempered Clavichord.) By J. S bastian Bach. 2 vols., each $4.00; complete, . $7.50

BACH'S FIFTEEN INVENTIONS. 75

BERTINI'S SCALES AND EXERCISES. 60

BERTINI'S RUDIMENTS. Op. 84. A Collection of indispensable Exercises for the Acquirement of a Perfect Mechanism. Book I., 3.00; Book II., 2.00; complete, ... 4.00

BERTINI'S 25 STUDIES. Op. 29. Introductory to the celebrated Studies of J. B. Cramer. 1.50

BERTINI'S 25 STUDIES. Op. 100. . . . . 1.50

CALISTHENIC EXERCISES. To precede Herz's Exercises and Scales. By H. Brown. 30

CLEMENTI'S GRADUS AD PANASSUM. A Set of Exercises for Beginners. 75

CRAMER'S STUDIES—Revised by Julius Knorr. With new Fingering and Explanatory Notes. In Parts, . . each 2.50
Complete in 1 volume, ... 4.00

Each of the twenty-one studies of the first book has been provided with brief remarks upon musical elocution and mechanical points. The fingering has been revised, and the musical phrasing of the single studies more correctly indicated than in former editions.

CZERNY'S CLASSIC SCHOOL. No. 1, from the works of Haydn; No. 2, from the works of Mozart; No. 3, from the works of Beethoven. . . . . Each No. 1.50

A collection of the most spirited passages and sentences from the works of the great composers.

CZERNY'S 50 GRAND FINISHING STUDIES. Op. 409. In Six Books, ... each 1.25

CZERNY'S FIVE-FINGER EXERCISES. Op. 802. . 1.00

CZERNY'S GRAND EXERCISES OF THE SCALE, and most necessary passages in the Twelve Major Keys, as a Preparatory School to all Studies of Velocity. 1.00

Masterly and elaborate exercises, intended to illustrate important points in piano-forte playing, and intended for advanced performers.

CZERNY'S 100 FIVE-FINGER EXERCISES. Designed to render an Acquisition of a Knowledge of Playing the Piano easy to the Young. Op. 139. In Three Parts, . . . each 1.00

A more valuable assistance to learners of piano music does not exist. Every pupil, and those even who are somewhat advanced, will find their use exceedingly advantageous.

CZERNY'S 101 PREPARATORY LESSONS, of moderate difficulty; to which are added 25 Fingered Exercises, and 6 New Studies for the Left Hand alone. In Three Parts, each 1.00; complete, 2.50

These exercises combine all that, in this species of composition, the most correct judgment and the most classical and pure taste can produce. The recent additions made by the author to this edition alone, have ranked it as the standard copy,—it having been entirely revised and enlarged, with several requisite improvements by him.

CZERNY'S 100 PROGRESSIVE LESSONS. Easily arranged and carefully fingered. 4 Nos., . . each .60; complete, 2.00

CZERNY'S 6 NEW STUDIES FOR THE LEFT HAND. .35

CZERNY'S STUDIES IN VELOCITY. 30 Etudes de la Velocite. Calculated to develop and equalize the fingers, and to insure the utmost brilliancy and rapidity of execution. Preceded by Nine new Introductory Exercises, and concluded by a new Study on Octaves (composed expressly for this edition) for the Piano-Forte, with Notes by J. A. Hamilton. Stereotype edition. 3 Parts, each .60
Complete, ... 1.50
Engraved edition, 4 Parts, No. 1, 1.00; Nos. 2 and 3, each .75; No. 4, 1.75

CZERNY'S 30 NOUVELLES ETUDES. Op. 849. 6 Nos., ... each .60

CZERNY'S 25 VERY EASY PRELUDES. (Etudes pour Le Jeunesse.) For the Piano. 60

DOHLER'S ETUDES. Op. 20. 38

DUVERNOY'S ECOLE DU MECHANISME. 15 Studies. In 3 Nos., each 50; complete, ... 1.50

DUVERNOY'S ECOLE DU STYLE. 4 Nos., . each .60

DREYSCHOCK'S EXERCISES AND SCALES. . . 1.25

DUVERNOY'S FIRST LESSONS. Airs from the works of Rossini, Auber, Herold, Le Barre, and Bellini. In 4 Nos., each .25
Complete, ...75

EASY AND MELODIOUS STUDIES. By Franz Petersilea. $1.00
A most excellent series of studies, imparting habits of strict time, regular accentuation, and rhythm.

ELEMENTS OF VELOCITY. By J. H. Heller. 4 Nos., each .50. Complete, ... 1.50

HELLER'S 24 PRELUDES. Op. 81. In all the keys. In Two Books, ... each 1.75

HENSELT'S 12 STUDIES. Characteristiques de Concert, for the Piano. By Adolph Henselt. 3.00

HERZ'S 18 SPECIAL STUDIES. By Henry Herz. In Three Books; 1 and 2, each .50; 3, ...75

HERZ'S EXERCISES AND SCALES. Written expressly to form the hand of the pupil, and to impart, by an easy method, a perfect execution. 75

HUNTEN'S SCALES AND EXERCISES. For the Acquirement of a Perfect Execution. In 3 Nos.: No. 1, .30; No. 2, .40; No. 3, .30. Complete, ...75

JOUSSE'S 12 MAJOR AND MINOR SCALES. . .15

LEMOINE'S 50 JUVENILE STUDIES. (Etudes Enfantine.) In 2 Nos., ... each 1.25

MOCKER'S 30 DRAMATIC STUDIES. (Etudes Dramatiques pour Piano.) Op. 74. Two Books, . . . each 1.00

MOSCHELLES' STUDIES FOR THE PIANO-FORTE. For the further Perfecting of advanced Pianists. Consisting of Characteristic Pieces in the different Major and Minor Keys, with Fingering, and with Explanatory Remarks upon the Object and the Manner of Performing each. By Ign. Moschelles. Op. 70. New edition, improved by the author. Book I. 3.00

MOSCHELLES' DAILY STUDIES. In all the Major and Minor Scales and in different Rhythms; comprising 59 Characteristic Pieces, harmonized for 4 hands. Intended for the Use and Amusement of Teachers and Pupils. By Ign. Moschelles. Op. 107. . 2.50

NEW MUSICAL ALPHABET. Containing 100 Exercises in one Position of the Hands, for Juvenile Pianists, and intended to precede any book of instruction. By Charles Chaulieu. . . .30

PIANIST'S BEST COMPANION. (Schmidt's Five-finger Exercises.) A Collection of 213 Five-finger Exercises for the Piano-Forte, intended to impart an independent and equal action of the fingers on that instrument. By Aloise Schmidt. With an Introduction by J. A. Hamilton. 75

PLAIDY'S TECHNICAL STUDIES. (Technische Studien.) For Piano-Forte Playing. By Louis Plaidy, Teacher in the Conservatory of Music at Leipsic. Translated from the German by J. C. D. Parker. 2.00

In this work many useful hints are given, which are undoubtedly well known to all good teachers, but which have, thus far, been omitted in all schools.

PUPIL'S DAILY EXERCISE. To which are prefixed Preparatory Exercises to the Studies of every Master. 30

ROSELLEN'S 12 BRILLIANT STUDIES. Op. 60. 2 Nos., ... each 1.50

SCHMIDT'S FIVE-FINGER EXERCISES. (See "Pianist's Best Companion.") 75

THALBERGARIAN EXERCISES; or, PIANISTS' DESIDERATA. A Complete Mastery of Chromatic Scales, together with all the Shakes, accomplished in a comparatively short time, in a Series of One Hundred Progressive Exercises, arranged uniformly for both hands, on a novel plan; with a Plate, showing the exact position in which the hands should be held. By Edward Frost. .75

This work is calculated greatly to facilitate the pupil's progress, and effect a saving of much time and labor to both master and scholar; thereby proving a valuable auxiliary to all other elementary works extant. To those who may have contracted bad habits, and find rapid passages difficult to execute, they are strongly recommended as unfailing correctives.

TWELVE PROGRESSIVE STUDIES. Preparatory to Reading and Playing Classical Music. By C. F. Ebers. . . .40

VIGUERIE'S PRELUDES. (Douze Preludes dans les tons, les plus usites.) 75

WOLFERT'S PREPARATORY STUDIES. For very Young Beginners. 1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 643. BOSTON, SATURDAY, NOV. 25, 1865. VOL. XXV. No. 18.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

A. Kreissmann and Hugo Leonhard
PROPOSE TO GIVE
FIVE MUSICAL SOIREES
At Messrs. Chickerings' Rooms,
On SATURDAYS, November 4, 11, 18, 25, and December 2.
At 8 o'clock.
Subscription Tickets to the series, $5; to be obtained at the Music Stores of Ditson & Co., G. D. Russell & Co., H. Tolman & Co., and Messrs Chickerings. 641

MR. S. P. PRENTISS, offers his services as CONDUCTOR OF MUSICAL SOCIETIES for the coming season. Address, care of Ditson & Co. 641-3.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

THE GREAT ORGAN
In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

BEST MUSICAL INSTRUCTORS.
THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide 75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each 75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor 75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor 75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each 50
OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

WEBB'S
NEW PIANO WORKS.
Will be ready in a few days, the following GEMS by the celebrated Pianist, JAMES H. WEBB.
Polka de Concert $1.00
Romance 1.00
March des Amazones 1.00

NEW MUSIC.
"The Soldier's Widow."
A beautiful and touching Song and Chorus, by H. T. Merrill. Price, 30 cts.
"The Happy Day has Come, Kate."
Another excellent Song and Chorus. by H. T. Merrill—as sung by the Peak Family of Bell Ringers. Price, 30 cts.
"Tinus Won't Be Good, 'Tis Plain to See."
A Temperance Quartette. Price, 35 cts.
"Only One Crossing."
A beautiful Sacred Solo and Chorus, by Wimmerstedt. Price, 30 cts.
"Anyhow."
By H. T. Merrill. A very pretty Melody which may be sung as a Solo or Duett. Price, 30 cts.
"The Soldier's Pride."
Solo and Chorus, by H. T. Merrill. Price, 30 cts.
The above pieces may be had of OLIVER DITSON & CO., or of
MERRILL & BRENNAN,
Publishers, 91 Washington Street,
643-5 Chicago, Ill.

NOW READY
HANDEL'S ORATORIO
JUDAS MACCABEUS.
Price, Cloth $2.50; Paper, $1.75.
ALSO
Choruses of Judas Maccabeus.
PRICE, BOARDS, $1,25.
NEARLY READY
COSTA'S NEW ORATORIO,
NAAMAN.
The above are uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul."
OLIVER DITSON & CO., Publishers.

The Church Music Book for 1865-66.
IS
"THE HARP OF JUDAH."
Seventy-five Thousand Copies Sold,
AND
The Demand Increasing.
Price $1.38.
Specimen Sheets free. OLIVER DITSON & CO., Publishers, 277 Washington Strset.

New Music for November.

VOCAL.

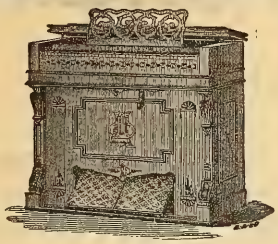
Acushla gal mochree. (From "Arrah na pogue). *Koppitz.* 30
Sleep, my loved child. Song..... *T. Browne.* 30
The Broken Flower. Song..... *A. Stourton.* 30
Sing, birdie, sing. Song..... *W. Ganz.* 50
I know he will return. Song..... *Rudolphsen.* 30
As the moon's pale face. (Wie des Mondes.) Song..... *R. Franz.* 30
Darling is here. (Liebchen ist da.) Song. *R. Franz.* 30
O thank me not. (Widmung). Song.. *R. Franz.* 30
On me turn thy sparkling lustre. (Weil auf mir). *R. Franz.* 30
Hear my prayer. Quartet.. ... *L. H. Southard.* 30
First sorrow. (Erster verlust.) Song. *Mendelssohn.* 30
O tell me my heart. (O sage mein herz.) *Mendelssohn.* 40
O who can guess my emotion. (Es weiss und rath es)..... *Mendelssohn.* 40
Zuleika and Hassan. Duet.... ... *Mendelssohn.* 40
The Young Volunteer, or Captain of the Horse. *L. S. Newell.* 30
We come, we come. Song and Chorus. *O. R. Greene.* 30
Balmy and Soft. Aria for Concert, for Soprano. *J. S. Porter.* 40
Colonel from Constantinople. ..... *A. Lloyd.* 40
The Mountain boy. Song..... *S. O. Spencer.* 30
Rouse the blazing midnight fire. Song. *J. S. Porter.* 30
He vowed that he never would leave me. Song. *A. Lloyd.* 40
I cannot sing the old songs..... *Claribel.* 30
Matilda Toots; have you seen her boots. *C. Solomon.* 40
Bring him back to the home of his childhood. *L. O. Emerson.* 30
Sad is my heart with care. (Wie mir's im Herzen.)..... *F. Gumbert.* 40
Maid of Lomoille. Song.... .. *L. B. Whitney.* 30
Strike for Freedom, Ireland..... *Dennis O'Neil.* 30
Move my arm chair, dearest Mother. [Arranged for Guitar, by..... *Hayden.* 30

INSTRUMENTAL.

Belvidere schottische..... *W. J. Lemon.* 30
The two fairies. Transcription..... *E. Everest.* 30
L' Etoile de la Mer. Valse..... *W. J. Lemon.* 35
Florence Polka..... " 35
Harum scarum polka..... 30
Twins polka..... *Fr. Kley.* 30
Les Sylphes des Bois. Caprice Feerique. (Wood Nymphes.)..... *J. Ascher.* 1.00
Amorine. Bluette a la Mazurka. Op. 321. *Oesten.* 40
That Waltz..... *Lesta Vese.* 40
Tyrolese melody. (Kinderständchen.). .. *Oesten.* 30
Gondolier's song. " ..... *Oesten.* 30
L' Africaine Quadrille..... *Strauss.* 40
Bid me discourse. Transcribed..... *Richards.* 60
Water Fall Schottische..... *F. H. Pease.* 30
Köhler's studies for skilful execution. Book 1. $2.00
Nocturne. (Op. 48, No. 2.) F sharp minor. *Chopin.* 60
Fantasie in Mirella..... ....*Ketterer.* 75

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools.

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS
CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50. Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 694

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is now prepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

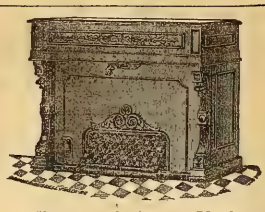
MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

There is no Book for Choirs

SUPERIOR to the "Harp of Judah," by L. O. Emerson Seventy five Thousand Copies have already been sold and the book gives the greatest degree of satisfaction to all who have used it. For Choirs, Singing Schools, Conventions and Singers at Home it is a collection of music that is universally liked. Price, $1.38 a copy; $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by **Oliver Ditson & Co.,** 277 Washington Street.

Dwight's Journal of Music.

Whole No. 643. BOSTON, SATURDAY, NOV. 25, 1865. Vol. XXV. No. 18.

The Present State of Music.

(Continued from page 130.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

In fact, after all, it would be well to attempt at least an estimate of the economical results of our Art, to find out what it costs in time and money, and what it gives in return. One must reckon up the lessons now required, every week two or three for from four to six years for each learner in each particular branch; also the time spent in practice—from two to four hours daily; the time devoted to encouraging the pupil to culture, compensation, entertainment, to concerts, operas, musical parties: one must observe how these hours of lessons and practice crowd themselves in between the indispensable school and working hours, how this pressing of one thing upon the heels of another allows no leisure for any inward, true conception of Art itself, not to speak of the harmonious development of the whole man. The money reckoning every one may make for himself. I need only call attention to one fact, that no teacher is so dearly paid as the music teacher, no instruction is so costly as musical instruction.

This again has had for an immediate consequence, that musical instruction, like every other lucrative trade, has drawn a host of practitioners, eagerly engaged in winning and in sending out new troops of amateurs. He who has no other calling and source of income for his son, he who knows not how to compass a dowry or a marriage for his daughters, and who thinks them "too good" to work with their hands, has them educated for music teachers. But where there is no pure, disinterested love for Art, where not the calling for Art and the teacher's office, but only the need of money and the desire of gain have given the impulse, there, in the best case, only an external assiduity and conscientiousness, not in regard to the thing itself, but to the assumed duty, can prevail; there there is practicing and learning with most restless effort, but abstractly and mechanically; there teaching goes on early and late, with further practice, till the nerves are blunted or unstrung, on what the humor and the fashion of the day brings forth. Art becomes mechanical—no fault of the victim, but the consequence of false position—and it passes mechanically into the people. Thus is formed the peculiar class of "connoisseurs" or of so-called "musicians" *par excellence*, and of the music-mad "amateurs," who run from one concert to another, *assist* if possible at two or three reunions, devour two or three symphonies, three or six quartets, two overtures to a *Fidelio* or an *Iphigenia* at once, and hear everything one after another or all in a heap—and naturally enough carry away from this hurried and confused meal nothing but the vague remarks: It "went quite well;" this one sang or played so, the other so; this composition is "very fine," or "did not speak to me," is beautifully worked—classical, grotesque, original, tasteful, or contains "reminiscences,"—and whatever else such fertile judgment may let drop. The nobler nature of Art shows itself in this, that it slips away from impure hands and shrinks from any unclean or alien motives. The work of the laborer, the business of the merchant aims at gain and is not tainted nor demoralized thereby, although for even that there is no success in the higher sense without a genuine love of the work itself. The artist too must live by his labor, that is right and lawful. But gain, for him, must be something secondary and incidental, the accident of his life's task, not its starting-point and motive, else he is no artist, else whatever of artistic power he has in him escapes from him, else all his making and his working can be only a dead and not a life-kindling thing. And even to the receiver Art denies herself, if he be not drawn to her by a presentiment of her vital force, by a live, earnest longing to be filled by her with a new and higher spirit; if he is only tempted that way by fashion, only by imagining that it belongs to culture, only by the desire of amusement. To him she remains a fashionable toy, a sounding tedious pastime.

So we are forced to recognize, that the present time exhibits an unparalleled diffusion of music, that our life is all immersed in this play of the waves of tone, all submerged and deafened by this most importunate because the loudest of all arts, which drives the neighbors to distraction, commands silence in the midst of entertainment, and brings society to a stillstand, begs of us and grinds to us in the streets, storms us in the garden, if possible, with alternate rival troops of a double orchestra, and by over-weight and over-speed lames and weakens its own effects.

If finally you wish to know what is the principal gist and substance of this deluge of music, ask the music publishers and their catalogues what music is most purchased; compare the mass of *Solfeggios* and the years of cultivation of the voice with the fruits: a few "*sanglottante*" opera pieces accidentally brought into fashion by some prima donna, bunglingly enough imitated from the copy, and some songs of that cheap meadow growth, pleasant and characterless as blades of grass, welcome at their first appearance as the first crocuses in Spring, and as soon forgotten;—compare too the "exercises in velocity," which consume the years of these myriads of piano dilettanti and virtuosi and aspirants after virtuosity, with the sum of real works of Art which come only to the scholar's acquaintance, not to speak of artistic understanding and interpretation;—inquire how many, besides the few who reach a fair result of all their efforts and their sacrifices, after long years of assiduous learning presently desist forever from all active part in Art, or at least from all attempt to progress beyond the standpoint of the last lesson. Either—you will readily admit—some richer and higher result must be won through such far prospective exercises, or the burden and time-consumption of the preparatory exercises must be lessened and be brought into some proportion with the small result, if the occupation of oneself with music is to be anything else than a wanton waste of time, money and nervous energy, if it is to be a blessing to the human race.

(Conclusion next time.)

Beethoven's Letters.

BY FERDINAND HILLER.

Dr. Ludwig Nohl, Professor of History and Æsthetics, at the University of Munich, has collected and published a volume of *Beethoven's Letters*. Side by side with much that is beautiful and elevating we find in this volume a perfect anthology of *misères* from the life of a great man, and we should end by laying down the book with a sentiment of moral seediness, if, while we were perusing it, the immortal Symphonies, Sonatas, and Quartets of the Master did not continually keep running in our head. The disagreeable things a man may suffer as a German, a composer, a German composer; as a deaf, sick bachelor, as a teacher, as a lover, nay, more, as a man of business, crop up, here and there, in these letters, and crop up, too, into our very eyes, so that the latter become wet with tears. But we must reflect that Fate is justified when it charges as dearly as possible for such genius as that which fell to the lot of Beethoven. The highest price is always a mere trifle.

The Editor has divided the Letters into three sections, the first of which (1783 to 1815) "Lebens Freud und Leid," and the last (1823 to 1827) "Lebens Müh' und Ende" (the titles savour rather of those given to a series of songs) include between them the second (1815 to 1823), which bears the title "Lebens Aufgaben." Why the middle section should be thus called is not very plain; perhaps it is because Beethoven's guardianship over his nephew agrees with the year 1815. It cannot, however, be denied that among the "Lebens Aufgaben" (Tasks of Life) in Beethoven's case, was certainly the task of writing the C minor Symphony and *Fidelio*. But no matter! we can only feel thankful to Herr Nohl for his industry as a collector, though the most important pieces in his collection have long been familiar to us.

It is not difficult to give a short summary of the contents of the Letters. A very small number indeed consist of letters of a mere friendly nature—but there is a *love-letter* among them. The others are nearly all on business: letters to the various publishers of his works; letters and documents relating to the guardianship and education of his young nephew; furthermore others of the same kind concerning the income settled on him by certain princely personages; and, finally, shorter letters and notes treating of every possible subject—of the production of *Fidelio* and of his squabbles with his domestics, of dedications and medical men, of change of residence and concerts, and—alas!—very frequently of money, money! A special place must be assigned to the will, which has been so often printed. The original, in possession of the celebrated Ernst, and written at Heiligenstadt in 1802, is a sorrowful lament, in which the Master gives utterance to the most moving grief for the loss of his hearing. There is nothing that ever flowed in words from Beethoven's pen which can equal the interest this Elegy never fails to inspire, however often it is read.

The book opens with the dedication to the Elector, Maximilian Frederick of Cologne; it is printed before the first Pianoforte Sonatas "*verfertigt*" ("made") by Beethoven in his twelfth year. The editor remarks somewhat naively: "it

could *scarcely* have been drawn up by the boy himself, but has notwithstanding been included in the work as forming a cheerful contrast to his own subsequent mode of expressing himself towards persons of rank." It is *certain* that never in his life was Beethoven capable of writing such correct German as in this dedication, and still less could he have ever thought of such old-fashioned bombastic stuff. With regard, however, to "his mode of expressing himself towards persons of rank," his letter to the King of Prussia (381 of the collection) referring to the dedication of the Ninth Symphony, is merely couched in that altered tone naturally required by the lapse of half-a-century. His letters also to Count Hatzfeldt, to Prince Lichnowsky, to the Countess Kinsky, and, moreover, his recently published letters to the Arch-Duke Rudolph, prove that Beethoven could behave to the great ones of this earth just as other mortals do, who want something from them, or owe them something. That he was as little able to restrain his violent temper in his intercourse with princes as in his dealings with domestics is quite another thing.

The letters to his youthful friends, male and female, Wegeler and von Breuning (already made known to us by Wegeler) are far from numerous—but they produce a pleasing impression when they first appear in the year 1793 and finally a few weeks previous to the master's death in 1827. As Beethoven himself confessed, he must have committed many a wrong against these two friends of his, but the deep and cordial attachment he preserves for them, despite everything, after all their separations both mental and actual, touches us the more, because we fancy we can perceive in it the love, which was never extinguished, for his Rhenish home, and his grateful reminiscences of the first years of his youth. Beethoven's relations with Ries and the letters addressed to the latter are, likewise, already known. People have sometimes felt inclined to blame Ries for the rather unfriendly tone that now and then peeps forth in his *Mittheilungen*. But it must be confessed, that, if Beethoven assisted Ries at the outset in Vienna, and granted him the distinction of calling himself his pupil, Ries, up to the very last, displayed the most self-sacrificing alacrity in doing whatever lay in his power to serve his master. From the very first letter, in which Ries is ordered to correct parts (1801), up to the last which is given, of the year 1823, the pupil is always employed on the master's business, procuring commissions for work, obtaining payment, as well as undertaking performances with restless obligingness and assiduity. For this, a few friendly observations concerning his compositions are now and then graciously vouchsafed him, but the Master never gets as far as to dedicate, as he frequently hinted that he would, a work to Ries's wife. It is quite right, but still a fact to which we must direct particular attention, that Beethoven required a *very* great deal from his friends—there appears to be a certain heroic and also domineering egotism in the disposition of great, and also, sometimes, of little, geniuses.

There is, moreover, a series of notes to a first-rate *dilettante*, Zmeskall von Domanowecz, running through the whole time of Beethoven's stay in Vienna. The good man has to do all sorts of things, and is always humorously treated. The humor in the Master's letters, and in some musical jokes of his, affords, however, no idea of that which gushes forth in his compositions. They are exceedingly cheap specimens of wit, which may have been pleasant enough at the moment they were thought of and uttered, but which are ill-calculated to bear immortality. It is for this very reason, probably, that they are the more characteristic.

This is, perhaps, the place to mention the numerous notes addressed to Schindler. It is true that Schindler was, *ex professo*, "l'ami de Beethoven," but, in reality, nothing more than a factotum graciously patronized by the latter. The most varied commissions of every kind are condescendingly entrusted to him, while now and then he is read a lesson to the tune of: "Where is your *judgment?* Where it always is," etc. That Beethoven in the course of years exhibits a kind of thankful partiality towards this indefatigable man, though he sometimes speaks in Heaven knows what terms of him, is a fact which we will as little deny as that the immortal "ami" enjoyed the privilege of gaining a deep insight into Beethoven's material circumstances and condition. Did he do any more? In a letter to the Rev. Herr Amenda, whom Beethoven appears really to have loved, we read the following words, which, though it is true they are not applied to Schindler, are highly characteristic: "I look upon him and —— as mere instruments, on which, when it pleases me, I play; I value them according to what they do for me." This is, at least, very frank.

From friendship to love is but one step—*les extrêmes se touchent*. The letter written on two successive days to the Countess Giulietta Guicciardi, is here given, we are informed by the Editor, "with *diplomatic* exactness"—with *extreme* exactness let us hope. It concludes with the words: "Ever thine, ever mine, ever each others," * as a postscript, and contains the everlasting "joy Heaven-loud, but sorrowful as death" of all lovers, though, it is true, not couched in German that Goethe would have written. A year after all these "evers," the said Countess Guicciardi was the wife of Count Gallenberg. Beethoven dedicated to her the celebrated C sharp minor Sonata—"quasi fantasia."

"God, how I love you" are the words, also, at the conclusion of the last of the three letters communicated by Bettina herself, to whom they were addressed. Their genuineness has been greatly doubted—Herr Nohl is of opinion that, after the publication of Beethoven's other letters, such doubts are no longer possible. I confess, with all humility, that their *linguistic form* is a complete riddle for me. His short intercourse with Bettina must have exerted an extraordinary effect upon Beethoven, as far as language was concerned, and that effect must have been at work while he was writing to her, but for those few moments only. As regards the contents, that is often queer enough. "Your approbation is dearer to me than aught else on earth," says Beethoven to Bettina. Further on we read: "when two such persons as I and Goethe come together." It might at least be: Goethe and I! The oft-cited story, however, to the effect that Beethoven, as he was taking a walk with Goethe in Töplitz, frayed himself a passage, "with his arms folded and his hat upon his head, through the thickest throng of the Imperial family" and, "to his great amusement, sees Goethe, with his hat off, standing and bowing deeply on one side"—this rhodomontade, I say, has enjoyed too much honor, when people wanted to regard it as a proof Beethoven's republican feeling and Goethe's servile nature,† for, at the same moment, Beethoven boasts that: "Duke Rudolph took his hat off to me, the Empress bowed first—these high personages *know* me:" a fact to which he evidently, therefore, attaches no small value. Can we now believe it true that he afterwards: "*rapped* Goethe (the great Goethe, his Excellency Herr von Goethe, Minister of State, and then sixty-two) *over the knuckles*, and reproached him with his sins, *especially those against Bettina?*" Perhaps we can, worse luck. But what do we not pardon in a Beethoven—and a Bettina?

(To be Continued).

* "ewig unsz" (*sic*), in the original.

† On it being subsequently proved in court that, despite the *Von* in his name, Beethoven did not belong to a noble family, he said: "The burgher should be separated from the higher man, and I have fallen beneath him."

Heinrich Wilhelm Ernst.

[From the *Neue Berliner Musik-Zeitung*.]

Heinrich Wilhelm Ernst, "the pale faced" violinist, one of the most brilliant virtuosos of the most brilliant concert-epoch, died at Nice, on the 8th of October. He was born in the year 1814, and at an early age exhibited extraordinary talent. His father took him to Böhm, the then very celebrated professor of the Conservatory, Vienna. Böhm, an amiable man, full of enthusiasm for his art, soon perceived how great a future was in store for the boy, and acknowledged that, though the latter might learn music from him, he was already nearly his equal in practical skill. Ernst made a professional tour, and ended by settling in Paris, where he remained some years. He then commenced, without fixing his quarters anywhere, his travels, which were terminated only by his continually increasing attacks of illness. His most brilliant period began in 1840. Beriot was then in Vienna, achieving a tremendous success with his endless "airs variés," and his "tremolo" on the theme from Beethoven (out of the Kreutzer Sonata), when Ernst appeared, played the "Otello Fantasia," the "Elegie," and the "Carnaval de Venise," and with these compositions excited among the Viennese a degree of enthusiasm that spread far beyond the limits of the monarchy. His journey resembled a series of triumphs, bringing in pecuniary profit as well as fame. Ernst, who possessed a thoroughly good heart, did not save, and, on one occasion, sacrificed a very large sum to preserve from ruin a person nearly connected with him. When he was near forty, a diminution in his power and likewise in his success became apparent. The "Carnaval de Venise" which he still played, had lost a great deal of its attraction, and, in addition to this, Ernst's execution became more and more uncertain, his tone more and more effeminate; seldom did the old fire, the pristine energy, burst forth, though, when it did, he was incomparable—a spring of deep, fervid feeling gushed forth with his tones, and profound was the emotion of those who listened to them. When past forty, he married Mlle. Siona Levy, a French, and not, as most of the papers have announced, an English lady. Young and talented, Madame Ernst still entertained the idea of devoting herself to the stage; at least as late as 1853, she gave a dramatic performance at Braden, reciting several scenes and poems *à la Rachel*. Ernst, who kept growing worse (he was then suffering from gout, which eventually turned to paralysis of the spinal marrow), was a great deal in London, where he played frequently in quartets as no one had played before him; but he, also, paid visits to the other towns of England, and was always well received. At length his remaining strength failed, his violin was dumb—and this severed the nerve of his life, for, had his pecuniary circumstances been better, he would inevitably have perished of grief; Death released him.

Ernst was a truly inspired artist, a man of kindly disposition, rather passive than energetic, more subject to an impression than able to rule it, but full of good nature, and a stranger to intrigue and envy. Few men understood as he did how to repair a wrong committed. If he had hurt anyone's *amour propre*, he seized every opportunity of proving how much he himself suffered. A younger generation is now growing up, for whom Ernst's personal character is a thing of the Past, a generation that finds satisfactian only in publicity and in great celebrity. Could one of the younger men belonging to it have seen Ernst in his good days, he might have learned that there is in the disposition of a man a something for the absence of which nothing can compensate, a something which still supports the true artist long after the sayings and doings of the world have ceased to exist for him.

[From the Athenæum.]

The long agony—for to such did the last years of Hert Ernst's life amount—is at last over. His career of suffering closed at Nice on the 8th of this month. This is one of the cases in which departure can only be welcomed as relief. His long-protracted bodily pain had been long known to be past the power of medicine to alleviate; and it is to be feared that the princely munificence with which the artist dispersed the gains made by him during his career of public exhibition, left him to face sickness in its most depressing form, under narrow circumstances. It may be added, however, that the active kindness of those to whom his admirable qualities had endeared him failed him not to the last.

A more amiable man never breathed than Ernst; nor one of a better heart, a finer intelligence, and a more generous and unenvying nature. A certain languor of temperament, approaching to indolence, and of late years aggravated by illness, prevented him from doing full justice to his powers, either as a creative musician or a member of society; but his friends will recollect him not merely by his nobility of nature, incapable of intrigue, jealousy and suspicion, but also by his quick and delicate sense of humor. As an artist he cannot be overrated among the violinists.

At the moment of writing we are without any biographical data to tell us under whom Ernst, born in 1814, at Brunn, in Moravia, acquired his mastery over his instrument,—a mastery, however, accompanied by a singular drawback, which was probably organic,—not a defect arising from incomplete study. During his entire career, Ernst was always

more or less liable to play out of tune; in this resembling the greatest singer of modern times, Pasta, who could not, even by her indefatigable industry and indomitable will, control her tendency to imperfect intonation. In his best days, Ernst's tone was rich and grandiose, with a touch in it of that vibratory Italian quality, characterizing Paganini and the players of the Southern school, as distinguished from the more solid—perhaps less expressive—countrymen and followers of Spohr. If we mistake not (but the facts to fall back upon, we repeat, are singularly meagre), Ernst made himself a hearing, even in the teeth of the frenetic success which attended Paganini; and this, in some degree, by meeting the wonderful Genoese *virtuoso* on his own ground. Less perfect in his polish, less unimpeachable in the *diamond* lustre and clearness of his tone, than De Beriot, Ernst had as much elegance as that exquisite violinist, with greater depth of feeling. Less audaciously inventive and extravagant than Paganini, he was sounder in taste, and, in his music, with no lack of fantasy, more scientific in construction. He wrote for his instrument too sparingly, owing to the placid carelessness of his nature, of which mention has been made, but the great concert pieces will stand. The *allegro* of his unfinished *Concerto* in F sharp minor, of an almost insurmountable technical difficulty, is based on those clear, impassioned and noble phrases, and conducted with a thorough science which ensure it permanence in the repertory of violinists of the very highest class. Probably there is no movement of its length which has lasted so long, and, had so deservedly wide a currency as his *Elegie*. Of Ernst's stringed Quartets, and his grand violin studies, we were speaking only the other day.

The secret, however of Ernst's success, whether as a composer or a *virtuoso*, lay in his expressive power and accent. There has been nothing to exceed these as exhibited by him in his best days. The passion was carried to the utmost point, but "never torn to tatters,"—the freest use of *tempo rubato* permitted, but always within the limits of the most just regulation. This is an excellence granted to few, *measured* abandonment (if such a term may be employed) being one of the rarest graces in Art. Those who have exhibited it in perfection could almost be counted off on the ten fingers. Ernst possessed it in the highest degree. We recall certain of his *cadenzas* (one especially, to Meyerbeer's graceful, varied air in E major), certain readings (as those of Beethoven's Second Razumouffsky Quartet, and of the *Cavatina* in his posthumous Quartet in B major; of Mendelssohn's Quartet in E minor, and the *adagio* of his posthumous Quintet), which "stand out," after their kind, as distinct and superior as anything to be cited in our not too long list of first-class musical treasures. There is none of the exaggeration which the death of a great man is too apt to awake in the above praise. As an example of certain of the very highest qualities which can be combined in a musical poet and interpreter, Ernst must always be rated, if not the first, among the first.

Report of the Musical Committee

At the Tenth Exhibition of the Mass. Charitable Mechanic Association.

The Committee on Piano-fortes and other Musical Instruments would respectfully report that the following articles have been examined by them, viz.:

1154. Violin, guitar, and banjo, I. H. Arey, Boseawen, N. H.

1265. One piano, Hazelton Bros., Boston.

1311. Organ Pipes, Samuel Pierce, Reading.

1371. One violin, John White, Boston.

1378. Piano-forte action, C. C. Ryder, Boston.

1382. Carved piano-forte, Paul, Humphrey & Co., Boston.

1461. Four violins, Daniel Dunbar, Boston.

1535. Cabinet-organs, Mason & Hamlin, Boston.

1540. Twelve pianos, Chickering & Sons, Boston.

1547. Three pianos, Geo. M. Guild & Co., Boston.

1563. Two piano-fortes, Parkinson & Sons.

1573. Nine piano-fortes, Hallet, Davis & Co., Boston.

1590. Two piano-fortes, G. A. Miller & Co., Boston.

1604. Piano-fortes, McPhail & Co., Boston.

1614. Pedal-piano, J. W. Brackett, Boston.

1661. Piano-forte, Wm. B. Bradbury, New York.

1675. Pianino, J. W. Brackett, Boston.

51. Two prs. Cymbals, Carl Lehnert, Boston.

51. One B-flat and one E-flat Cornet, B. F. Richardson, Boston.

66. Musical Instruments, E. G. Wright & Co., Boston.

288. Case musical instruments, Henry Lehnert, Boston.

Your Committee feel deeply sensible of the delicate nature of the duty they have undertaken to perform. If it were the ordinary case of the inspection of ingenious mechanism or rare workmanship, it would be comparatively easy to decide upon competing claims; but the construction of musical instruments requires not only mechanical skill, but knowledge of acoustics, appreciation of musical quality of tone, and the adaptation of all the parts to the production of artistic effects.

Without disparaging any purely mechanical labor, or setting up any undue claims for this branch of art, your committee think it would be difficult to name any department of industry for which is requisite so much pains in selection of material, such experience and judgment in construction, such delicate perception of musical tone, in fine such thorough union of mechanical skill and æsthetic taste as is employed in the manufacture of musical instruments.

Your committee are satisfied that there has been in no branch of mechanical industry a more steady and rapid progress. The power and scope of the piano-forte, its resonance, the ease and rapidity of its action, and delicacy of touch, have constantly improved, until it may safely be assumed that the most indifferent maker surpasses in many respects the efforts of the most celebrated names of a quarter of a century ago. One change in the scale of those of recent date, however, is, in one respect, of questionable benefit. We refer to the mode of adjusting the strings at different angles of tension, popularly known as the "over-strung" scales. Increased power is undoubtedly gained in this way, but at the cost of all evenness of tone; in passing from one group of strings to the next, the points of intersection are readily detected by the most ordinary ear, and the transition is as unpleasant as the breaks between the registers of an uncultivated voice.

Your committee, being fully aware that it has been common among interested people to depreciate the value of honorary awards by alleging that they are obtained by favoritism, or that committees commence their examinations under the influence of invincible prejudice, determined to anticipate such criticism by giving an unquestionable guaranty of fairness. Before making any examination of the competing piano-fortes, they requested the management to cover the names on the front, to arrange the instruments without method, and to leave only a dim light in the exhibition room. This order was strictly carried out, and your committee made their examination in a darkened room without the possibility of knowing the makers of the instruments they were deciding upon. Whatever may be the worth of the judgment which they now give to the management, it is certain that it was made without any prompting of interest, prejudice or bias.

The committee recommend the following awards:

To Messrs. Chickering & Sons for the best Grand Piano-forte, the first Silver Medal. To the same for a fine Semi-Grand, a Silver Medal.

To Messrs. Hallett, Davis & Co., for a very superior Grand Piano-forte, the second Silver Medal. To the same for a fine Small Grand a Silver Medal.

To Messrs. Chickering & Sons for their upright Piano-fortes, a Silver Medal.

To the same for the best Square Piano-forte, the first Silver Medal.

To Messrs. Hallett, Davis & Co., for a very excellent Square Piano-forte, the second Silver Medal.

To Messrs. George M. Guild & Co., for a Square Piano, a Bronze Medal.

To Messrs. A. M. McPhail & Co., for a Square Piano-forte, a Bronze Medal.

To G. A. Miller & Co., for a Square Piano-forte, a Bronze Medal.

To J. W. Brackett, for his Pedal Piano-forte for Organ practice, a Diploma.

To Hazelton Brothers, for Square Piano, a Diploma.

To Paul, Humphrey & Co., for Square Piano, a Diploma.

To Parkinson & Sons, for Square Piano, a Diploma.

To W. B. Bradbury, for Square Piano, a Diploma.

To the United Piano-forte Makers, for Square Piano, a Diploma.

The instruments made by Messrs. Chickering and Sons your committee consider as being very remarkable for their excellence, even when compared with the exhibitions of former years.

Their Grand Piano-fortes are eminently satisfactory, so perfect indeed that it may be difficult for a long time to make any decided improvement either in evenness of scale, brilliancy, fullness and fluency of tone, elasticity of touch, ease and promptness of action, or in the special singing quality which so many modern compositions require.

Your committee especially designate No. 28065 as having, in their judgment, the sweetest tone, and as being the most desirable instrument for the drawing room; they also mention No. 28050 as a Piano-forte of extraordinary power, with a richness and pungency of tone and decision of action that would be very effective in the concert room.

The upright Piano-fortes of Messrs. Chickering & Sons, when the inherent difficulties of construction are considered, are even more praiseworthy. The improvement in these instruments is marked. The "jangle" as well as the metallic jar, which haunted them of old, has disappeared, and they "damp" almost as promptly as their great rivals. In quality of tone they are delightful, and they will undoubtedly come more into favor, especially with those who have not room for the larger instruments. The one especially commended by the Committee is No 28321.

Two Square Piano-fortes of Messrs. Chickering & Sons at first about equally divided the judgment of your Committee, viz: Nos. 28293 and 28340. The preference was finally given to the first named for superior richness of tone, while the latter was allowed to be more fluent and more brilliant.

The Grand Piano-fortes of Messrs. Hallett, Davis & Co., have many very admirable features; they have a great body of tone and are specially commended for their fine touch and their beautiful singing quality.

The Square Piano of the same makers. No. 12790, was very much admired. It has great fullness, depth and mellowness of tone, and in certain grave styles of music would probably be unexcelled by any similar instrument on exhibition.

In the department of reed instruments there was but one entry—the Cabinet Organs of Messrs. Mason & Hamlin, and the Committee, in consideration of the valuable improvements known as the "Automatic Swell" and the "Combination Register," as well as of the excellence of tone and beautiful workmanship displayed in these instruments, recommend the award of a silver medal.

The Committee further recommend an award —

To Messrs. E. G. Wright & Co., for a full set of Brass Instruments of superior tone and workmanship, the first silver medal.

To Henry Lehnert for smaller Brass Instruments, and for improved Alto Horn, the second silver medal.

To Carl Lehnert, for fine toned Cymbals, a diploma.

To B. F. Richardson, for Silver Cornet, a bronze medal.

To Samuel Pierce, for beautifully made Organ Pipes, a bronze medal.

To John White, for a Violin, a diploma.

To Messrs. E. G. Wright & Co., for newly invented Book-Rack, a diploma.

To Edward L. Balch, for specimens of Musical Typography, a diploma.

The Committee would remark that most of the violins were so completely out of order that they could form no judgment concerning them.

F. H. Underwood, E. L. Holbrook,
Chas. J. Capen, Geo. W. Harris,
Stephen R. Clapp, Wm. H. Goodwin,
Geo. J. Webb, Carl Zerrahn.
H. Ware,

The Committee after having made the foregoing award guided by a construction of the rules which in the opinion of many of their number allowed no proper recognition of the merits of the instruments, and no adequate award for improvements, desire to express to the Government of the Association their opinion that the highest honor is much more appropriate for such a magnificent Grand Piano-forte as has been named for the first prize. They ventnre to suggest that at future exhibitions the rules may be modified so as to allow greater freedom to Committees on Musical Instruments; and that the results of so many years of experience, the products of so much skill and taste, be not put on the same plane with purely mechanical works such as every household contains. And as the principles of justice as to awards are of no day or time, they respectfully urge that the Executive Committee will consider the matter at the present Exhibition, and they would request the Government to grant a Gold Medal for the best Grand Piano-forte to Messrs. Chickering & Sons, instead of the first Silver Medal awarded:—a Gold Medal to Messrs. Mason & Hamlin for their Cabinet Organs, in place of the Silver Medal;—and a Gold Medal to Messrs. Hallett, Davis & Co., for the marked improvement in all the Piano-fortes exhibited by them,—this last to take the place of the Silver Medal awarded for their Grand Piano-fortes.

F. H. Underwood, Wm. H. Goodwin,
Chas. J. Capen, Geo. J. Webb,
H. Ware, Stephen R. Clapp,
Geo. W. Harris, Carl Zerrahn.
E. L. Holbrook,

Musical Correspondence.

AMONG THE ALPS.—RECOLLECTIONS OF MUSIC IN DRESDEN.

MONTREUX, LAKE OF GENEVA, Oct. 1865.—Sadly pressed for time before leaving Dresden, as well as during the constant travel and moving about which has been my pleasant lot for the last month or six weeks, I should have found it next to impossible to fulfil my duties as correspondent, had I even had material for writing. But while revelling in Nature's choicest beauties, the lovely Swiss lakes, the glories of the Bernese Oberland, Chamouny, with its stupendous surroundings, ending off with this calm, peaceful East shore of beauteous Lake Leman, it has not been my good fortune to hear a note of music worth recording. One exception, indeed, was made, by a little incident which was refreshing enough to me, though hardly of general interest, except to show what we may hear in Europe quite unexpectedly. You may judge how delightful it was, after a ten or twelve hours pedestrian excursion from Interlaken, to sit quietly in the parlor of the hotel at evening, listening to the very superior rendering, by an amateur young lady from Vienna, of compositions by Schumann, Chopin, Mendelssohn, Mozart, and last but not least, of a Sonata (I forget which, but a difficult one) and the 32 Variations of Beethoven, *and all without notes?* To my infinite regret, unavoidable circumstances prevented my hearing the Freiburg organ, of which I had hoped to give you a glowing account. It was a great disappointment, but I trust the time may yet come when I can make up for my loss.

Meanwhile, not to leave you too long without some intelligence, I cannot do better than tell you something about the state of music in Dresden, as I intended to do before I left that place, and as far as I can judge of it from my own experience. The opera is, on the whole, very good, though some of the principal singers are not as young as they might be. The veteran among them is TICHATSCHEK, who, though between 50 and 60 years old, has still a wonderful voice. In his prime the latter was considered one of the most beautiful tenors in the world, and I well remember the deep impression it made upon even my childish mind, when I first heard him, years ago. He has used his voice well, and now, though of course it has lost much of its sweetness and freshness, it is still very powerful, true, clear and flexible. He still fills the hero parts, and is able to sing any role he ever sang. His acting, which was always stiff and awkward, has not improved, and the want of grace and ease, which youthful freshness and manly vigor could make one overlook, becomes too conspicuous in a man of his age. Far better preserved is MITTERWURZER, who is, indeed, considerably younger. His voice is truly superb; so powerful, so rich and expressive! His acting, too, is faultless, so that it is a real delight to hear and see him. He throws himself thoroughly into every part he acts, and, although of too stout and massive a frame for beauty, he looks his parts as well as he acts them. Since the sad loss of SCHNORR VON CAROLSFELD, whom, to my great regret, I never heard, and who was as true an artist and as great a singer as Mitterwurzer, no other tenor had been appointed in his place, and various individuals were starring on trial. I have not heard whether the matter has since been decided. Of the other male singers no one deserves particular mention.

The prima donnas are Mme. BURDE-NEY and Mme. JANNER-KRALL. The former is also verging on the superannuated, but her voice is still very beautiful, and her singing and acting extremely fine. Her exterior, however, which can never be other than unprepossessing, is rendered so very much so by advancing years, that in some roles, where she represents lovely young girls, the effect is truly ridiculous. Just the opposite is Mad. Janner-Krall, a most charming little creature, full of youthful freshness, archness, and sparkling naiveté. Her stock of roles is, of course, entirely different from that of Mad. Burde-Ney; she sings chiefly the lighter parts, although she occasionally undertakes more serious ones, and with much success. Her voice is an exquisite, clear, rich, high soprano, very flexible, and thoroughly at her command. A third singer, said to be of merit in bravura parts, is Fräulein HAENISCH, whom, however, I never happened to hear.

The choruses are excellent, and the orchestra under the direction of KREBS and RIETZ, is, as any musical person knows, justly celebrated for its superiority. I was much disappointed that no concert was given by this royal orchestra while I remained in Dresden, but it was not the season for any of their regular concerts, and there was probably no occasion for an extra one. I heard, however, the *Tannhäuser* Overture from them as I have *never* heard it before. The repertoire of the opera is very varied, and there are about three representations a week, alternating with those of the drama. During the two months I spent in Dresden, the repertoire comprised the following operas: *Tannhäuser, Huguenots, Don Juan, Fidelio,* Gounod's *Faust, Dinorah, Robert le Diable,* "Daughter of the Regiment," *Lucia, Trovatore, Sonnambula,* Spontini's *Fernando Cortez,* Marschner's "Templar and Jewess," etc. I was much interested in hearing the two last mentioned, as both were new to me, and I had never heard anything by Spontini, and only an overture or two by Marschner. Both were very effective, and were put upon the stage brilliantly. Tichatschek as Cortez, Janner-Krall as Amazili, the Mexican maiden, and Mitterwurzer as the Mexican chief, Telasco, were all excellent. The music is gorgeous; no other word so well expresses its quality. Marx, in his Musical Recollections, denotes a couple of very interesting chapters to Spontini. Among other anecdotes he tells one of Zelter, who, after hearing one of Spontini's operas, spoke of the tattoo as "gentle music." Marx adds: "Poor unfortunate; he had not heard any of Meyerbeer's music!" and we might add Wagner's! I had always heard of Spontini's music as exceedingly noisy, but, probably because I was familiar with Meyerbeer and Wagner, it did not strike me particularly so, and I was far more impressed by its richness of coloring, and its fulness of instrumentation. It is certainly original too, as well as vigorous, and totally different in character from all the modern Italian music. But on the other hand it is not so full of flowing melodies as the latter, and would not perhaps be as pleasing to ears that are tickled by them. Still I should consider it quite a safe experiment for a manager to bring out *Cortez* in America; I am sure it would prove quite as attractive if not more so, than many operas which are produced there.

The same might be said of Marschner's *Templar and Jewess,* which I found exceedingly attractive and full of fine effects. As the title indicates, the plot is taken from "Ivanhoe," quite well worked up, and cannot fail to interest every one to whom that pearl of romances is dear and familiar, and to whom is it not? Tichatscheck, to be sure, was a sadly unpoetic representative of the "Desdichado," an incongruity to which even his fine voice could hardly reconcile one. This too, is the case with Burde-Ney, whose faded exterior cruelly marred all the romantic ideas one had ever formed of the beautiful Rebecca; but if these characters rather put illusion to sleep, it was wakened again by Mitterwurzer, who looked and acted the proud and passionate Brian de Bois Guilbert to perfection. I have never seen a finer representation of any character, and if I add to this his excellent rendering of the really fine music, you can imagine, that I enjoy a rare artistic treat. The opera is full of fine melodies, the choruses and other concerted pieces are splendidly worked up, and the music of the whole abounds in freshness and vigor, and is by no means devoid of originality. The *mise-en-scéne,* too, can be made very effective; the scene of the ordeal, for instance, with all the templars assembled, in the uniform of their order, etc., is very picturesque, as are, indeed, all the requisite costumes. Though the romantic element preponderates, the comic is not forgotten, and Friar Tuck and Wamba have their place in the array of familiar characters which appear, while the Black Knight and Locksley are by no means forgotten.

As I mentioned above, the season at which we were in Dresden was unfavorable for hearing superior concert music, though there was not a day in the week when one could not attend a cheap concert at one of the many gardens in the charming environs of the city, or on Brühl's Terrace, so incomparable for its lovely situation. At many of these concerts one could hear the best of music, symphonies, overtures, etc., very well played, though Dresden can boast of no orchestra like Liebig's, with the exception, of course, of the royal chapel. The choir of the Catholic church, too, though so celebrated, cannot, in my opinion, be compared to the Domchor in Berlin; the masses performed are seldom of any musical worth, and they are sung in a careless, hurried, mechanical manner, the voices often being overpowered by the organ and orchestra, so that the earnest music-lover can really derive but little pleasure and satisfaction from hearing them. But I must close; my next will, if nothing unforeseen occurs, be from Italy, when I shall have a flood of new impressions to record, in music as in everything else.

M.

NEW YORK, Nov. 21.—The first Philharmonic concert of this season took place on the fourth of November. Here is the programme:

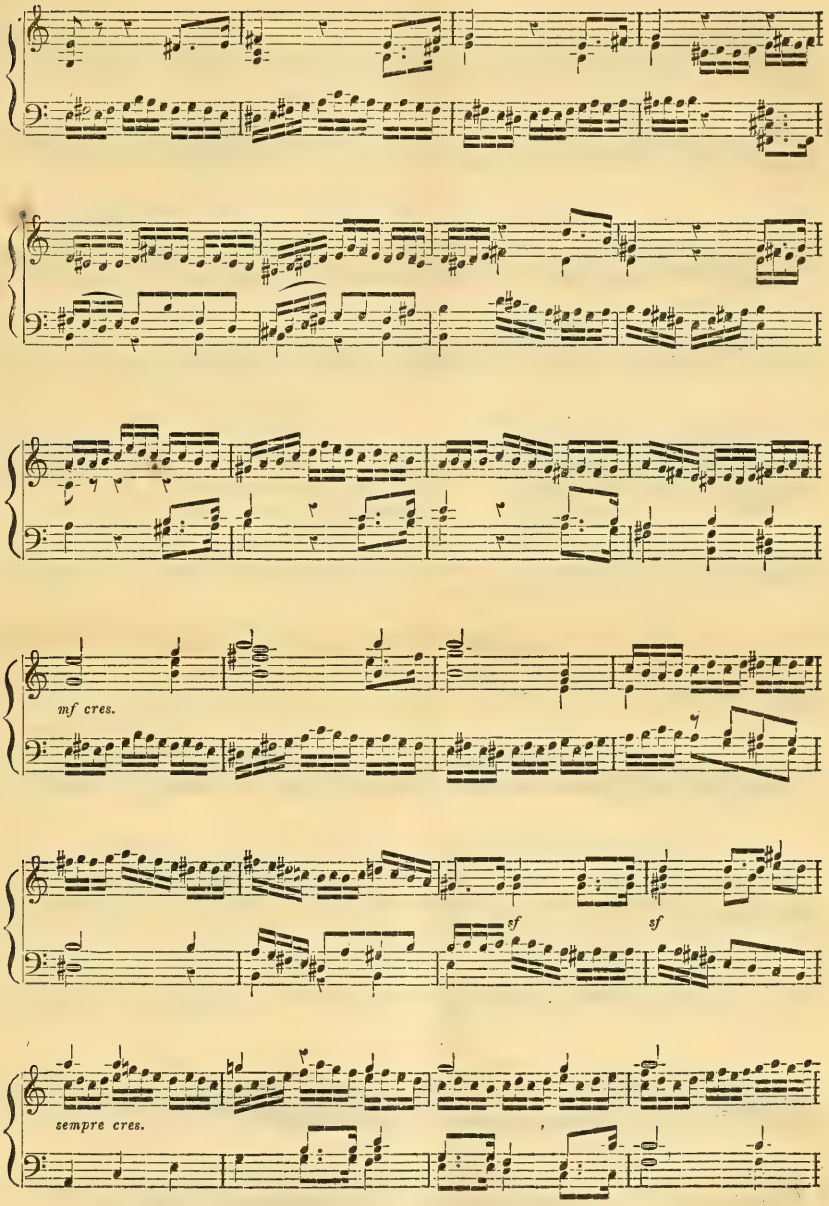
Symphony. No. 4, Op. 120, in D Minor....R. Schumann.
Romanza, from Euryanthe, "Unter blühenden Mandelbäumen,".....C. M. Von Weber.
Signor Lotti.
Concerto posth, in C, for Piano and Orchestra (first time).....Mozart.
1 Allegro. 2 Adagio. 3 Rondo.
(Cadenzas by Kalkbrenner).
Mr. S. B. Mills.
Mazeppa, Poëme Symphonique. (first time).....F. Liszt.
Romanza from Don Sebastian, "Deserto in terra.".....Donizetti.
Signor Lotti.
Etude in C sharp minor.....Chopin.
Tarentelle, No. 2.....S. B. Mills.
Mr S. B. Mills.
Overture, "Leonore." No. 3, in C.....Beethoven.

Schumann's lovely Symphony in D minor was received by the public with enthusiasm. It is gratifying to see how Schumann's genius has gradually made its way here; and every year adds new admirers to the large circle that already appreciates his works.

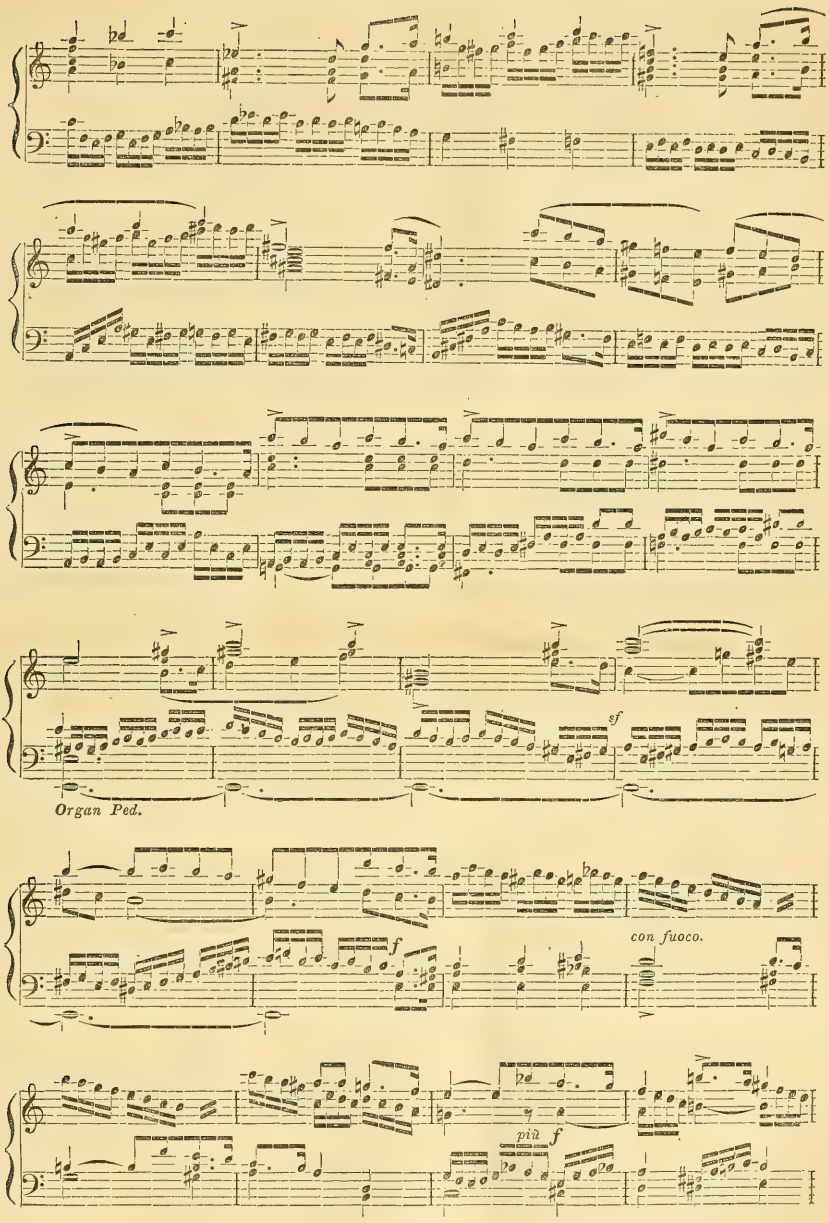
There are many opinions regarding Liszt's symphonic poem, "Mazeppa." While some place it above a Beethoven Symphony, others would gladly banish it from our concert programmes. We do not regard this work as a composition which it is worth while to fight for or against; it is a gathering together of those material means which our time so abundantly presents, often artistically and intelligently used by the composer. But take it all together, it is a coarse tone-picture, and we are rejoiced, when, having rushed with Mazeppa on the wild horse over hill and valley and wood and steppe, we find ourselves at home among the Tartars, and follow lustily along to the interesting march.

Beethoven's *Leonora* overture, we need hardly say, never fails to create a deep impression.

We were a little surprised to find MILLS, who has grown up among the most tremendous difficulties of modern piano-forte technics, appearing as an interpreter of a Mozart Concerto. And he had to bear not a few reproaches from those who are greedy for novelty, and who possess short memories in artistic affairs. We were delighted with the choice, the performance, and work, especially the very beautiful *Adagio.* The Mozartian euphony has its own diffi-


mf cres.
sf
sf
sempre cres.


f
sempre accelerando.
Allegro = ♩ 112.
f
sempre. f
8ves.


sf
Organ Ped.
f
con fuoco.
più f


sf
sf
sf
sf
sf
cres.
ff
8ves.
f

culty; it is decorated with passages and ornament that must be given freely, purely, with finish and clearness; it is filled up with harmonic details, which must be brought out without pretention. The orchestral accompaniment sounded finely, and under BERGMANN'S careful direction all its beauties had full justice done them. Herr LOTTI was hoarse, and did not appear; so the vocal part of the programme was null and void.

On the eleventh of November, THEODORE THOMAS'S first Symphony Soirée took place. Here is the programme:

Symphony, No. 4, Op. 60 B flat major.....Beethoven.
Scena, Cavatina and Aria, "O prêtres de Baal," (Prophet). Meyerbeer.
Mme. Fleury-Urban.
Allegro de Concert, Op. 46.....Chopin.
Mr. Wm. Mason.
Mazeppa (Symphonic Poem).....Liszt.
Aria, "Il maime," Les Dragons de Villars,.....Maillart.
Mme. Fleury-Urban.
Invitation to the Dance.....Weber.
Arranged for Orchestra by Berlioz.

Beethoven's Symphony was very finely played by the orchestra (60 performers) on this occasion, and greatly enjoyed by the public, as also was the case with Berlioz's genial instrumentation of Weber's "Invitation to the dance." Mme. FLEURY-URBAN, the songstress of the occasion, has a good voice, but not much school. Her means were insufficient for the first air she executed, but the second was a less ambitious choice. Mr. MASON played a seldom heard work of Chopin, which deserves greater popularity in the concert room. This interesting soirée gave general satisfaction.

A new violin player, JEHIN PRUME, nephew of the distinguished virtuoso and composer for the violin, Francois Prume, gave a concert here on the eighteenth. Mr. Prume's playing in a great measure belongs to De Beriot's school. He unites great technical dexterity to a pure and elegant tone in *cantabile* movements, which swells to a fine breadth when necessary. We were especially pleased with his execution of Ernst's "Elegy" and Prume's "Melancolie," in both of which he displayed fine phrasing, and broad, intelligent expression, while we admired the ease of his bowing; and his uncommon facility had full opportunity for display in the inevitable virtuoso show pieces, a fantastic *Scherzo* of Bazzini, a Fantaisie by Leonard on the "Austrian Hymn," and the "Carnival of Venice." Would that the artist had a little æsthetic repose of personal manner! If we look at him while he plays, we imagine that the simplest passage must cost him immense pains to produce, and when real difficulties are in question, it seems as if his whole body was continually on the point of flying away with his bow. At the same time we do not doubt but that Mr. Prume is moved by genuine feeling when enticing such artistic tones from his violin, and such is the impression he makes on all who hear him; he deserves to meet with remarkable success here. This artist was assisted by the pianist, MILLS, who, in Liszt's fine "Racoczy March," played with great fire and execution, and in a *Faust* fantasie of his own—somewhat tedious, and thankless for an audience, although cleverly put together—displayed his eminent technical ability. Miss ZELDA HARRISON, *elève* of Mrs. Seguin, (said the bills) and Mr. WEEKS, *pupil* of Mr. Rivardo (ditto), also assisted. Whether *élève* or *pupil* was the more *distingué* we will not decide.

LANCELOT.

A New Opera House.

DAYTON, O., Nov. 3.—It will, no doubt, be interesting to many of your readers—as an evidence of musical progress—to know that Dayton is soon to have a new opera house, and one, too, equal in all respects to anything of the same extent in the country.

The size of the building is 100 x 126 feet, fronting on Main and First Streets, with a height of 100 feet. The audience room is about 90 feet square, with a ceiling 42 feet to the base of the dome. The stage is 36 by 84 feet, with the usual proscenium boxes, lobbies, &c. It will have seats for 1800 in balcony, parquette and dress circle. The usual gallery has been dispensed with, to the great beauty of the house, and the comfort of the audience. The lobbies, aisles, &c., are large and spacious, and there will be no difficulty in finding room for 2500 persons on grand occasions.

Opening out from the main entrance hall, is a large waiting, or promenade room, where conversation and flirting can be carried on without disturbing the audience. This is a feature that must prove very attractive, especially to that large class who frequent the opera for any other reason than their fondness for music.

The green room and dressing rooms are ample and conveniently located, with private entrances to each. Indeed, it would be difficult to find anywhere a better arranged opera house than this.

The foot lights of the stage are sunk below the floor and covered with glass—so that those pleasant little affairs of burning up ballet girls will probably never be witnessed in our opera house. The main body of the house is lighted by some 32 large ground glass globes inserted in the ceiling, above which, and of course out of sight, are placed parabolic reflectors, like the head-lights of locomotive engines, flooding the whole apartment with a soft and beautiful light This is a great improvement on the old bracket, or side light arrangement—as no gas flames are visible, though the whole will be as light as day. The effect on the audience will be very beautiful.

The ceiling, dome, &c., are exquisitely frescoed by that excellent artist, Signor Pedretti of Cincinnati, who has acquitted himself with great credit, and shown himself, what his friends long knew him to be, not only a thorough master of his art, but a designer of much skill and taste.

For all this temple of beauty and art, the citizens of Dayton, and the musical world at large, are indebted to the liberality and public spirit of one firm—Messrs. J. M. Turner & Bro.—who have built it of their own free will and accord, and as an investment, which it is to be hoped may prove amply remunerative. Its cost will be about a quarter of a million of dollars.

The exterior of the building is very harmonious. Its general style is Romanesque, with a mansard roof, with cornice of very handsome proportions. The principal front, on Main Street, is of Ohio river sandstone, the most beautiful building material, all things considered, in the United States. The front on 1st St. is of brick, with Ohio river stone dressing. The entrance is on this side through a fine Moorish arch and doorway.

The first story is devoted to Mercury, being divided into five spacious and elegant store rooms, which, no doubt, will prove the best paying part of the investment. But all above belongs to the muses.

No definite arrangements have been made for the inauguration of this house. It will be completed about the middle of next month, and it is not unlikely that Forrest may play a short engagement about the holidays. It is said that he has expressed a desire to do so, as he made his "first appearance on any stage," in an old two story brick, erected in 1832, in the opposite corner from the Opera House. Musical people would regret this. So beautiful a specimen of art, should be first introduced to the public with music and song.

Lest some of your readers might not know where DAYTON is, it may be well to add, that it is the county seat of Montgomery Co., 60 miles north of Cincinnati at the confluence of the Great Miami and Mad rivers. Standing as it does in the midst of the Miami valley—the *best* agricultural region for its extent in the world, it is not strange, that it is one of the finest inland cities in the West. It has about 30,000 inhabitants, the majority of whom are "well to do," and all, with scarce an exception, comfortable, good livers. It is no exaggeration to say that there are fewer needy people in Dayton than in any city of its size on the continent. Such a thing as a beggar is seldom seen in her streets.

Though in the midst of so fine an agricultural district, the principal business of Dayton is manufacturing. Her establishments of that kind are equal to any in the West except those of Pittsburgh and Cincinnati.

A. Q. Z.

CHICAGO, Nov. 17.—The event of the last ten days has been the debut of Grau's Opera Company—a company, with but two or three exceptions, made up entirely of singers new to America—and we are glad to say that it has achieved in most respects a complete success.

We confess to have been somewhat disappointed as regards chorus and orchestra, after reading Mr. Grau's announcement, but they have both improved since the first night.

As regards the principal artists, they have already created a very favorable impression, almost, if not quite, equal to that made by Maretzek's Company last Spring.

The opera selected for the opening night was, of course (!), *Il Trovatore*. It had a strong cast, but was sung with little spirit, owing probably to it being the first appearance of the company. Since then the following operas have been given in their order: *Faust, Ernani, Lucia, Traviata, Favorita* and *Martha*.

NOEL-GUIDI made her debut in *Trovatore* and has since appeared in *Ernani* and *Lucia*. She makes a fine appearance on the stage, possessing a good figure and striking features. Her voice is a pure, rich soprano of good register. Her lower and upper notes are especially rich, her *mezzo* voice not being as good. Her delivery is easy and artistic, and she evinces also great dramatic power. Her reception here has been most favorable and we predict for her a gratifying success in this country.

Mad. BOSCHETTI has appeared in *Faust, Traviata*, and *Martha*. She has a clear and sympathetic voice, her lower notes being her best. In the delivery of her upper notes, the effect of straining her voice is produced. Boschetti gives us the German conception of Marguerite, she having studied the part under Gounod; but, while rendering due praise both to her singing and acting, we cannot forget the charming Miss Kellogg in this, her greatest part. Boschetti appeared to better advantage in *Traviata* and *Martha*, in both of which she sang and acted with much taste and feeling. She has already proved herself a superior artist.

Mme. GAZZANIGA made her debut before a crowded house in *La Traviata*. We can see but little difference in the singer of to-day and of eight years ago. Except that she has grown fuller and more *embonpoint*, she is the same great artist. At the first she was rather cold, but in the last act she warmed up and displayed fully her great dramatic and artistic power. We hope that Mr. Grau will let us hear her often.

The two contralti of the troupe are Signoras CASH-POLLINI and OLGA OLGINI. The former, though she has only sung once, in the *Trovatore*, showed herself a great artist both in dramatic and vocal power. Her voice is a rich contralto of great power and expression. Olga Olgini has a *petite* figure and face of much beauty. She possesses a sweet and very musical voice. Her delivery is easy and graceful. She gives promise of becoming a great singer, being quite young.

Signor MUSIANI, the leading tenor, has fully sustained the reputation which preceded him. He is the best *tenore robusto* we have had for a long time, superior, we think, in many respects to Mazzoleni. His voice is a powerful one and of very good tone. In the *Trovatore* he produced a great sensation by the

introduction of the high chest C or *ut de poitrine*, which was brilliantly given. He made the best impression however by his Ernani and Edgardo in *Lucia*, which were superb, absolutely the best we have ever had. He will prove a formidable rival to Mazzoleni in New York in the Spring.

Signor ANASTASI, *tenore di grazia*, is a very acceptable artist. He has a sweet though not full voice. His delivery is good and his dramatic power considerable.

Herr LOTTI, who is already a favorite here, achieved a complete triumph on Friday night in *Martha*. He has improved wonderfully both in strength of voice and dramatic power. We donbt if there is a sweeter tenor voice on the stage. If he continues to improve as he has done he will become a first-class artist.

Signors FELLINI and ORLANDINI are the baritones. Fellini is a fine singer, having a powerful and rich voice. Orlandini has sung in *Trovatore*, *Ernani* and *Favorita*, but in all these his singing has been marred by hoarsenees, so that he has not appeared at his best. His voice is a very good one, though rather guttural at times. Neither of the barytones is quite equal to Bellini.

The Bassi are Signors MILLERI, POLLINI and BRANDINI.

The first has appeared in *Ernani*, *Lucia*, and *Favorita*. With the exception of Formes in his best days, and Hermanns, he is the best basso we have had. He has a powerful and very pleasing voice and sings with great energy and has complete control over his voice. He is entitled to a first rank also as a dramatic artist, his Don Silva being the best we have ever seen. Brandini and Pollini have appeared only once; the former as Mephistopheles, the latter as Plunkett. Both have cultivated voices, but we should think hardly powerful enough. We hope, however, that they may improve on acquaintance.

On the whole, Mr. Grau has given us a first-class troupe, though it might be improved in some respects, especially in the female chorus which is poor. The orchestra also needs toning down. However, we must not complain, but thank Mr. Grau for fulfilling his promises as he has.

Next week Gazzaniga appears in *Lucrezia Borgia* and *Saffo*, *L'Elisir d'Amore* in which Miss SIMONS will appear, is also announced. CHICAGO.

Dwight's Journal of Music.

BOSTON, NOV. 25, 1865.

Oratorio—Judas Maccabæus.

The revival by the HANDEL AND HAYDN SOCIETY of this noble Oratorio, once so popular here, and still more often sung in Germany and England than any of Handel's works except *Israel* and the *Messiah*, was a happy thought. We had almost said a timely thought: but it would have been more so at almost any period of our four years of war,—especially during the earlier phases of the great life-struggle of the nation, when we could all have sung quite earnestly that chorus:

> And grant a leader bold and brave,
> If not to conquer, born to save!

But the memories of the war are still so near to us, its patriotic fears and hopes and resolutions, its deeds of heroism and its triumphs, that no texts to which great music could be set could more ensure its appeal to all our hearts than these, to which Handel wrote his patriotic, his heroic Oratorio *par excellence*. This was the very music which we wanted to "fire the Northern heart," to keep up hope and courage and the nobler inspirations through the war. But even now it speaks to sympathies and memories exceedingly well prepared; it passes in review before us, in great forms of Art, in a resounding dialect of immortality, all the tremendous experience of those years. Music generalizes whatever historical theme it touches, nnd so brings home to our times and to us its comment, or rather its spiritual inside history of a heroic, liberty-defending period away back among the Maccabees.

We often wondered during the war, and often hinted thereof in these columns, that the Handel and Haydn Society, so active in keeping up our spirits and not letting the great ideals fade from us, if great music could do anything—and verily it could—did not revive *Judas Maccabæus*. Well, we are thankful to have it now. We think it is at any time one of the most *interesting* of the oratorios—musically, we mean. It is so now particularly. There is a freshness about this music which tells with what whole-heartedness it was composed. It is full of happy inspirations. The choruses, all illustrating a few great simple texts: national grief and shame under defeat and oppression, heroic resolution to reconquer liberty, then victory and rejoicing, all of course tempered with religious fervor, succeed each other with a marked, surprising individuality, all of them beautiful or inspiriting, several of them truly great. There are few lovelier or sublimer choruses anywhere than "Tune your harps," which comes in so richly on the dominant seventh chord, taking the word out of the mouth of the solo singer, and flooding all with its great, broad, swelling and melodious flow of harmony. It seems very simple, but it is a masterpiece of art, and its climaxes, especially the last and greatest, where the trebles grow up to the high A and hold it out, are irresistible. Then for a chorus of lamentation what more deeply impressive than the very opening, after the instrumental overture, "Mourn, ye afflicted children?" It is much in the same great mood, though altogether another thing in art, as Beethoven's funeral march. And the next one (which we were sorry to find omitted): "For Sion lamentation make, with words that weep," &c. We can hardly help comparing it too with something very different, the *Lacrymosa* in Mozart's *Requiem*, which certainly is greater; but this has some similar climaxes, and has by a kindred instinct chosen the same broad 12-8 measure. The spirited, emphatic Fugue "And grant a leader," follows the prayer with a re-assuring energy of purpose, like "*Aide toi, et le Ciel t'aidera!*" And then the trumpet-like "We come in bright array," simple and short, has the very flash of helmets and the ring of martial order, and willing, valiant hearts leap out in every phrase; musically it is not very much, but it is just enough, so timely! "Hear us, O Lord," with its thick-set imitations ("resolved on conquest or a glorious fall") is a grand chorus, the most difficult perhaps of any, which lost much of its force in this performance by being very much abridged. Grandest of all is the chorus opening the second part: "Fall'n is the foe;" the vigorous figures of the instrumental introduction are most graphic, painting the battle with a few bold strokes, which seem, however, all-pervading. The opening vocal phrases are startling in the energy of their announcement; two more marked and characteristic musical phrases than those on "Fallen is the foe" and "So fall thy foes," could not have been invented for their purpose. The first tones of the second of these phrases, which contain the pith thereof, are then expanded into a figurative fugue theme ("Where warlike Judas wields his righteous sword"), which is worked up so as to complicate the harmonious confusion, and still make the exciting scene more vivid, now mingling with the two original phrases ("Fallen is the foe," &c.), and now pausing to listen, while the word *fall'n* is whispered in low tones widely separated, the accompaniments measuring the time with pulsing chords;—if perfectly done, it must be heard with breathless interest.

Another very striking chorus, in which the word seems eagerly caught up and passed all along the line, is: "We never, never will bow down," the vocal masses being all consolidated after a while upon a Choral, which still sings on in one part of the harmony, while the others clothe it with figurative counterpoint. Also the Solo and Chorus: "Sing unto God." "See the conquering hero comes" is too familiar to require remark: how many heroes, and would-be heroes, successful candidates, &c., it has ushered in! But it has just that familiarity, always fresh too, of a spontaneous, obvious thought that only comes to genius, and yet it seems as if it might come to all. And then it is served up so skilfully, being first sung in two-part chorus of fresh virgin voices, then taken up in full force by the whole, then borne away, an imitative echo of it, by the instruments in a march. Equally obvious and simple, but rather homely withal, and lacking dignity, (or is it because its phrases have been plagiarized in so many Yankee psalm-book anthems?) is "Hail Judea, happy land!" We have named more choruses than we intended, and yet not all that really deserve mention. Few if any of the choruses in *Judas* are so elaborate, so vast in their conception as the great ones of *Israel* and the *Messiah*; they are mostly short; but they are singularly felicitous, effective, individual; they have the charm of happy hits; each tells the story; it was genial, large-hearted, human Handel reading the history by quick imaginative flashes, and telling it off-hand in that lofty, learned, yet palpable and graphic language which had become the easiest vernacular to him.

But you are waiting to hear how these choruses were sung on Saturday night. We may say, on the whole, quite successfully, considering the short preparation (for it is twelve years since it was last sung here, and the singers came to a task practically new). There is room for improvement, but it was sung with a will, some of the choruses very effectively, as "Tune your harps," the "Conquering Hero," &c. The numbers were large, we should think about 400 voices; but the Contralti seemed comparatively weak. Mr. ZERRAHN had certainly conducted the rehearsals to as good purpose as the time allowed. The orchestra was effective, too, (sometimes too heavy), and had, (yes, *Advertiser!*) had "bassoons!" What would Handel think of the necessity of so mentioning the presence of an instrument which he could use by the dozen in his day? The Great Organ, played by Mr. LANG, made some of the great choruses loom like distant mountains in rare states of atmosphere; but after all we wonder if it would not be better to use it more sparingly, allowing something more of distance and horizon, and not marching all the grandeurs right up to our very feet; let the larger length of the blue chain lie off, in undulating *diminuendo*, so that we can look at it and feel the beauty of the outline softened and enriched by shadows and by atmospheric influence.

We come now to the solo parts. Here lay the weak side of the performance, although it was not *all* weak by any means. But the most important part, that of the hero Judas, demands a great tenor; one who has heard Sims Reeves ring out "Sound an alarm," will hardly be so unreasonable as to expect the like of that very often, but a nearer approach to it than seems to lie within the

power of Mr. JOHN FARLEY may fairly enough be asked for. It is true, allowance must be made for the strange accident of his copy, from which he studied his part, not happening to contain this song. But his treatment of the music altogether, though he gave us some sweet passages and showed artistic feeling, was inadequate. Especially bad was his rendering of recitative, accenting, dividing, timing every phrase in the same uniform, stilted, dragging way, that took the life out of it; and depend upon it, Handel's recitative here is good. Nor could he "call forth powers" to cope with such a task as the air, full of roulades, which has those words for its theme. The gentleman to whom the secondary tenor pieces were intrusted has a pleasant, clear voice in the main, but we could not hear at all his lower notes; his style was creditable. Mr. RUDOLPHSEN, the basso, was the most complete and satisfying of the soloists. His music, as usual, was well studied and conceived, his voice still gains in musical substance and in flexibility, and he has learned the art of rendering the long *roulade* passages more agreeably, reconciling our modern feeling to them, than almost any singer we have had for years. "The Lord worketh wonders" was a fine instance; while, in another style, "Arm, arm, ye brave," with its preceding recitative: "I feel the Deity within," was well up to the mark.

Miss HOUSTON does not seem to us to have improved for some time in her general singing. She is earnest and has inspirations, that set now and then a passage in a fine bright light; her voice is clear, musical and flexible, but without that reassuring firmness which the hearer would fain feel at every point. Moreover, at times the rhythmical sense, or what we may call the mental metronome, appears bewildered, as in some of the phrases of the most important and original of the soprano airs, "From Mighty Kings," which in the main, however, was rendered quite acceptably. We did not quite recognize the spirit of the quaintly beautiful air, "Pious orgies." A more beautiful one, "Wise men flattering" was omitted. It was a pleasure to hear again the rich contralto of Miss ANNIE CARY, which, blended with Miss Houston's, has left the lovely duets about "Liberty" and "Peace" among the pleasantest memories of the evening.

We are glad to learn that the Society design to perform *Judus* again (on the Saturday evening before Christmas) with Mme. PAREPA in the principal soprano parts, and if possible, with a more efficient hero. The *Messiah* will be given, also, on the Sunday evening, under the same rare auspices.

MESSRS. KREISSMANN and LEONHARD repeated the programme of their first Soirée on the evening o the 11th inst., with a much larger audience, and the occasion was even more delightful than before. The only change made in the list of pieces, was the substitution by the singer of Schubert's "*Am Meer*" and "*Aufenthalt*" for the two songs by that composer which he sang the first time. The third concert had to be postponed on account of the illness of Mr. Kreissmann, and unfortunately must stand postponed for yet another week,—we hope not longer.

The GREAT ORGAN will be played this noon by Mr. WHITING; and to morrow (Sunday) evening offers the rare opportunity of hearing Mr. J. K. PAINE, and getting more acquainted with old Bach.

MUSIC IN THIS NUMBER.—Continuation of Mendelssohn's Oratorio "St. Paul," which was begun in our last number, and will go on by similar instalments until our subscribers have it complete. The "Creation" came to an end in the number before the last, leaving a few pages to be otherwise filled. We owe an apology for the mutilated form (without the prelude,) in which the little Song by Franz got in without the Editor's knowledge.

"PIANO-FORTE MEDALS" AGAIN.—We print today in full the Report of the Committee on Musical Instruments, at the late Exhibition of the Massachusetts Mechanic Association. It has attached to it a supplementary Report, signed by the same Committee, which is somewhat at variance with the first. Read by the light of Mr. Underwood's undisputed *history* of the two Reports, and of the unfortunate way in which both main Report and Supplement were allowed to modify the impartial and impersonal (unanimous) result of the trial of the Pianos instituted by the judges, it sets at rest a question about which parties have waxed warm.

Mme. LOUISE ABEL, a pianist of refined taste and an excellent interpreter of classical music, has returned to this country after several years spent abroad, partly in her old home at Stuttgart, and partly in concert tours, in which she has won the approbation of the highest German and French critics. She gave a concert last week in New York, in which she played works of Chopin, Mendelssohn, Beethoven, and others, in a style that greatly pleased the better class of music-lovers. The admirable concerts which Mme. Abel gave some years ago in Boston are not forgotten by the few (unfortunately) who chanced to hear her, and we trust she will not forget Boston in her artistic ministrations now that she has chosen the New World after another trial of the Old.

ERNST PERABO. This gifted young pianist and musician, who left this country some six years ago, a boy of extraordinary promise, to seek both his general and his musical education in Germany, is now probably on his way home, if he has not already arrived. We have read what honors he has borne off at the Conservatory in Leipzig, both as performer and composer.

It will interest a large circle of our readers, and particularly those gentlemen of Boston and New York, who have subscribed the means of keeping him so long abroad, to read a portion of a letter addressed (quite unsolicited) to Mr. Scharfenberg of New York, under whose earnest and wise management that fund has been expended. Its receipt must have been particularly gratifying to that gentleman. The writer is a sort of centre of the best musical society in Leipzig, and what he writes is doubtless a true reflection of the Leipzig feeling about Perabo. We take the liberty to translate a few sentences;

"The selection of just this young man does all honor to your artistic instinct and your heart, and I cannot help expressing my joyful recognition and assuring you that you will see your expectations satisfied and rewarded in every respect. We are exceedingly sorry to part with him. He is a singularly gifted young man, who, far from all arrogance, an enemy to all *humbug*, is enthusiastic only for his Art; in this, though, he achieves something *sterling* and *distinguished*. He is a musician through and through, and it is not so easy for another to achieve the like or venture into competition with him. I only fear lest, with his honesty and modesty with the sacred fire that glows in him for true Art, the muck-flies of mediocrity and musical low life, which can sting in America even more than here, may embitter his life and hinder his onward striving. . . . With the support of a true sympathy he will develop himself powerfully and become the joy and pride of America."

WORCESTER, MASS.—The "Musical Convention," under the direction of Messrs. WILDER & DAVENPORT, occupied most of the last week in October. "Of course," (as the *Palladium* well says), "there was a new collection of Psalmody in the back-ground"—that being *the* distinctive feature of a "convention." The day sessions were given to vocal gymnastics, choral practice and rehearsals, &c., and the evenings to concerts. On the whole, the standard of these things seems to have risen. One was an Organ concert Mr. Willcox, with vocal miscellany Among other things, Handel's "Waft me, Angels," sung by Mr. Frost. One was a Concert of Choruses from operas, hymn tunes, anthems, &c., (400 voices), varied by organ pieces played by Messrs. Davenport, Allen and Sumner, Handel's "Total Eclipse," and smaller songs. The third was Oratorio: the *Creation*, Mrs. Mozart and Dr. Guilmette assisting, who also sang "Let the bright Seraphim" and "It is enough," from *Elijah*. We think such musical examples must do good among the fresher audiences (and learners, too,) of the country. There were "social hours," too, (of mutual musical refreshment, and we dare say "mutual admiration,") not without interest. Finally, this "Worcester County Musical Convention" elected a very long list of officers for the coming year, who met and voted to adopt *Judas Maccabæus* as the Oratorio to be practiced for the next annual session; (Ditson did well to publish it).

SPRINGFIELD, MASS.—Another "Convention," that of "Western Massachusetts," was held here on Nov. 6th—10th inclusive. Conductors: Carl Zerrahn and W. O. Perkins of Boston, and H. S. Perkins of Springfield. Soloists: Mrs. H. M. Smith, Dr. Guilmette and Mr. James Whiting, all of Boston. Pianist, J. E. Perkins; orchestra made up from the Germanians and Mendelssohn Quintette Club. Here, too, the *Creation* was sung; and there were miscellaneous concerts, and the same sort of studies and exercises as at Worcester. All went off with great spirit and interest, we hear.

ST. LOUIS, MO.—The first concert (sixth series) of the Philharmonic Society, conducted by E. Sobolewski, took place Oct. 19. The pieces performed, in their order, were: Overture to *Masaniello*, Auber; Soprano Solo and Chorus from Beethoven's "Mount of Olives;" Larghetto and Scherzo from Schumann's B-flat Symphony; Solo and Chorus from Kreutzer's "Night in Granada;" Overture to *Dinorah*; Rec. and Cavatina (*Come per me*) from *Sonnambula*; Trio (of Anabaptist preachers) and chorus from *Le Prophète*.

CHICAGO, ILL.—Here, too, there is a Philharmonic Society, which gave the first concert of the season on the 30th ult. The orchestral pieces were Mendelssohn's "Scotch" Symphony and "*Meeresstille*" Overture, and Auber's overture to *Masaniello*. They were given with spirit, we are told, but the audience reserved most of its loud approbation for the *tenore*, Mr. Castle, who sang an aria from *La Traviata* and an English ballad.—Of the new Italian Opera company our correspondent writes in another colnmn.

LEIPZIG. A letter from this place, dated Oct. 12, appears in the *Transcript*, evidently from the pen of the Rev. Mr. Gage, who translated the Life of Mendelssohn. He gossips pleasantly of musical, as well as other people, thus:

I went from Mr. Wilson's to Mr. Lampadius, the author of the Life of Mendelssohn, who gave me, as the translator of his work, an exceedingly cordial reception. He is the pastor of one of the great churches of Leipzig, that of St. Nicholas, and is a man of extremely cordial and agreeable manners. His labors are now so arduous that he has little leisure to prosecute his musical studies, but his love for the science is not lessened, while his reverence for the character of Mendelssohn remains unchanged. I was glad to tell him that the American edition has been published in its beautiful shape, and that our people have a thorough appreciation of the character of that great and excellent man. In Germany, Mendelssohn's music is now not so much liked as that of Schumann, whose star is in the ascendant. Still the Germans are not unmindful of his great merit, though they leave to England the full appreciation of his genius. In Leipzig he is gratefully remembered. I made a pilgrimage to the house, No. 21 Königstrasse, a large and handsome mansion in which Mendelssohn lived and died.

In the afternoon I called on Mr. and Mrs. Moscheles. I must not tell the readers of the Transcript who they are, for all the world knows that Moscheles is the biographer of Beethoven and the friend of Mendelssohn from the cradle to the grave. They are neither of them old, only about sixty, and it indeed seemed singular to be conversing with those who had directed the opening of Mendelssohn's musical studies, followed every step of his bright,

beautiful career, stood by him at the death-bed, and now, almost twenty years after he has lain in the grave, are still hale and young, and full of labors. Mr. Moscheles is somewhat stooping, but his eye is full of fire, his step firm and young, his mind vivacious and active. He must ten years ago have been a man of noble presence. Mrs. Moscheles is gracious in manner, yet dignified and composed.

She assented most willingly to my proposition that she should prepare a volume of recollections of Mendelssohn, illustrated and accompanied by the numerous letters which she and her husband received from him, many, many score in number. These never have been seen by the brother Paul, and will be all new and fresh. She criticizes the selection which has been published, and thinks it a great pity that some trace of his delightful married life was not preserved in it. Mrs. Moscheles hopes to begin this volume in December and to spend the winter in its preparation. It will be read with the greatest interest by all musical people in England and America. It will be written in our own language by Mrs. Moscheles, who speaks English with the utmost ease and propriety.

In addition to this work, Mrs. Klingemann, her daughter-in-law, and the widow of Carl Klingemann the poet, Mendelssohn's dear friend, has partly promised an article for the "Atlantic," containing her recollections of Mendelssohn in England. In addition to this, Carl Mendelssohn, the son, who is a private docent in Heidelberg University, has begun to write a full biography of his father, but that will be a work not executed in a single winter, owing to the immediate demands made upon him in the preparation of his University Lectures. So out of the publication of the letters from Switzerland and Italy, a fine literature is already growing. I have never thought for a moment that my little work, based on Lampadius, would be more than a stepping stone to something more full and complete; and the American people must take it for just what it pretends to be, the *only existing* life of the great composer, and therefore amenable to none of those laws by which Mrs. Moscheles's or Carl Mendelssohn's work will be tested.

Those who have read Lampadius's Life of Mendelssohn Bartholdy, may be glad to learn that efforts are now making to discover the letters which he wrote from Rome to Goethe. They are supposed to be at Vienna, and if discovered will be found to be superior, it would seem, probably to any others that he ever wrote.

Some may have noticed the allusion in the last pages of Lampadius's Life to a lady who was the finest interpreter of Mendelssohn's songs while he lived, and one of the chief mourners. It is stated in such a way as to pique the curiosity, and to create the suspicion that she was attached to him with an unwarrantable affection. Such, however, was not the case. Ths lady is now living in Leipzig; her name is Madame Frege, and she is the wife of a professor of law in the University. Her career has not only been a spotless one but a beautiful one. Not a particle of jealousy ever came between her and the wife of Mendelssohn, but she was recognized as a warm friend and unequalled interpreter of his songs. He used to say that no song was perfect till she had sung it. In her old age she is no less respected and honored, than she was admired and loved in her youth. AGINDOS.

"Agindos" is in error in one or two particulars. The *seventieth* birthday of Moscheles was celebrated in May or June of last year; nor is he any more "at the *head* of music in Leipzig" than Reinecke or one or two others perhaps. We trust that Madame Frege (whose name is misprinted above) will live to a green "old age," but she has a goodly period to traverse first, unless her appearance much belied her four or five years since.

ORGAN OPENING. A new organ of remarkable power and beauty, built by the Messrs. Hook, was exhibited on the evening of the 3d inst., in the Church of the New Jerusalem. The specifications were prepared under the direction of Mr. George J. Webb, organist of the Church, and Mr. J. H. Willcox, and it is a very complete, thoroughly finished and effective instrument, having 41 speaking stops, 6 of them of 16 feet, six in the pedal, many of them of rare beauty and individuality. In many respects it seemed to us the finest organ which the Messrs. Hook have yet produced, and certainly of great power for its size. It was tested to the satisfaction of the church full of visitors by Messrs. PAINE and WILLCOX; the former playing a grand Prelude in E flat by Bach, the Sonata in E minor by Ritter, and (of his own composition) a *Caprice* in D, and a "Religious Offering"; the latter an Andante by Mozart, a couple of "improvisations" for showing the stops, the "Zanetta" overture and the Hallelujah Chorus. From the description of the Organ furnished by the builders, we learn:

The scales of all the pipes are drawn according to strictly mathematical proportions, not only in each individual "register" but throughout the whole Organ. The unusual number of "mechanical registers," operated by the feet (sometimes called "Composition Pedals"), is another marked and important feature in this instrument. They are seven in number, of great utility, and are singularly perfect and silent in their operation.

The metal of which the pipes are made is such as would ensure the most desirable quality of tone from the various "stops," some of which are of "pure tin," others of 75 and 50, while none are less than "33 per cent tin," except the largest pipes, which are of zinc.

"Every "stop" extends throughout the entire compass of the "key board"; there is not one incomplete "register" in the Organ—a fact worthy of mention, and one which has not received heretofore sufficient consideration from either American or English builders. Among the "stops" of recent introduction into this country may be mentioned the "Violone," 16 ft. "Viola da Gamba," "Vox Humana," "Flauto Traverso," "Salicional," "Dolce," "Doppel Flöte." and "Hohlpfeife." There is, with one single exception, no quality of tone known in organ-building which is not represented in this instrument.

LIST OF STOPS AND PIPES.

GREAT MANUAL.

1.	Open Diapason,	16 feet.	58	pipes.
2.	Open Diapason,	8 "	58	"
3.	Viola Da Gamba,	8 "	58	"
4.	Doppel Flöte,	8 "	58	"
5.	Melodia,	8 "	58	"
6.	Hohlpfeife,	4 "	58	"
7.	Octave,	4 "	58	"
8.	Twelfth,	2 2-3	58	"
9.	Fifteenth,	2 ft.	58	"
10.	Cornet,	5 1-3	216	"
11.	Mixture,	1 3-5	174	"
12.	Acuta,	1 2 3	116	"
13.	Trumpet,	8 "	58	"
14.	Clarion,	4 "	58	"

SWELL MANUAL.

15.	Bourdon Bass.	16 feet }	58	pipes.
16.	Bourdon Treble,	16 " }		
17.	Open Diapason,	8 "	58	"
18.	Salicional,	8 "	58	"
19.	Viol D'Amour,	4 "	58	"
20.	Stopped Diapason,	8 "	58	"
21	Flute Harmonique,	4 "	58	"
22.	Octave,	4 "	58	"
23.	Fifteenth,	2 "	58	"
24.	Mixture,	1 1-3 "	174	"
25.	Cornopœan.	8 "	58	"
26.	Oboe.	8 "	58	"
27.	Vox Humana,	8 "	58	"

CHOIR MANUAL.

28.	Open Diapason,	8 feet.	58	pipes.
29.	Keraulophon,	8 "	58	"
30	Stopped Diapason,	8 "	58	"
31.	Dolce,	8 "	58	"
32.	Flauto Traverso,	4 "	58	"
33.	Octave,	4 "	58	"
34.	Piccolo,	2 "	58	"
35.	Clarinet,	8 "	58	"

PEDALE.

36.	Open Diapason,	16 feet.	27	pipes.
37.	Violone,	16 "	27	"
38.	Bourdon,	16 "	27	"
39.	Octave.	8 "	27	"
40.	Violoncello,	8 "	27	"
41.	Posaune,	16 "	"	"

MECHANICAL REGISTERS.

42. "Swell" to "Great" Coupler.
43. "Choir" to "Great" "
44. "Swell" to "Choir" "
45. "Great" to "Pedale" "
46. "Choir" to "Pedale" "
47. "Swell" to "Pedale" "
48. Tremulant (Swell).
49 Bellows Signal.
50. Pedal Check.

COMPOSITION PEDALS.

1. Brings out all the Stops of the Great Manual.
2 Brings out Stops from Nos. 1 to 9 inclusive, and takes in all others.
3. Brings out Stops Nos. 2, 4, and 5, and takes in all others.
4. Forte, "Swell."
5. Piano "Swell."
6. Piano and Forte, "Pedale" (double-acting).
7. Pedal operating "Great to Pedale" Coupler.

The Organ is situated in the Gallery at the west end of the Church, showing stained windows at each side and in the centre, between the two main divisions, which combine with the pointed pediments, spires, Gothic tracery, and richly ornamented pipes, to give a beautiful, picturesque, and unique appearance.

The total height of the Organ is nearly 40 feet; width, 21 feet; and depth, 12 1-2 feet.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Autumn. (Herbstlied.) Song. *Mendelssohn.* 50
A noble song, expressing the sombre influences of the days of the fall of the leaf upon the imagination and heart, with a vein of consolation, like bright autumn sunshine, running through the whole.

Acushla gal mochree. Song in "Arrah na Pogue. *C. Koppitz.* 30
A pretty ballad, somewhat above the average of Irish songs, so many of which are good. "Acushla gal mochree," means "O bright pulse of my heart."

Melville Castle. Old Scotch Ballad. *Mrs. Campbell.* 30
These things are sung in one generation, laid aside, and then come out, bright as ever, in the next quarter century. How many readers of this ever sang Melville Castle? Well, here it is, as full of music and dry Scotch fun as ever.

Hark, how still. (Stiller Sicherheit.) *R. Franz..* 30
Still security, which is the literal translation of the German title, does not sound as well as in the original. But the piece is very sweet and quiet. As in other pieces, Franz makes out a simple, almost child-like idea, with masterly skill in his harmony, yet not forgetting the simplicity.

Trust in God. Quartet. *L. H. Southard.* 40
One more of Mr. S's excellent series. Others have been already noticed.

Instrumental.

Reconnaissance. Waltz for Piano. *W. F. Spicer.* 30
A very graceful and original production, by a gallant officer in the navy.

Grand Air. Paraphrase No. 3. "L' Africaine." *A. Jaell.* 50
In these Paraphases, Jaell adds considerably to the effect of the original, by his brilliant arrangement. Difficult, but not extremely so.

Lord Dundreary Polka. *D. Spillane.* 30
Nothing at all dreary about the polka, whatever there might have been about his lordship. Easy and pretty.

Polonaise in A♭ major. Op. 53. *Chopin.* 1.25
A wild and strange affair, pervaded with the gifted Pole's extraordinary genius and invention.

Mary Bell Waltz. *J. W. Turner.* 30

Patchwork. A medley quadrille. *W. A. Field.* 30
Pretty, and not difficult pieces. For persons who cannot execute the more difficult compositions for piano, these fresh and sprightly pieces, which do not tax one's powers greatly, are just the thing.

Sul Mare. (On the Sea.) Barcarolla. *W. Kuhe.* 40

La Belle Blondine. *C. F. Shuster.* 40
Pieces of medium difficulty, by good composers.

Farewell. (Scheidegrüsse.) Romance for Piano. *A. Jungman.* 40
Of the character of a "Song without words," and should be played with strict regard to expression. Quite easy, but with a rich melody.

Books.

CHORUSES OF ELI. $1.00
" " JUDAS MACCABEUS. 1.00
Musical societies and large choirs should bear in mind, that the choruses of these, and of all the other Oratorios in general use, are published separately, and will do excellently well for practice, even for those who do not wish to give a public performance.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1 00; per doz. $10 00.
" Cloth, $1.25; " " $12 00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross,	A. R Taylor,
J. A Getzé,	Pasquale Rondinella,
J. E. Gould,	Chas. H Jarvis,
M. H. Cross,	William Morris,
Jas. N. Beck,	W. J. Lemon,
B. Frank Walters,	A. J. Morgan,
Samuel Davies,	M. G. Bisbee,
J. G. Whiteman,	John Bower,
A. Douglass,	M. E. Morrell,
H. M. Alexander, &c., &c.	

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. [642-3m.

NEW SINGING BOOK,

BY GEO. F. ROOT.

JUST ISSUED.

THE CORONET.
THE CORONET.
THE CORONET.

FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,
FOR SINGING SCHOOLS,

GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.
GLEE CLUBS AND CHOIRS.

Price $1.25. **ROOT & CADY,**
640-3 Chicago.

THE MUSICAL CURRICULUM,

A New Instruction Book for the Piano.

Pronounced by Baumbach, Harry Sanderson, Chas. Fradel, and more than three thousand others who use it, to be the best Piano Instruction Book ever issued. For sale by the trade everywhere. Price $4.50.

Send for a Circular to **ROOT & CADY,**
640-3 Chicago.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged. $3.00 For Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway. Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

THE MASONIC HARP

A COLLECTION OF

Masonic Odes, Hymns, Songs, &c.,

FOR THE PUBLIC AND PRIVATE

CEREMONIES AND FESTIVALS

OF

THE FRATERNITY.

BY G. W. CHASE.

Cloth, 75 Cts.

MASONIC HARP AND MONITOR.

Containing in addition to the preceding, the Monitorial Prayers, Charges, Explanations, &c., used in Conferring the DEGREES in LODGE. CHAPTER, COUNCIL and ENCAMPMENT. By G. W. Chase Price. $1.00.

Sent by mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer. Wm. H. Walter, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper. $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *garnished* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Cloth, neat and substantial.		Price,	$2 50
"	Cloth, emblematically embossed.	"	3 00
"	" embossed and full gilt.	"	4 00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice eleganté en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust" *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrille. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 644. BOSTON, SATURDAY, DEC. 9, 1865. VOL. XXV. No. 10.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

SYMPHONY CONCERTS.

The HARVARD MUSICAL ASSOCIATION will give, during the winter, **SIX SYMPHONY CONCERTS**, in the BOSTON MUSIC HALL, on Thursday Afternoons from 4 to 6 o'clock. The Orchestra will number not less than *fifty* of the best resident musicians, under the conductorship of Mr. CARL ZERRAHN, and especial care will be used to strengthen the *string* department as far as the musical means of Boston will admit. In richness and variety, as well as in purity and unity of programme, and in careful rehearsal, it is designed to make them the best orchestral concerts ever given in this city.

First Concert on Thursday, Dec. 28, the others to follow at intervals of two or three weeks. Subscription price for the six concerts $5.00. For reserved seats, tickets numbered from One to Six. For the present, season tickets may be secured through either of the Committee; further arrangements will soon be made known in the daily papers.

JOHN S. DWIGHT,	JAMES STURGIS,
SAMUEL JENNISON,	F. H. UNDERWOOD,
F. E. OLIVER,	R. E. APTHORP,
OTTO DRESEL,	C. F. SHIMMIN,
J. C. D. PARKER,	AUGUSTUS FLAGG,
Committee on Programmes, Orchestra, &c.	S. L. THORNDIKE, Business Committee.

CHAMBER CONCERTS—17th SEASON.

The Mendelssohn Quintette Club's FIRST CONCERT OF THE SERIES OF FOUR will take place on TUESDAY EVENING, Dec. 12, at CHICKERINGS' Rooms, assisted by Mr. J. C. D. Parker, pianist; Messrs. Hamann, Horn; Ribas, Oboe; Eltz, Bassoon, who will take part in the Piano Quartette, Op. 16, with wind instruments by Beethoven—Given for the first time in the original form in Boston. Quintette for Strings, No. 5, Mozart, in E flat. Grand Quartette, No. 15, in A minor, Op. 135, by Beethoven—First time in Boston.

During the series the following fine works will be given for the first time: Quintette by Rabenstein! Quintette by Gurlitt! Piano Concerto in D, by Bach, &c., &c.!

Packages of Four Tickets, $3; Single Tickets $1 each—to be obtained at the stores and door.

Concert at 7 1-2 precisely. 644

Will shortly be Published

"SING, O HEAVENS!"

AN ANTHEM FOR CHRISTMAS.

Adapted for the use of country Choirs. Composed by WM. JACKSON, of Masham, England. Price 50 cents. Five copies for $2. Sent postpaid on receipt or price, by

WM. H. WALTER,
644-5 33 West 29th Street, New York.

THE GREAT ORGAN

In the Boston Music Hall, will be played EVERY WEDNESDAY AND SATURDAY, at noon, and on SUNDAY EVENINGS at 1-2 past 7. Entrance on Winter St. 623.

Madame PAREPA'S NEW SONGS.

The Nightingale's Trill	40
Sing, Birdie, Sing	40
Five o'clock in the morning	30
O, say not woman's heart is bought	30

Also:

Levy's Popular

Whirlwind Polka	40

VOICE BUILDING. SINGING.

MRS. S. E. PAINE will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."

CABLO BASSINI.

For terms, address OLIVER DITSON & CO. 644—3mos.

MUSIC TEACHER WANTED, for a first class Seminary in New England, where the standard of Music is classical, and the most thorough method required. Must be a gentleman educated as a Musician and not merely a player, unexceptionable in manners and character.

Apply to Edward B. Oliver, 26 Oxford St., Boston, between the hours of 7 & 8 P. M. 644—1t

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

WEHLI'S NEW PIANO WORKS.

Will be ready in a few days, the following GEMS by the celebrated Pianist, JAMES M. WEHLI.

Polka de Concert	$1.00
Romance	1.00
March des Amazones	1.00

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.

Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.

Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

NEW MUSIC.

"The Soldier's Widow."
A beautiful and touching Song and Chorus, by H. T. Merrill. Price, 30 cts.

"The Happy Day has Come, Kate."
Another excellent Song and Chorus, by H. T. Merrill—as sung by the Peak Family of Bell Ringers. Price, 30 cts.

"Tinus Won't Be Good, 'Tis Plain to See."
A Temperance Quartette. Price, 35 cts.

"Only One Crossing."
A beautiful Sacred Solo and Chorus, by Wimmerstedt. Price, 30 cts.

"Anyhow."
By H. T. Merrill. A very pretty Melody which may be sung as a Solo or Duett. Price, 30 cts.

"The Soldier's Pride."
Solo and Chorus, by H. T. Merrill. Price, 30 cts.

The above pieces may be had of OLIVER DITSON & CO., or of

MERRILL & BRENNAN,
Publishers, 91 Washington Street,
643-5 Chicago, Ill.

New Music for December.

VOCAL.

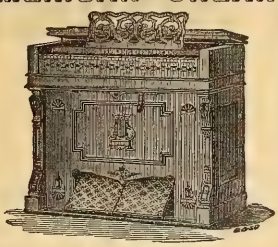
Aged and grey. Song.....*L. B. Starkweather.*	30
They buried him in a watery grave.*J. W. Turner.*	30
Oft in dreams I see my mother. Ballad. *L. B. Starkweather.*	30
Come in and shut the door. Arranged for guitar. *Hayden.*	30
I have no joy but in thy smile. Ballad.*M. Keller.*	30
Awake, ye brave sons of Erin. Fenian Song. *W. J. Florence.*	60
Lay him to rest. Ballad.....*J. W. Turner.*	30
When you and I were soldier boys. Arranged by *Hayden.*	30
Autumn. (Herbstlied.) Song.....*Mendelssohn.*	50
Susie Clair. Comic song and dance...*M. Keller.*	30
Weave garlands for the brave.....*D. Godfrey.*	40
Spring's come. (Er ist's.).....*R. Franz.*	30
Hark, how still. (Stiller Sicherheit.)...*R. Franz.*	30
Melville Castle. Old Scotch Ballad. *Mrs. Campbell.*	30
Trust in God. Quartet. .....*L. H. Southard.*	40
Effie May. Song and Chorus....*R. R. French.*	30
Come, ye weary. Sacred Quartet.*Irving Emerson.*	30
Come, sing to me again. Ballad..*J. W. Turner.*	30
Bradley Clay. Ballad..... *J. C. J.*	30
Now say, my little birdie bright. (Sag'an, O lieber Vogel mein.) Song.....*R. Schumann.*	30
One look, one word. (Nur ein lächeluder blick.) *Schumann.*	35
I dreamt I was in Heaven. Song...."*Naaman.*"	30
I sought the Lord. Duet. Soprano and Bass. *"Naaman."*	50
Antony and Cleopatra. Ballad...*J. W. Porter.*	30
Traced in snow. Song.....*J. B. C. Murray.*	30
Say once again I love thee. Duet. Soprano and Tenor....."*Don Pasquale.*"	30
Jolly Cats. Comic Song..... *C. W. Hunt.*	30
The Harvest field. (Das Aehren-feld.) Duet. *Mendelssohn.*	40

INSTRUMENTAL.

Tears, idle tears. Nocturne.....*J. W. Turner.*	30
Star Spangled Banner. Varied for Organ. *J. K. Paine.*	1.00
Il Penseroso waltz.....*Mrs. G. W. Brown.*	30
Mary Bell Waltz.....*J. W. Turner.*	30
Reunion march. (Verbrüderung's Marsch.) *Strauss.*	30
Warrior's victory. (Krieger's Marsch.) "	30
Maiden's blush. (Grand concert waltz.) *Seven Octaves.*	60
La Belle Blondine..... *C. F. Shuster.*	40
Polonaise in A♭ major. Op. 53..... *Chopin.*	1.25
Nocturne in C minor. Op. 48, No. 1. "	60
Lord Dundreary Polka.....*D. Spillane.*	30
Patchwork. Medley quadrille.....*W. A. Field.*	40
Reconnaissance Waltz.....*W. F. Spicer.*	30
Grand Air. No. 3. Paraphrase "L' Africaine." *A. Jaell.*	50
Sul Mare. (On the Sea.) Barcarolla..*W. Kuhe.*	40
Romance nouvelle. For Piano..*J. M. Wehli.*	1.00
My rod and gun polka.....*W. A. Field.*	30
Three o'clock galop.....*H. Hagemeyer.*	30
Marche des Amazones, for piano..*J. M. Wehli.*	1.00
Farewell. (Scheidegrüsse.) Romance for Piano..... .....*A. Jungman.*	40
Deuxieme tarentelle for piano.....*Sydney Smith.*	40
Maltese polka. A Wallerstein. Arranged for four hands, by.....*G. D. Hewitt.*	40
Ocean breeze. Redowa.....*J. B. C. Murray.*	35
Premier nocturne for piano..... ....*J. Leybach.*	50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price,
Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments.
Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS
CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
lately returned from Europe is nowprepared to receive pupils in
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

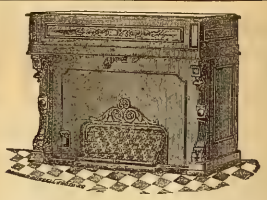
MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

There is no Book for Choirs

SUPERIOR to the "Harp of Judah," by L. O. Emerson Seventy-five Thousand Copies have already been sold and the book gives the greatest degree of satisfaction to all who have used it. For Choirs, Singing Schools, Conventions and Singers at Home it is a collection of music that is universally liked. Price, $1 38 a copy; $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by **Oliver Ditson & Co.,** 277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 644. BOSTON, SATURDAY, DEC. 9, 1865. VOL. XXV. No. 19

For Dwight's Journal of Music.

The Minstrel.

From the German of EMANUEL GEIBEL.

He slept in the airy and moonlighted glade,
Beside him a fairy a violin laid;
When moonlight was waning, the wild rocks among,
His young lips unchaining, a Nix woke to song.

Now plays he while singing, then sings and then plays,
All hearts to him clinging, all spirits he sways;
In cot or in palace, where'er he may rest,
For joy and for solace all cherish the guest.

His bow once in motion, the lucid tones flow
Like free waves of ocean that come and that go,
Like storm gusts now sweeping, then softly they sound,
Rejoicing and weeping together inwound.

With strains that were single, his voice's fine spell
Begins he to mingle in musical swell,
Now tenderly breathing, then forth gushing strong,
The might of words wreathing with magic of song.

Why smileth the hoary old sire, as in dreams?
Youth's sunshine warm glory sheds round him, he deems!
What visions embolden yon soldier's proud brow?
His battle wounds olden again hotly glow!

What new-born confusion awakes the youth's dread?
Why deepen the hues on the cheek of the maid?
With young hearts awaking to rapture and woe,
Love's dawn o'er them breaking—love's witchcraft they know!

Round huntsmen loud ringeth the silvery horn;
Near reapers clear singeth the quail in the corn;
The land-weary sailor is touched as with pain,
He hears the loud breaker, the long-rolling main.

Souls worn with affliction but list to the lay,
And calm benediction their grief melts away;
So living, so glowing, the rich measures run,
Hope's balsam soft-flowing from fields of the sun!

On eagle wings flying, now swells the full strain,
Then sinks, faintly dying, like showers of spring rain;
It rolls in dread splendor, a loud trump of doom;
It sighs, a hymn tender, low breathes o'er a tomb.

Now failing, now falling, now hushed is each tone.
With joyful outcalling, they proffer the crown;
But he, proudly bending, oppressed by their praise,
Turns, silent, then wending through night-shadowed ways.

While stars coldly glisten, when winds roughly moan,
Where no man can listen, he wanders alone;
Heart throbbing, tears burning, he plays to the night,
Lost, passionate yearning! long-buried delight!

FANNY RAYMOND RITTER.

The Present State of Music.

(Concluded from page 137.)

(Translated for this Journal from Marx's "Music of the Nineteenth Century.")

PIANO-FORTE MUSIC.

The majority of those who spend their time and means on music are so far from any right perception of its value, that they mistake the means for the end. This is everywhere noticeable, but nowhere so clearly as in the most widely diffused branch of musical practice, piano-playing. Here, above all, we may recognize a progress beyond Beethoven and the earlier writers in the manner of presenting their ideas,—at least an industrious building out upon what Beethoven in his later works (and, before him, Dussek, Louis Ferdinand and A. E. Müller, in their way) had already striven to realize. I mean, what Liszt has shrewdly designated by the term "Orchestration of the Piano." The piano-forte *inwardly* (in resonance, in color of sound, blending of tones and holding out of tone) is the poorest, but *outwardly* (for masses of tone, harmony, polyphony) next to the organ the richest instrument. Bach and all the composers down to the time of Beethoven had to make up for this meagreness of the single tone by fullness of parts; and Beethoven already in a measure overcame the same difficulty by broad handfulls of chords and doublings or octave passages; this may be observed in the great B-flat Sonata (Op. 106), and elsewhere in many ways. But fullness of intellectual life, constantly and necessarily urging him toward dramatic (polyphonic) form, was of more account with the composer, than outward, sensuous fullness, which with him goes farther than with his intellectually and sensuously poorer predecessors, but never could become the main thing.

But now the life of Humanity is so rich and broadly founded, that every thought can and must live itself out in its consequences: so too in Art. It is the charm of sensuous fullness in piano-playing that has called forth the "new treatment" or manner of playing the piano. The *Arpeggio*, in all its variety of forms, from that in single tones to that in several tones struck at once, the *Arpeggio*, by itself alone or as foundation for the melody above, or as an airy, flickering gauze spread over the melody played in the lower or middle part of the instrument—and whatever else may be derived from this—has become the fundamental material of this new school; with it are coupled the bold doublings of melody, and all sorts of filled-out ingenious and effective passages. Certainly by these means the piano-forte has been raised to a before unheard of fullness of tone and color. It was Liszt in his "transcriptions" of the works of Schubert and others, and then again in his own works, for instance his *Harmonies poetiques et rèligieuses*, who opened this path and who has won from it the most peculiar, the finest and mightiest effects.

But there are two evils in this treatment which it is hard to avoid. The *Arpeggio*, however you may shape it, however you may group or double or disperse the tones in it, is ever the same, ever the one chord which stands out cold and abstract through all these veils and accessories. The greatest talent, the united ingenuity of ever so many gifted composers cannot overcome or hide what lies in the nature of the case. And so the "New School," from inward necessity, has piled up mountains of *Etudes*, *Fantasias*, Songs without Words, compositions of all sorts, of which the inevitable substance is this everlasting monotonous *Arpeggio*; other figures appear only as interludes as it were; the melodies, in choice and shaping, must show themselves favorable for the Arpeggio, that is to say, they must spread themselves out broadly and quietly, so that the Arpeggio may find room. That is one trouble. The other is, the impossibility of uniting with this style the dramatic nature of *polyphony* [music in "real parts," or parts, each of which is carried along like an individual melody. TR.] Alongside of the Arpeggio only one voice or part can avail at a time (even though it be put now in the treble, now in the tenor or the bass); hence that peculiar many-souled wealth of music has to be renounced; Art withdraws itself from the multiform dramatic fullness of life back into the subjectivity of the one artist, who has sucked all into himself and in succulent plasticity exercises that *virtus*—that valor of the present age, which holds up only the dear glorious *I* upon its shield and sees in itself the beginning and the end of all being and all working.

But just this material, this purely personal and egoistic quality, mere nothingness to the higher man, is the most readily comprehensible and most enticing for the great majority of one's contemporaries, who never get beyond their own Self, to whom their own person is the focus and the end of all existence; whereas the true artist is surrounded and determined only by thoughts of the universal, by the primal forms, ideals of the eternal, super-personal; his personality is but the smelting-furnace in which those thoughts, permeated by the quick flame of inspiration, gain living form, just as, according to the old myth, only a virgin, humble and devout, free from all selfish desires, could become the mother of God.

Quite otherwise is it at the piano-forte. There the *virtu*-ose and sensuous principle of Self has been seized upon with an intense and desperate eagerness. That which Liszt at first made use of as an ingenious means subservient to a meaning, and which others occasionally employed still further, became an end. And now all the pianos roar with the storm of arpeggios; now no sacrifice of time or nerves is too great, if thereby one may "also" ride in on this storm. And this very emulation has served to limit the *virtuoso concerts* and crowd them into the background; for where everybody can work miracles, there is an end at last of the gaping wonder which so far has filled the concert rooms. But the vain and empty prosecution of this virtuoso trade did not retire to give place to a better; rather had it diffused itself atmospherically over amateur-dom, crowding out the spiritual, soul-quickening part of Art. With this tendency to the technical-virtuoso, sensuous element, the susceptibility, the understanding and the courage for that better direction were incompatible, and by a logical fatality were lost. Perhaps there is no more striking expression for this turn of things than the judgment of one of the most distinguished piano teachers,

who, when a young lady offered herself to him as a scholar, in order to find out her qualifications, set her to playing some works of Beethoven and of Bach, and then said to her: "You make too serious and important a matter of it, we take it easier in these days." And, oddly enough, he is right; if we cannot lift ourselves up to the heights any longer, at least we drag them down to us.

CONCLUSION.

Such is the aspect, which in the great and general features, as a whole, the Present State of our Art affords:—unexampled diffusion—unlimited participation in the people—retreat into the background of the spiritual, the full of character, the true, before the sensual, the hollow and hypocritical—accumulation of material means,and all-consuming devotion to the outward and the shallow, with indecision and cowardice for genuine artistic progress—great material capital and indefatigable labor, without the courage to risk either of them in the pursuit of a high and clearly discerned goal.

Perhaps, on the whole, To-day is no worse off than Yesterday. On the part of many there is more of study and of labor, and of a more earnest kind. Great, eminent talents have manifested themselves in a variety of achievements; new paths have been boldly tried and paved. Moreover, the errors and false ways, which shame us to-day, have already existed before us. Particularly this tendency toward the technical and sensual is not altogether exclusively peculiar to our time as something new and never before heard of: much rather is it naturally founded in the life-course of Art, like the ebb and flow of the sea. Upon every period of creative genius there must follow a period of diffusion; the new idea must win over men's minds and fill them with itself. And here come forward the imitative talents,—not seldom with greater and more rapid success than the genial creators of the new time, who have awakened the power in them and opened the understanding of the people. With these and after these appear those whose calling it is to make what is created generally known by readier renderings. In their eyes necessarily the means of interpretation, or technical skill, acquires an exaggerated consequence—and so the period begins to distinguish itself as one of virtuosity; the technics of the art overstep their proper goal in their zeal to reach it. But it is precisely here that the idea, which first awakened all this striving, may be said to have lived itself out, and now we stand unexpectedly before the question: Whether the end of things has yet come, or whether a new revelation of the eternally creative spirit is yet to be witnessed. Such an intermediate period prevailed after Handel, Bach and Gluck,—and such an one we now experience after Haydn, Mozart and Beethoven.

We must not, on the one hand, hide from ourselves the errors and deficiencies of the Present; nor, on the other hand, must we forget that the same have made themselves felt before now, and that now, as formerly, much that is good and hopeful has appeared along with them.

Why then can we not content ourselves with the old habitual equilibrium of the better and the worse, as they could do and had to do in former times?

The very question shows, that beneath the superficial similarity of the times essentially different relations exist; for such a question, now loudly or silently stirring in the minds of all thinkers, was never raised before. Only once did it stir at all, but with less energy and less widely, when at the beginning of the seventeenth century men became aware that the music up to that time (the Middle Age counterpoint) was not fitted to satisfy the newly awakened longing—the expression of the poem, definite meaning, dramatic representation.

Beethoven's Letters.

BY FERDINAND HILLER.

(Concluded from page 138).

The first half of the Master's life in Vienna may, as far as external circumstances are concerned, be termed a comparatively happy one. As is evident, by the way, throughout his letters, he found sincere admirers, warm friends, and energetic patrons. The publishers disputed with each other for his compositions, which the artists about him zealously exerted themselves to execute in an appropriate manner. It is true, however, that the great mass of the public were rather lukewarm, and that the receipts of his "Academies" (concerts) sometimes scarcely covered the expenses. Count Wilhourski, one of the greatest musical amateurs of Russia, described to me, not long ago, how solitary he sat in the stalls, at the first performance of the *Pastoral Symphony*, and how, on being called for, Beethoven made him personally, so to speak, a bow, half friendly and half ironical. Beethoven drew, however, a tolerably respectable pension from several noblemen (by the State he was neither assisted nor distinguished*), and was enabled to devote himself to his art as his works of that period prove. Worthy of remark is the offer he made the Viennese management to write every year, for a fixed salary, a grand opera, and several smaller dramatic works. The offer was naturally not accepted—Beethoven had composed only *Fidelio* for the stage! He made, also, a fruitless attempt to "enter the actual Imperial service," and said: "meanwhile the title of Imperial *Capellmeister* would make him very happy; if this could be procured for him it would render his residence there much more pleasant." But nothing came of the matter. A brilliant offer from the King of Westphalia for him to go and settle at Cassel induced his patrons to give him the pension already mentioned; the pension was afterwards considerably diminished, in order to secure him for Vienna (?) The Master was meditating, likewise, during—we might almost say—the whole of his life, a grand professional tour, and yet, if we leave out of consideration short trips to watering places, he never quitted Vienna. His unhappy deafness may, with or without his knowledge, have been the obstacle which prevented him from undertaking anything of this kind. One's heart bleeds on reading, in a letter of the 2nd May, 1810, to Wegeler: "Yet I should be happy, perhaps one of the happiest of men, had not the Demon fixed his abode in my ears. Had I not read somewhere that a man must not voluntarily give up this life as long as he can perform a good action, I should long since have been no more—and by my own hand. O, life is so beautiful, but for me it is for ever poisoned!"

Friend Breuning was right enough in advising Beethoven not to adopt his nephew. This unfortunate step, taken with the most noble motives, occasioned Beethoven perhaps more sorrow than all his illness and deafness, and, at any rate dragged him into a labyrinth of wretched troubles. He confided the boy to various teachers and institutions,in which, at one time, he had confidence, and, at another, not; he desired that his charge should honor his mother (whom the Master himself despised†), but that he should see her as little as possible, and never alone; he endeavored to subject his own mode of life to all kinds of restraint for his nephew's sake, the only result generally being to derange the youth; and, to the very end of his existence, he imposed upon himself duties evidently beyond his strength. To all this must be added dealings with lawyers, actions-at-law, and annoyances of every description. Yet we instinctively perceive from all this that it was grateful to feel like a father—to be able to call a human being *his;* to name that being *son*. To a man of such profound sentiments it must, after a time, be a fearful deprivation, to have with one's fellow creatures no stronger relations than the light, superficial ones which result from the absence of any family. Beethoven was justified in complaining, and we ought to take part in his sorrow. But, had he been the father ot a family, would he have preserved all his powers for such unceasing artistic productivity as that which he displayed? We have a right to doubt it.

How ready Beethoven was to aid and assist others is evident from very many of the present letters. He seizes, with absolutely fiery zeal, on certain opportunities for doing so, and was certainly as sincere as it is possible to be when he wrote to Herr Varenna, Kammer-Procurator (Attorney of the Exchequer) at Gratz: "Never, from my earliest childhood, did my zeal for assisting with my art, whenever I could, poor, suffering humanity, yield to aught else, and nothing more is requisite than the inward satisfaction which always accompanies what is good." It often strikes us that we perceive a desire on his part, despite the art which so completely engrossed him, of finding extra occupation in the active life of the world. But to so colossal an organization as his, I hardly know what would not appear restricted and pitiful, and he could feel *well* only when, raised above everything earthly, he roamed in that world which is the sole one really free.

While, however, the mighty Master willingly extended a helping hand to every one far and near, and displayed a friendly and obliging nature, his violence and distrust produced really volcanic convulsions in his intercourse with his best friends. Of this fact, also, there is ample proof in his letters—on every one of his most intimate friends is the death-sentence at some time or other pronounced—as the sentence is, however, not intended to be carried out, a pardon arrives sooner or later, but always early enough.

These letters grow sadder and sadder as they approach the end. We find continual bother caused by the nephew, and in addition, pecuniary questions compelling Beethoven to diplomatize with publishers; to look up heroes for dedications; to sacrifice his works to inefficient Musical Societies; nay more, even to publish for too trifling productions; indeed, we should begin to feel quite nervous did we not know with whom we had to deal. Then, too, his domestic life, if we may so designate it, was of such a kind that he felt impelled or obliged on one occasion to shy "half-a-dozen books at his housekeeper's head," and, on another, to hurl "his heavy bedroom footstool at her body," as in order to obtain a day's repose. Good Frau Streicher, to whom the sorrowful effusions concerning his household differences were addressed, must, at times, have had some difficulty in suppressing a smile, when the great Beethoven writes: "She has, in addition to her 12 Kreutzers bread money, a roll in the morning; is this the case with the kitchen-maid also? A roll makes 18 florins a year." But she interested herself, with sisterly love and care, for the poor, tormented man——and thus her old age is connected with reminiscences of Beethoven, just as her husband's youth was connected with reminiscences of Schiller.

It was at this wretched time, that the *Ninth Symphony* and the *Missa Solemnis* were written! A Victory of the mind over the most wretched and contemptible combination of worldly things, which for energy and grandeur is not inferior to any of the most renowned battles ever fought!

No opinions of Beethoven respecting contemporary composers appear in this correspondence, if we except a letter to Cherubini which is, it is true, of a business nature, but breathes a spirit of the highest esteem for the Parisian master. Beethoven, however, troubled himself probably very

* "—— for Austria occasions me annoyance and gives me nothing towards a livelihood." p 236.

† We trust the Editor will pardon us for remarking that it was certainly unnecessary to defile a collection of Beethoven's Letters with the dirty stories at page 253.

little about his contemporaries. What cares such a leviathan for all the small fry that swim around, without ever being able to disturb him in his course?

Of the 399 Letters in the collection only about ten date from the last century. Concerning the period when the mightiest development of this wonderful man's mind was going on, we find in this book nothing new, though in his later years there is very much that needs explanation, and very much that is completely unknown. How greatly is it to be desired that Otto Jahn would no longer defer fulfilling the promise he made the world of music to write Beethoven's Biography! He is particularly adapted for the task. It is to his archæological sagacity, to his love for collecting, to his acute judgment, and to his artistic penetration that we are indebted for the fact of having obtained a *true* notion of Mozart's life and nature, and who does not most fervently wish to do the same in the case of his beloved Beethoven?

We might compare the Titanic Master to our magnificent river, the Rhine, that makes itself a way through rocks and hills, becoming more and more powerful as it flows along, and spreading happiness and blessings around. How insignificant do the blocks of stone become, which, here and there, cause it to be covered with foam, and the sandbanks that appear at intervals, if we look down into its depths and give ourselves up with our whole soul to the contemplation of its pure grandeur! How many future generations will feel themselves refreshed, strengthened and elevated by its waters!

Heinrich Wilhelm Ernst.

[From the *Niederrheinische Musik-Zeitung*.]

The great violinist Ernst was, on the 8th of October, at Nice, released from the sufferings to which he had so long been subject. As a practical *virtuoso* he had long been lost to art, but not as an artist, for in the latter years of his life he devoted himself to composition, especially the composition of violin-quartets. Of these we will speak presently.

Heinrich Wilhelm Ernst was born at Brünn, Moravia, in the year 1814. His talent was soon manifested, and so rapidly developed that he played in public when only a boy of ten. After 1825, he pursued his artistic education in Vienna, principally under Joseph Böhm, subsequently also Joachim's master; he profited by the example and advice of Mayseder; and in the theory of harmony and composition enjoyed the lessons of Seyfried. Four years later, he set out upon his first professional tour, exciting, especially at Munich, and afterwards at Frankfort and Stuttgardt, great interest by the early maturity of his talent. On his return to Vienna, an unhappy passion, it is said, occasioned even then those fits of melancholy to which he was subsequently often liable. In the year 1831 or 1832, he went to Paris, where he played first at the Theatre des Italiens. He remained in Paris for several years. He studied the violinists of the French school, and, above all, became De Beriot's most zealous pupil, the result being that his style, even then distinguished for perfect artistic intelligence and execution, gained also in elegance.

After his sojourn in Paris he first travelled through Holland, giving, at the commencement of 1839, several concerts in Paris, and achieving one success after the other on his continued professional travels, in the course of which he went through almost every country in Europe. The first place he visited was Southern Germany, especially Vienna (1840), where he excited incredible enthusiasm; he then went to the principal towns in North Germany, returning several times to Berlin, as well as to Leipsic, Dresden, &c.; travelled through Poland, Russia, Sweden, and Denmark, and, subsequently to 1844, passed several seasons in London; indeed, during the years which immediately preceded his stay at Nice, he found, so to say, a second home in England.

Some fifteen years ago, Ernst married a young lady who was studying for the stage at the Paris Conservatory. Madlle. Siona Levy excited at that time great expectations by her decided histrionic talent, and people saw in her a future successor of Rachel. After her marriage with Ernst, she sometimes gave dramatic recitations at his concerts, and fully realized by these recitations the expectations she had raised; but, very soon after she had achieved this success, she was compelled to renounce art, and could do nothing but devote herself to the care of her husband, whose state continued to get worse and worse.

The last time of Ernst's being in England was in the spring of 1863. The reason of his going there was a faint hope of recovery. Edward Bulwer Lytton, one of the stanchest of his many friends in England, had prevailed upon him to put himself under hydropathic treatment at Malvern. Dr. Wilson, the celebrated principal of the hydropathic establishment there, came himself to London, on purpose to fetch Ernst, and, with the latter and Madame Ernst, set off for Malvern at the end of April. The warmest wishes of all artists and of all his friends accompanied the *virtuoso* whom the English rightly called "the most poetic" of all violinists; but the realization of their wishes was not destined to become a fact; Ernst's apparent recovery of strength did not last long, and he returned, probably with very faint hopes in his own breast, to Nice.

The manager of the London Monday Popular Concerts, Mr. S. Arthur Chappell, wishing to pay a mark of respect to the invalid traveller, included his quartet in B flat major in the programme of the concert given on the 27th of April. The work had already been very well received at the same concerts the previous summer, and was now rehearsed by MM. Vieuxtemps, Wiener, Webb, and Piatti, at the house of a Mr. Benson, where Ernst resided. The composer, who had previously heard it played only by amateurs, was very much delighted, and thanked the performers most warmly.*

The Quartet was one of the three (the other two are in A and C) in the composition of which the artist sought consolation for his bodily sufferings, from which he was scarcely ever free during the last nine or ten years of his life. In October, 1864, he was once more in Paris, where MM. Holmes (the admirable artistic brothers), Jacquard and Ney played him two of the above Quartets. Stephen Heller wrote of these compositions, at the time, in the following terms:—

"We will not attempt, by a dry analysis, to give an idea of these works, so important from their scope as well as their inward worth. We must not expect to find in them the amiable composer of the *Otello* and *Pirata* Fantasias, but we recognize in them the creator, become greater and more clear, of the 'Elegie' and of the Violin Concerto in F sharp major. All that those two works promised is here fulfilled, and we behold an artist of noble nature who has attained the summit of his powers. These Quartets can have been written only by an artist who has continuously studied and himself performed a hundred times the works of the great masters in this branch of composition. From beginning to end, the style is invariably noble, and nowhere do we find aught like cowardly complaisance for inartistic or frivolous ears. The beauty of these works is serious and severe, and of the kind which alone secures for a work a future. It must not, however, be supposed, on this account, that they are deficient in melody; the slow movements especially contain expressive, taking, and frequently passionate song. The Scherzos are genuinely humorous; the first is distinguished for, we might almost say, epigrammatic brevity; the other, on the contrary, is well worked out and contains instances of harmonic and rhythmical daring; neither of the two movements, however, reminds the hearer in the least of former creations of the kind, and that is a great merit. In one word: These Quartets announce the complete change of the great *virtuoso* into the composer and deserve the deepest attention on the part of all musicians and connoisseurs."†

One of these Quartets was, also, performed in June, 1864, at the "Ernst Concert" given in St. James's Hall, London, the proceeds being devoted to the benefit of the sufferer. At this concert, moreover, Joachim played Ernst's "Elegie," and Wieniawski, the Transcription of Schubert's "Erlkönig," while Mad. Dustmann and Sims Reeves were the singers.

As most persons are aware, Ernst published, during his career as a *virtuoso*, many compositions intended principally to exhibit his play in all its brilliancy. How could he, when his time was taken up by his never-ending professional tours throughout Europe, find leisure for the creation of large serious works? A horrible doom procured him this leisure, though in so fearful a manner. But even among his *virtuoso* compositions there are a few, some of which in parts, and others throughout (as is the case with the celebrated "Elegie") display a feeling for, and appreciation of, what is elevated and beautiful in Art. His Concerto in F sharp major, too, is a work of this class.

It was, however, as an executant that he was greatest. He was the first since the days of Spohr to combine a truly poetic rendering of the melody with grandeur of tone, for grandeur of tone merely does not by any means constitute soulful song upon the violin. To this, as we are all aware, was added eminent technical skill, thanks to which the greatest difficulties, which he himself was often the first to create (*Otello*-Fantasia, "Carnival of Venice") were executed with ease and grace, for elegance was among the most prominent qualities of his play. If the latter was not always equal during the latter years of his career as a *virtuoso*—not the same day for day and hour for hour, this was not exactly a matter for astonishment, if we take into consideration his peculiarity, common to all original artists, of being able to give himself up completely to the full swing of his inspiration only in those happy moments when his natural instinct burst forth, and hence he was reproached for this defect even in his very best years. At a subsequent period, this difference in the excellence of his playing was a natural consequence of his bodily condition, which, with want of strength, naturally produced a paralyzing languor of the mind. Thus as recently as the year 1854, we heard bim at a morning concert (that is according to the London fashion a concert given between three and five o'clock in the afternoon) in the Hanover Square Rooms, play his *Otello*-Fantasia admirably, and the same evening we could scarcely recognize the same artist performing the same piece in Exeter Hall.

For seven or eight years, he resided at Nice, where, on the 8th October at two o'clock, death released him from an existence that was at last simply a burden. As a man, Ernst was respected and beloved, on account of his noble character and practical sympathy for human misfortune and misery, as well as on account of his wit and agreeable manners in the social intercourse of life. In addition to the leading inhabitants of Nice, a long line of poor, who did no less honor to the deceased, followed the corpse. Yet Ernst was anything but rich; it was not from his superfluity that he gave; he denied himself a great deal in order not to withdraw from the needy whom he had once assisted the gift to which they were accustomed. The corpse has been temporarily deposited in a vault, but there can be no doubt that his friends and companions in art will take care that he has a resting place worthy of him.

L. B.

* *The Musical World*. No. 17, 1863.

† *Revue et Gazette Musicale*, No. 45, 1864.

On Encores.—Not long since, while reading a notice of a concert, we were struck by the following sentence: "Not the least pleasant feature of the evening's performance was the fact that not a single *encore* was even asked for." Here's a writer after our own heart! Here's a text upon which one can expatiate to advantage!

The next day, in reading another paper, we were delighted to observe the following: "A vocalist was recently singing at a private concert, in Paris, when the company were so delighted that they clamored for an *encore*. The singer looked at her agent to see what she was to do, and he turned to the proprietor of the house with the remark, 'If it is to be an *encore*, it must be one for me also.' '*Tres bien*,' was the reply. The young lady sang again, and the next day double the sum agreed upon was received." This was an agent to have indeed!

Let us look at it. Is not the whole system of *encores* a nuisance? What is more annoying than the persistent efforts of a few persons clapping their hands,

stamping their feet, or beating the floor with a cane, insisting on a performer repeating a *morceau*, either vocal or instrumental, even when it is plain to be seen that it is disagreeable and almost impossible for them to do so, already having nearly exhausted themselves in their efforts? And when they are obliged to acquiesce, what do they but begin in the middle of the piece and get through with it as soon as possible? The effect is gone and the beauty of the music destroyed, almost always.

Again, how absurd in the progress of an opera to interrupt the movement of the work and destroy the illusion by insisting on a singer, or singers, repeating the scene; you might as well ask a dramatic artist to do his dagger or dying scene over again—because you were pleased with it forsooth.

A certain amount of applause is proper, and is expected by all concert givers and operatic artists, but the whole *encore* business is, rest assured, a bore to the sensible portion of them.

When Gottschalk or Wehli play, they seem to expect to be *encored;* there is always the inevitable first refusal, by a bow and retiring, and on the audience renewing their noise, they always come the second time with alacrity and play something else, which, as they themselves established the precedent, the audience always expect and now demand.

To amateurs especially is applause agreeable, and in the case of a debutant, an *encore* must be flattering, but if the St. Cecilia, or any other amateur society, will take good advice well meant, they will always put on their programmes, "Encores not permitted."
—*Buffalo Comm. Adv.*

SEVILLE. Seville is still the city of the guitar, the fan, the song, and the fandango, the *ne plus ultra ana zeviya mia* of the majo and bull-fighter, of the gipsy and contrabandist; the rendezvous of the most picturesque blackguards in the south of Spain, whose beds are on the steps of churches, who lounge and hang about the suburban tabernas, breakfast on a glass of water, and dine on an air on the guitar, argue among each other with the navaja and other such arguments of point; make love to their neighbor's pocket, and know of heaven what they see of it through the golden juice of an orange, as they lie on their backs in the cool shade, a picture of contentment and sweet nothing-to-do. The town has preserved more of the character of the sixteenth and seventeenth centuries than of the Moorish period, of which, however, many vestiges remain. This is evinced in the style of the private houses of the nobility, the general appearance of the edifices, &c., which all denote the influence of Italian taste, and its happy combination with the Moorish style. The people themselves seem to have lost that grave, solemn, stern and melancholy mood of the Spaniard of the fifteenth century, which he inherited from the Moors, and to retain only that gay, brilliant *capa y espada*, devil-may-care humor of the seventeenth century in Spain, coupled with the more sombre types of the inquisitorial and inquisitioned, somewhat suspicious, jealous, and haughty spirit of Lope de Rueda, Calderon's and Vega's dramas. Seville is still in many points the city of pleasure and love of Beaumarchais-Rossini's *Barbiere*. And look, there goes Almaviva, on his prancing horse, gay and dashing, now dressed in velvets and filagree buttons, all sunshine and moonshine, invincible and *enamorado*, sending kisses to Rosina, who peeps at him behind her mirador. He is always that personification of youth, love and summer; and Rosina is always as pretty under her black mantilla, though she now reads French novels, and knows the names of Lor Biron y Saspir; and Figaro is not the less *qui*, and Figaro *là*; laughing, joking, running to and fro, all fuss and intrigue, all gossip and mirth, for his being raised to *sangrador y comadron*, and other high offices within his calling; nay, Bartolo himself is not dead, only now he dresses like an undertaker, is a man *dil ano doce*, wears a diamond pin in his shirt, and a wide gold ring on the forefinger, and looks as sharp as ever, whether Rosina is dropping a bouquet or picking up a scented esquelita. Basilio is also alive, and there we may see him sneaking through the crowd, with his long *barco*, tile-shaped greasy hat, his worn-out *sotana*, his bilious skin, his hypocritical eyes: *vade retrò!* and would that thou wert but a spectre of bygone times, and not a sad reality of the present! The other types, may they always remain, natural and charming offsprings of a land of sun and love; and all members of the immortal family of Mozart's and Byron's Don Juan, a pure Sevillano, of Don Miguel de Mañara, of Don Bustos Tavera, of La Estrella de Seville. The houses are superior to those of the rest of Andalusian cities, in style and appearance; they are generally of two or three stories, gaily painted outside, with lofty rooms, numerous rejas, charming patios, or inner courts, which, during the summer, are covered with an awning, and furnished with pianos, sofas, &c., for the evening *tertulia*, when the whole town is converted into a vast drawing room. They are, moreover, decorated with brightly painted and gilt miradores, which, with their glass and flowers, look like conservatories suspended. A lengthened residence will be found more pleasant here than anywhere else in Spain.—*A Guide to Spain; by H. O'Shea.*

Musical Education in Prussia.

The following report was drawn up in the Ministry of Public Education in Prussia, and has been received through Earl Russell, from Her Majesty's Ambassador at Berlin:

The study of music in Prussia enjoys a considerable range, in consequence of the numerous private establishments, whose founders and managers do that which in many other states is done by public Academies (*conservatoires*) at the expense of the State. Of such private establishments there are, for example, the Conservatoire of Music of Dr. Stern, the new Musical Academy of Professor Kullack, the Singing Academy, under the direction of Professor Grell, in Berlin, as well as the Conservatoire of music in Cologne, founded by a company (*Verein*) of friends of music, which is under the Director of Music, Herr Hiller. There is no want of similar private institutions in other larger provincial towns. No official reports are made upon them. Occasional reports are made in the programme of the Stern and Kullack establishments. Till now there has been no State Conservatoire for music in Prussia, and State money has only been exceptionally applied to such musical educational establisbments, and more frequently for the support of extraordinary talents. With reference to the government provision for musical students, the Senate of the Berlin Academy of Arts has a section whose members, Messieurs Bach, Grell, and Taubert, conduct the musical division of the Academy. The annual cost of this division, in which instruction is given in the theory of music and the art of composition, amounts to about 1,800 thalers. The number of pupils is not fixed.

In the Royal Institute of Church Music at Berlin, under the direction of Professor Baeh, with four teachers, instruction is given to twenty pupils in organ playing, pianoforte playing, violin and singing gratis, as well as in the theory and the history of music. The annual expenses of this institution amount to 2,807 thalers.

One academical musical institute exists at the Royal University at Breslau, having one director and two teachers, with salaries amounting to 450 dollars, and a similar one at Königsberg, with two teachers. Other universities have likewise offices of teachers of music.

Singing forms an element of education at gymnasia schools and other educational establishments. Instruction in music, that is, in organ playing, pianoforte playing, violin playing, and singing, is given in the school-teachers' seminaries, at which the organists and choristers are educated, theoretically and practically, in music. Besides the above-named teaching schools of this character, there is a formation school for singing for the persons belonging to the cathedral choir (*Dom-chor*), and one for singing and instrumental music at the Royal Opera.

Berlin, the 5th July, 1865.

Musical Correspondence.

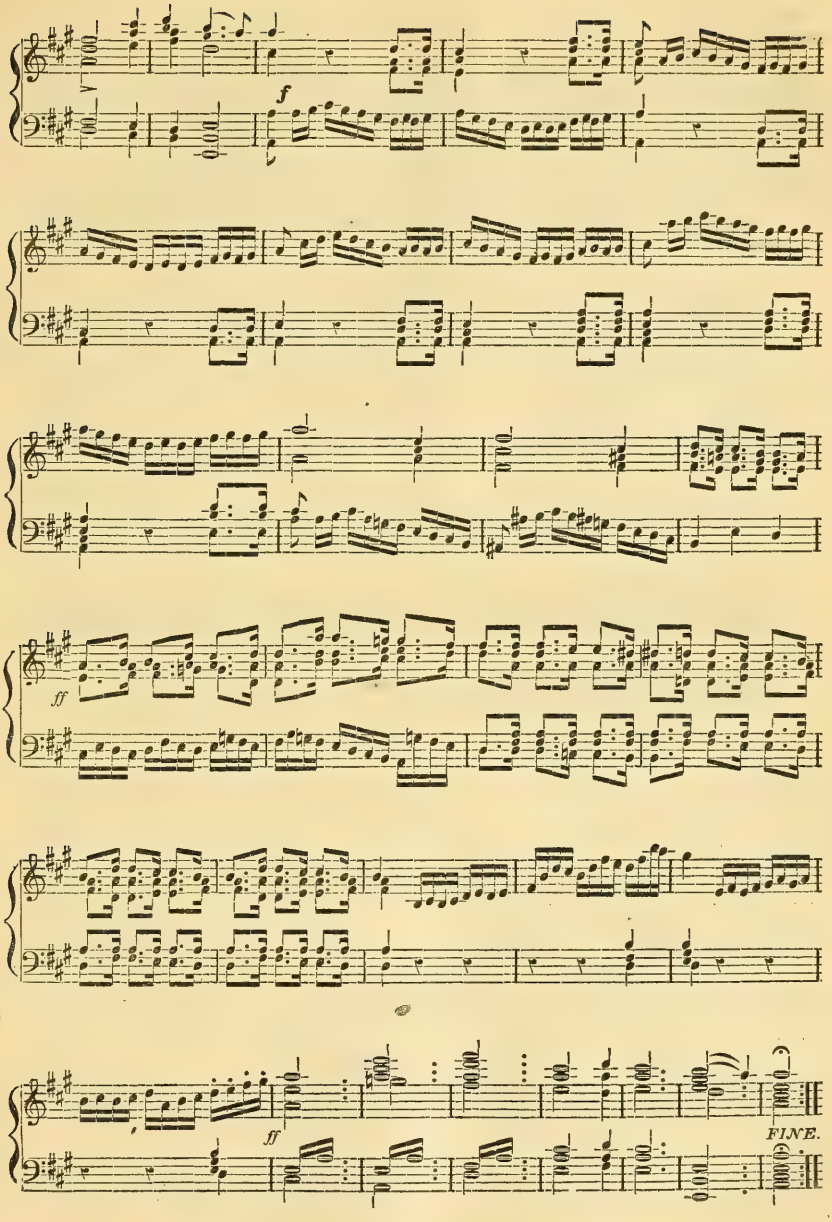
"L'Africaine" in New York.

NEW YORK, DEC. 4.—The principal musical event of the past two weeks has been the production of Meyerbeer's "*Africaine*" at the Academy of Music. So many accounts and analyses of this work, copied from European papers, have already reached the musical reading public of America, that a description of the plan, plot, and character of the opera is entirely unnecessary and uncalled for at this late date. And yet, among the mass of French, German and English criticisms upon the "*Africaine*," it is astonishing how very few we have met with, reliable, and bearing upon them the stamp of good faith. Aside from interested or mercenary motives, we have had the unconditional Meyerbeer worshipper, from incorrect M. Blaze de Bury down; his antipode, who goes to hear the Meyerbeer opera pre-determined to find nothing in it but good instrumentation and "effect-hashery;" and the countless herd of *smart* writers, who cover their superficial opinions and want of sound musical knowledge, by unwitty witticisms, and covert sneers at what they do not more than half understand. In this barren desert of verbiage,—as our flowery old friend Saadi would probably remark, —how seldom do we find repose beneath the cooling palms of reflection, or listen to the reviving murmurs of the fountains of the oases of truth! One good effect of the want of weight in most of what we have read on the subject, is, that we go to a first hearing of the work with a mind almost fresh to receive impressions, and as much uninfluenced as it is possible to be.

After a careful study of the score, and an attentive public hearing, we find ourselves ranking "*L'Africaine*" as, if not wholly the first, at least among the best of Meyerbeer's operas. There is no occasion to repeat that it is finely instrumented, well calculated for scenic effect and for the singers, provided they possess natural and acquired powers beyond the common; these qualities we naturally expect, and usually find, in Meyerbeer's works. But what especially pleases us in this, is its remarkable spontaneity of melody, and of impassioned feeling, in the salient points of the action. The introduction, "*Adieu, mon doux rivage*" to the romance: "*Pour celle qui m'est chère,*" sung by Inez, is very charming, although it failed of effect here, the difficult intervals not having been sung with perfect purity of intonation by Mlle. ORTOLANI. The romance itself is of an ordinary cast, though not unpleasing, The prayer: "*Dieu que le monde revère*" has been compared to the "*Bénédiction des poignards*" in the *Huguenots*, but the comparison results vastly to the advantage of the latter, we think; this prayer is neither noble nor original in *motivo*, and obtains its effect principally from the sonority of bass voices in unison. The finale to this act is one of the finest things of the kind we know. The "*Air du Sommeil,*" with which Selika opens the second act is agreeable, but not as original as it has been said to be (so any one who takes the trouble to compare its first *motivo* with Schubert's little known song, "*Der Leyermann,*" will find). There are many dramatic moments in the duet between Selika and Vasco, the air sung by Nelusko, and the *ensemble* that concludes this act, but nothing of high significance.

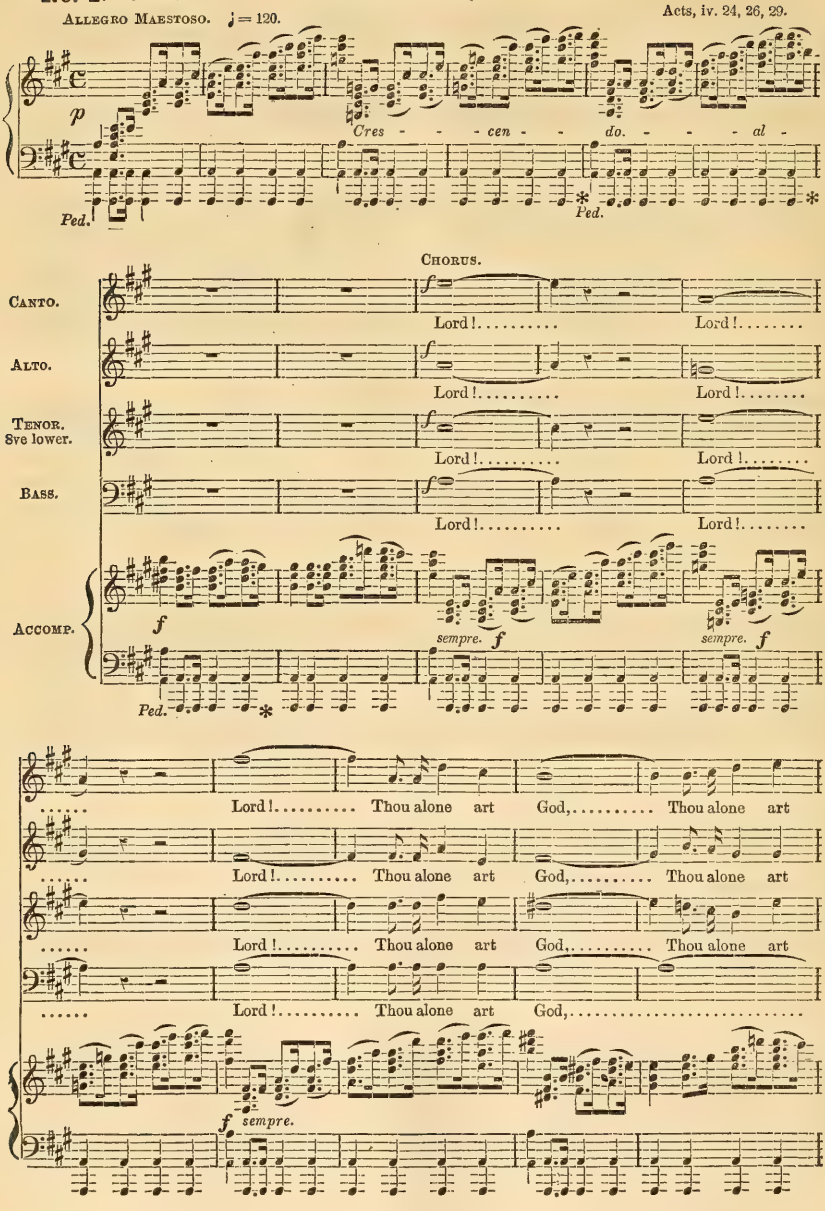
The third act, on board ship, is, from a musical point of view, the weakest in the opera. The female chorus: "*Le rapide et léger navire,*" with which it opens, and one of the best numbers, was entirely omitted here. The ballad: "*Adamastor roi des vagues,*" sung by Nelusko, although effective, resembles many sea songs of a similar character. The whole of this act was very much "cut."

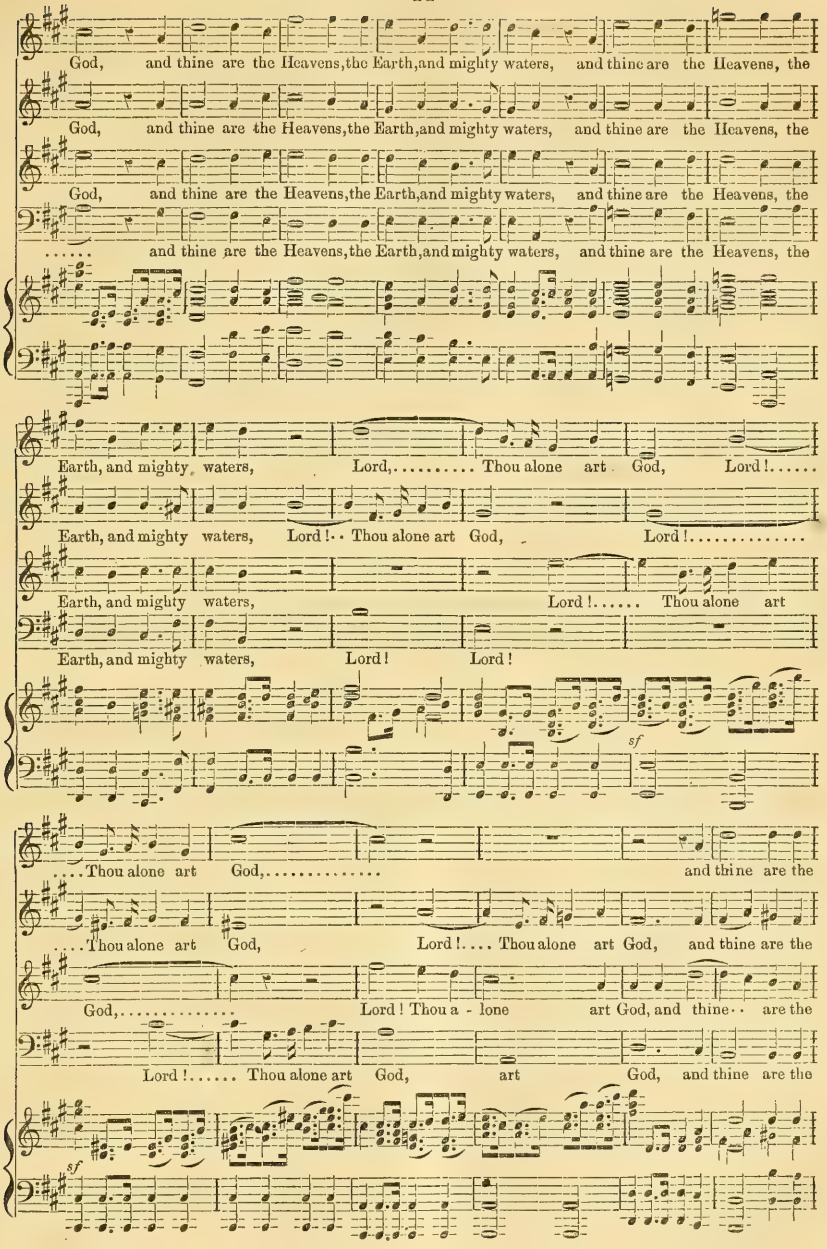
The fourth act is the finest of the opera; rich in melodies of no common order, filled with tone-pictures of the warmest and most sensuous coloring, it delights the ear, while at the same time it satisfies the intellect by its vivid illustration of what our imagination accepts as a semi-civilized ideal of tropical life. The passage sung by Nelusko: "*L'avoir tant adorée,*" the long duo for soprano and tenor, the female chorus: "*Remparts de gaze*" (although this latter recalls to us the episode: "*Jetzo zurück in die Rosenlauben*" in Schumann's houri chorus, a little more than is necessary) are all morceaux of marked beauty. Another comparison has been often made between the love duet of this act and that of Raoul and Valentine in the *Huguenots*; it is hardly well founded, as they are so different in coloring; but at the same time neither loses by the comparison. After a duo between Inez and Selika, not very remarkable in contents or effect, we are led to the foot of the mancineel tree. The scena sung by Selika is of the highest order of dramatic expression. This is preceded by some sixteen bars, *Andante cantabile*, played in unison by the strings. This passage, although a large and noble phrase, seems hardly equal to the excessive laudation it has received, and we cannot but think

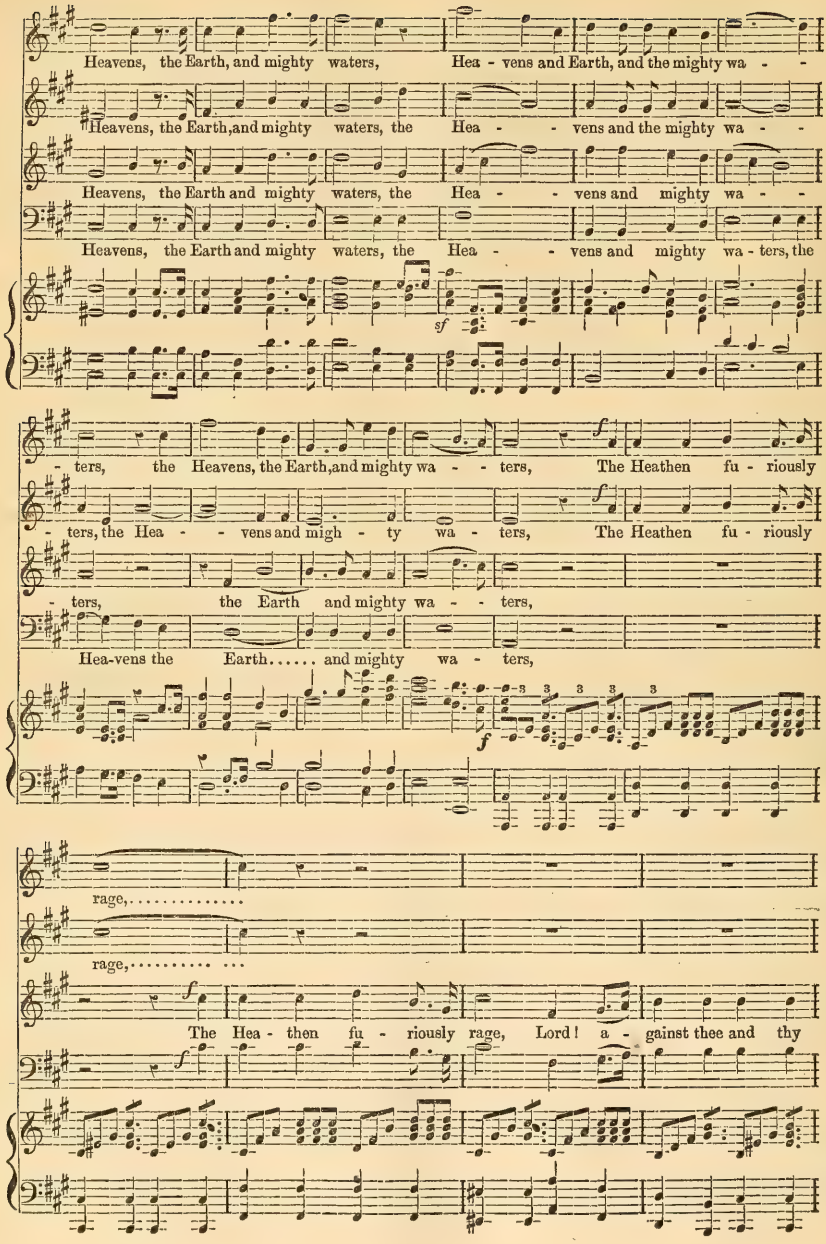

f
ff
ff
FINE.

No. 2. Chorus. "LORD! THOU ALONE ART GOD."

Allegro Maestoso. ♩ = 120. Acts, iv. 24, 26, 29.




God, and thine are the Heavens, the Earth, and mighty waters, and thine are the Heavens, the
God, and thine are the Heavens, the Earth, and mighty waters, and thine are the Heavens, the
God, and thine are the Heavens, the Earth, and mighty waters, and thine are the Heavens, the
..... and thine are the Heavens, the Earth, and mighty waters, and thine are the Heavens, the
Earth, and mighty waters, Lord!..... Thou alone art God, Lord!.....
Earth, and mighty waters, Lord!.. Thou alone art God, Lord!.....
Earth, and mighty waters, Lord!..... Thou alone art
Earth, and mighty waters, Lord! Lord!
sf
....Thou alone art God,..... and thine are the
....Thou alone art God, Lord!.... Thou alone art God, and thine are the
God,..... Lord! Thou a - lone art God, and thine.. are the
Lord!..... Thou alone art God, art God, and thine are the
sf


Heavens, the Earth, and mighty waters, Hea - vens and Earth, and the mighty wa - -
Heavens, the Earth, and mighty waters, the Hea - - vens and the mighty wa - -
Heavens, the Earth and mighty waters, the Hea - - vens and mighty wa - -
Heavens, the Earth and mighty waters, the Hea - - vens and mighty wa - ters, the
sf
- ters, the Heavens, the Earth, and mighty wa - - ters, The Heathen fu - riously
- ters, the Hea - - vens and migh - ty wa - ters, The Heathen fu - riously
- ters, the Earth and mighty wa - - ters,
Hea-vens the Earth..... and mighty wa - ters,
f
rage,.....
rage,.....
f
The Hea - then fu - riously rage, Lord! a - gainst thee and thy
f

hat a great portion of its effect is due to the peculiar one produced by the violins on the fourth string, the momentary absence of harmony, the impression produced by the scene, and especially by the return of harmony at the conclusion of the period. Still, this calculation of effect, even, is the merit of the composer. The finale was almost entirely cut out at this performance. Indeed, so much was omitted throughout the opera, that its representation did not last above four hours (!), including "waits" between the acts.

The best interpretations of the several characters were those of Vasco da Gama, and Nelusko, by Signori Mazzoleni and Bellini. The former appeared to better advantage than he has probably ever done before here, and the metallic quality of his voice admirably suited the music he had to sing. We only wished that Signor Mazzoleni could make a more effective and frequent use of the *mezza voce*. Signor Bellini, always a careful, as well as a gifted artist, increased his artistic reputation by his energetic representation of the semi-savage Nelusko. Mme. Zucchi looked a picturesque and glowing Africaine, her voice was not always equal to the great requirements of the part, but her acting was undeniably dramatic. Mme. Ortolani was an agreeable and gently feminine Inez, but her vocal powers were hardly adequate.

Don Pedro found a weak (vocally speaking) representative in Antonucci; the minor parts were inefficiently filled, and the chorus was insufficient and imperfect. A large number of persons appeared on the stage in the spectacular scenes, but how awkward and badly drilled were their evolutions! An amusing anachronism occurred in the "ship" act; this opens, in the original score (as we have mentioned above) with a chorus, sung by the ladies of Inez's suite, in her cabin; as this was omitted, some of the ladies, to beguile time while the sailors on deck were singing their chorus, unfolded and read the papers. Rather remarkable, when we remember that Gutenberg's invention only occurred a few years before the expeditions of Vasco da Gama. The scenes of the fourth and fifth acts reflect great credit on the painter Falyo, and are not devoid of truly artistic merit. The orchestra, cohsidering the few rehearsals that were had, and the difficulties of a Meyerbeer score, did remarkably well, under Mr. Carl Bergmann's attentive conductorship.

A great deal of wit, good and bad, has been expended on the plot of this opera, but we cannot see that it is more improbable than that of a hundred others. On the contrary, we find it less so, if we except two or three slight, but saliently unlikely incidents, such as the *map* scene, which we are astonished to find unmarked by so clear-sighted a mind as that of Meyerbeer, and in a man so sensitive to ridicule as he was. But the subject must have been highly attractive to a composer, presenting, as it does an idea—the struggle of adventurous genius against bigotry and envy—besides dramatic incident in abundance, and variety of coloring.

We have quoted above from Mr. Scribes' original libretto; it is perhaps unnecessary to add that the opera was sung in Italian by Maretzek's company.

* * * *

Music Abroad.

Musical Notes from Vienna.

The Imperial city is progressing in the right direction, and bids fair soon to beat Berlin in the matter of really good, sterling music. It now possesses two quartet Societies; Berlin at present does not know what a quartet means; at any rate, it never gets the chance of hearing one played in public. As a sort of standard by which our readers may form a notion of the state of musical matters, we give the following list, taken from the Vienna *Recensionen*, of the programmes recently issued by the various Societies here:—Society of the Friends of Music, Six Concerts, under the direction of Herr Herbeck, on the 12th Nov., 3rd, 17th Dec., 1865, 25th Feb., 11th and 27th March, 1866. Among the larger compositions to be performed are "Gottes Zeit," Cantata for Solo, Chorus and Orchestra, Bach; all the music to *König Stephan;* Ninth Symphony, Beethoven;—Symphony in D, Cherubini;—"Erlkönigs Töchterlein," Ballad for Solo, Chorus and Orchestra, Gade;—"Suite for Orchestra" (new) Lachner;—*Legende von der heiligen Elizabeth*, for Solo, Chorus, and Orchestra, Liszt;—*Elijah*, Mendelssohn;—Symphony in B-minor, Schubert;—"Concertstück für Pianoforte und Orchestra," Weber.—Philharmonic. Eight Concerts, 5th, 19th, Nov., 10th, 26th, Dec., 1865, 14th, Jan., 18th Feb., 4th, 18th March, under Herr Dessoff, in the Opera-house. Among the larger compositions are included: *Columbus*, a Symphony, Abert;—"Passacaglia," (scored by Esser); Concerto for stringed instruments, Bach;—Symphonies, Nos 2, 3, 4; overture to *Coriolan*; and Op. 124, Pianoforte Concerto in G major, Beethoven;—"Marche Solennelle," Cherubini;—overture to *Iphigenia*, Gluck; "Suite in canonischer Form," Grimm;—overture to *Sacontula*, Goldmark;—"Water Music," Handel: Symphony in G, Haydn; "Concert Overture," Hiller; overture to *Uthal*, Méhul; overture to *Ruy Blas*; Pianoforte Concerto in G minor, Mendelssohn; Symphony in G minor, Mozart; Symphony in A, Reinecke; Duet, Op. 140, arranged by Joachim for grand Orchestra; overture to *Fierabras*; interlude to *Rosamunde*, Schubert; Symphony in D minor, Schumann; overture to *Samori*, Vogler; Violin Concerto in A minor, Viotti.—Helmesberger's Quartet-Evenings, 12th, 26th Nov., 3rd and 7th Dec., 1865, 14th, 21st, 28th January, 4th February: Concerto for Pianoforte, Flute, Violin, and Accompaniment; Concerto in C major for two Pianos, with Accompaniment, Bach; Quartets, Op. 18, F major; Op. 59, C major; Op. 74, E flat major; Op. 127, E flat major; Op. 130, B flat major; Op. 135, F major; Quintet in C major; Pianoforte Trio in Dmajor, Beethoven; Quintet, Hager; Quartets in B flat major, G minor, Haydn; Quartet in E minor, Mendelssohn; Quartet in A major, Mozart; Quartet (MS.) Preyer; Pianoforte Quartet, Rubinstein; Quintet in C major; Pianoforte Trio flat in B major, Schubert; Quartet in F major; Pianoforte trio in F major, Schumann; Quartet in in G major, Spohr. Laub's Quartet-Evenings, 9th, 16th, 30th November, 7th, 14th, 28th December, 1865, 4th, 11th January, 1866. Pianoforte-Violin Sonata, Bach; Sonata in A for Pianoforte and Violin; Quartets, Op. 18, B flat major; and Op. 135; Quintet in E flat major; Septet in E flat major, Beethoven; four Quartets, Haydn; Quartet in D major, Mendelssohn; Stringed Trio; Quintet in C major, Mozart; Quartet, Richter; Sonata for Pianoforte and Violin in A minor, Rubinstein; Quartet in E minor; Double Quartet in D minor, Spohr; Quartet in E minor, Volkmann. In reference to the above, the *Recensionen* makes the following observations: "The concert programmes for the season about to commence have not disappointed the belief we expressed, some short time since, that the managers of the various concert-enterprises would endeavor this year to present the public with something especially interesting. These gentlemen appear to be at length convinced that they can no longer get on with old compositions *alone*, however beautiful and however classical those compositions may be. The apathy, the indifference, manifested by the public last season, was, probably, the cause which induced them to come to this conviction. On the present occasion, we find *novelty* much more copiously represented than formerly. The Society of the Friends of Music give us *two grand modern works*, a 'Suite' by Lachner, and Liszt's *Heilige Elizabeth*, with *two grand old works*, also *new* for Vienna: the Symphonies by Cherubini and Schubert; if, in addition to this, we reflect that Beethoven's complete music to *König Stephan* may almost be reckoned a novelty, and that the execution of the 'great Ninth,' with the admirable chorus of the Society, is something exceedingly interesting, we see—especially as, according to report, this year the reed instruments, hitherto the weak side of the Society's orchestra, will be in admirable force—that everything possible will be done to render the Society's concerts attractive. The Philharmonics, too, step forth, this year, from out their ultra Conservatism, and present us with *five new modern works*, three considerable ones (a 'Suite' by Grimm, and Symphonies by Abert and Reinecke, and two shorter ones (overtures by Goldmark and Hiller). To these they add two old works, *new here;* Handel's 'Water Music' and Joachim's Orchestral Arrangement of Schubert's Duet, Op. 140.—It is with pleasure, too, that we see Hellmesberger's Quartet (in which Herr Hofmann takes the second, in the place of Herr Durt, who has retired) return to its former practice of introducing novelties; we find in the programme *three new* works (in eight concerts there would, by the bye, have been room for a fourth, we should say), by Rubinstein, Preyer, and Hager. We have more than ordinary pleasure in greeting the last name, after it has been so long absent from our concert bills. That, at his eight Quartet Concerts, Herr Laub should give us only *two new* works by Richter and Volkmann, is a course of which, with our principles, we cannot by any possibility approve."

Leipzig. The *Orchestra's* correspondent writes (Nov. 7):

The long winter evenings have already begun to make their appearance, and the Gewandhaus concerts, the chief attraction for the musical public at Leipsic, have recommenced.

In the first concert of the 5th ult., the instrumental pieces comprised Beethoven's Overture, Op. 124; Schubert's C major Symphony; and a Violin Concerto (No. 5, D minor) composed and performed by Herr Ferd. David. The vocal pieces—air from "*Elias*," "Höre, Israel, höre des Herren Stimme" (Mendelssohn), and a recitative and cavatina from Glinka's new opera, "*Russlau und Ludimla*," were well given by Frau von Kotschetoff, from St. Petersburg, who was, however, heard to most advantage in Schubert's charming song, "*Wohin?*" in the second concert of the 12th ult. She is quite a new appearance in Germany. Her voice (mezzo-soprano) is pleasing and of good school, but she does not possess that command over it which is necessary in the air from Weber's "*Euryanthe*," "*Er konnte mich um sie verschmähn*," which she sang in the last-named concert. Warmth of expression and pathetic feeling were quite missing. Frl. Agnes Zimmermann, from London, gave Mendelssohn's G minor concerto, for which she obtained well-earned applause, although the tempo taken was altogether scampering.

In commemoration of the 100th anniversary of Goethe's being enrolled as a Leipsic student on Oct. 19, 1765, Beethoven's music to "*Egmont*" was performed in the third concert, the two *soli* being sung by Frau von Kotschetoff. Schumann's D minor symphony and two divertissements for the harp by Herr Franz Pointz, formed rest of the programme. The instrumental pieces in this as well as in the other concerts that have as yet taken place, are so familiar to the *habitués*, and in fact to the musical world at large, that a comment on them would be needless.

The first concert for chamber-music was held on the 21st ult. The selection on this occasion was as follows:—Quartet, D major—*Allegro di molto, Adagio affettuoso, Allegretto alla Zingarese, Presto scherzando*—Haydn; Grand Quartet, B major, Op. 130—Beethoven; Quintet, G minor—Mozart. All these numbers were nobly represented by Concertmeister David and Röntgen (violin), Herrmann and Hunger (viola), and Lübeck (violoncello). The second and fifth movements—*presto* and *cavatina*—in Beethoven's Quartet were remarkably well led by David, and repented by general desire.

Frau von Szarvady (Wilhelmine Clauss), the celebrated pianist from Paris, is to give two or three recitals here, towards the latter end of the month.

Ullmann, the impresario, who has been lately grazing in Berlin with his troupe, gives his *unwiderruflich letzte Concerte*—positively last concerts—in January. They will probably take place, as before, in the Central Hall. His net profits here last winter are said to have amounted to 4,684 thaler, 15 groschen (£700). Not bad!

And again, Nov. 9:

The second concert of the Euterpe-Verein, which took place yesterday, can without doubt be regarded as an important event in the musical life of this town. Since these concerts, now so firmly established in public favor, were first instituted, indefatigable research and industry on the part of the director and the members of the orchestra have never been wanting, and it is to this that their present prosperous issue may be traced.

Gluck's imperishable work, "*Orpheus and Eurydice*," formed the programme of last evening's concert. The room was literally thronged, and certainly every lover of music left at the conclusion with feelings of gratitude to the direction who have so well succeeded in constructing the cyclus of concerts hitherto given. Who can fail to be moved by the piercing cries of anguish with which *Orpheus* interrupts the sweet sensitive song of the weeping nymphs, or at the grace of *Eurydice;* the charming melody with which he touches the hearts of the demons who refuse him admittance into the realm of shades; the majestic chorus of these dismal beings who, in different gradations, express now their anger, then their emotion; the masterly duet of *Orpheus* and *Eurydice*, now restored to life; the whole scene of the dangers encountered, which he pictures

with such poetic fire; the weakness of *Eurydice*, and the final step of despair! All these numbers are gems of harmony and musical expression.

Hector Berlioz describes the first scene in the second act as one of the highest aspirations of Gluck, where it says:—

Tödlicher Schrecken, Entsetzen ergreife ihn,
Wenn ihm mit schrecklichem Drohen
Den Eingang der Cerberus wehrt.

This passage was most brilliantly rendered by the orchestra, as, indeed, the whole work was. The "*Eurydice*" and "*Amor*" were given by Frau Julienne Hinsch (the wife of a wealthy citizen) with consummate mastery and overpowering expression. Frl. Baer, from Berlin, as *Orpheus*, made a favorable impression by her fine voice, but false intonation in the high notes and a rather monotonous delivery frequently impaired the effect of the part. The Paris edition of the score was made use of in this performance, but the arrangements for piano (of which the one edited by Peters, of Leipsic, deserves attention) had also been compared. The whole performance reflected great credit both on the director and members of the Euterpe-Verein.

The Schiller-Verein of Leipsic celebrates to-morrow the anniversary of the poet's natal day. The programme of the festivities is as follows:—Friday, 10th November.—Anniversary of Schiller's Birthday, at 10 o'clock in the forenoon. Procession from the Oberschenke Tavern at Gohlis* to the Schillerhaus†; decoration of the tablet in the parish schoolroom and distribution of books to industrious children. At 7 o'clock in the evening, in the Saloons of the Hotel de Pologne, Concert. Overture to "*Turandot*," Franz Lachner; Address on dramatic poetry, by Professor O. Marbach; Overture, "*Wilhelm Tell*," Rossini. Wedding March from "*Midsummer Night's Dream*," Mendelssohn; Air from "*Fidelio*," Frl. Karg; Recital, Frl. Goetz; (*a*) "The Fisher" (Goethe),song, with accompaniment, M. Hauptmann; (*b*) "The Maiden's Lament" (Schiller), Franz Schubert—Frl. Clara Schmidt; Symphony, F major, No. 8, Beethoven.

The theatre direction announces for Saturday, Schiller's "*Maria Stuart*" in Italian (translated by Maffei), with the renowned Adelaide Ristori del Grillo as the heroine (her only appearance). Although the prices of admission are doubled, I hear just now that the house is already sold out.

In the fourth Gewandhaus Concert (we translate from the *Revue et Gazette Musicale*) M. Saint-Saëns, of Paris, appeared in a piano-forte Concerto of his own composition and in several pieces of J. S. Bach. If not as a composer, yet as an executant in every case, especially as an interpreter of the works of Bach, his reception was flattering at Leipzig, as it had been a few days before at Frankfort. The manner in which Bach's instrumental music has been arranged by M. Saint-Saëns for the piano, denotes a consummate musician, one profoundly initiated into the style of the great John Sebastian. The other pieces in the concert were Gade's Overture "In the Highlands," the Ballet airs of Gluck's *Orpheus*, and Beethoven's 7th Symphony.

BERLIN. The *Weekly Review* (New York), says:

The German papers abound with criticisms on Carlotta Patti and her sister Adelina, who visit every city in Europe with the same rapidity as the cholera, but seem to be less endemical than epidemical. It must be noticed, however, that the critics speak more about the gentlemen who accompany Carlotta Patti than about that lady herself. Thus Mr. Gumprecht, the blind critic of the Berlin *National Zeitung* (undoubtedly the best critic in Germany and perhaps in Europe) speaks with great delight of the performances of Chamber music by Messrs. F. David, Vieuxtemps, and Patti, and thinks that a more perfect execution of the classical masters never has been heard before. He animadverts, however, pretty severely upon Mr. Alfred Jaell's piano playing in the trio which he played with David and Pitti. Mr. Gumprecht thinks that Jaell tried too much to show by his "bravura," and that he split the last movement of Schumann's trio into atoms. The scherzo was, as Mr. G. says, "entirely smothered by the leaden weight of the accents."

The violoncellist referred to above as *Patti* and as *Pitti*, is doubtless Piatti, of London. And *is* the said Herr Gumprecht a better critic than Ferdinand Hiller for instance?

* A little village close to Leipsic.

† The house in Gohlis where Schiller lived and wrote his "*Lied an die Freude*," to which Beethoven set music in his 9th Symphony.

PARIS. The season for the Concerts of Popular Classical Music was inaugurated in Paris at the old locality, the Cirque Napoleon, again under the direction of M. Pasdeloup. The programme comprised the overture to *Oberon*, Haydn's Symphony, No. 4 Beethoven's Symphony in A major, and the *Canzonetta* Movement from Mendelssohn's Quartet, Op. 12. The *Canzonetta* was re-demanded with acclamations. At the second concert the following pieces were given:—March by Meyerbeer, Symphony in G minor by Mozart, Allegretto un poco Agitato (Op. 56), by Mendelssohn, Overture to *Fidelio*, No. 3, Beethoven, and Fragments from the Septuor of Beethoven. The programme of the third concert on Sunday last, included the Pastoral Symphony of Beethoven; the overtures to *Geneviève de Brabant* (Schumann) and *Loreley* (Wallace); the Grand "Morceau d'Unisson," from the *Africaine*; and Mozart's Quintet in A, for clarinet and strings. The *larghetto* of the Quintet was re-demanded. In addition, a Belgian violinist, M. Jacques Dupuis, professor at the Conservatoire of Liége, played Mendelssohn's Concerto, had a good success, and was warmly applauded.

The correspondent of the London *Musical World* attended the representation o Duprez's opera *Jeanne D'Arc*, and was not very favorably impressed; he says:

M. Duprez is not wanting in a certain tunefulness, but it is tune of a very common kind, and I find no one bar in the new opera either original or refined His instrumentation is feeble and lacks color and character, but still it indicates some knowledge of harmony, and, if not striking, is certainly not botch-work. The execution was far from excellent, nor, indeed, was everything done that possibly could be done to accomplish a success. As, however, every Frenchman present was anxious about the first work of their quondam superlative tenor, a certain success was inevitable, and so *Jeanne d'Arc* has been chronicled as having made a great hit and as likely to influence the future art-inspirations of the composer. I have not the least objection that M. Duprez should enjoy his triumph—he has done his best to earn it,—and has been a glorious artist in his day; but, between ourselves, when next he writes an opera, I hope I may not be present to hear it.

Dwight's Journal of Music.

BOSTON, DEC. 9, 1865.

Symphony Concerts.

At last we are to have again some Orchestral Concerts here in Boston; such concerts as the lovers of the highest kind of music have for several years sadly felt the want of,—a want not supplied by the Afternoon Concerts of the Orchestral Union, which, attractive as they are in their way, never have pretended to take the place of the old evening ("Philharmonic") concerts, but only to serve as accessory to them, studying amusement rather more than Art, addressing themselves in a great measure to the children, and, i they have given us a good many Symphonies, for which we may be thankful, yet outlining them, as it were, with much too small an orchestra. In a word they have been cheap, popular concerts, with rich things always in their programmes, but not with any earnest and artistic unity of programme. Even our larger concerts have commonly been faulty in the programmes, for the reason that they have been speculative enterprises, in which it was necessary to cater to incongruous varieties of taste to fill the hall. This, and the want of any permanent organization, any thing established and sure to come round without need of a painful and hazardous experiment *de novo* every winter, at last sapped the confidence of the very class of people who have classical music (to use a worn-out term for want of a better) the most at heart; the hard-pressed subscription barely brought more than half-performance of the good things promised, and this before audiences in which one missed the really musical persons. Then came distractions, like the War, the overshadowing Great Organ (while that was a novelty), and finally the monopoly of the musicians by the theatres, so that it has been impossible on any evening to unite even such moderate orchestra as Boston can at best afford for a fair rendering of a Symphony.

Meanwhile, to be sure, we have not suffered musical starvation. We have had other good things, in other forms, oratorios, chamber music, visitations of German opera, &c. Still none of these could quite make good our loss; a fountain, by many remembered as sweeter than all these, was closed. The truth is, a city is below character, musically, so long as it is unprovided with sure and regular supplies of great orchestral music. Boston without its concerts answering to those of the "Philharmonic Societies" of other cities, of the Gewandhaus in Leipzig, the Conservatoire in Paris, &c., must not boast itself a musical city. If we could spend sixty thousand dollars on an Organ, we should count six times sixty cheap for this. At all events, the most conscious musical want of our community for a long time has been that of orchestral concerts worthy of our character as a people of taste.

At last a hope has sprung up, and from a new quarter. As will be seen by the advertisement on our first page, the Harvard Musical Association, a society of gentlemen interested in music simply on grounds of higher culture, wishing to have it take its equal rank among the "humanities" not only of the University at Cambridge, but of the University of American life, announce a series of Six "Symphony Concerts." The plan has some hopeful features, which entitle it to peculiar consideration.

1. It is not a money-making speculation. There is no possible motive for undertaking it except the desire of good music, and the hope of doing a good thing for Art in Boston. Every dollar received will be spent in making the concerts more perfect. The musicians of course must be paid for their labor, as must the printer and the doorkeeper; but the organizers and sponsors of the concerts have only their labor (with some risk) for their pains.

2. It is no issuing of proposals for an uncertain enterprise. There is no *if* about it; no contingency of filling a subscription paper; the announcement is positive; the concerts *will be given*. The members of the Association among themselves are pledged for a sufficient number of season tickets to make the thing financially sure before inviting the co-öperation of the public. A goodly audience, of the best character that could be assembled, is already made up; now they open the subscription list to all.

3. The concerts are so well guarantied as to have no motive for catering to any interests but the higher one of Art. They have no need to sink their character to make them pay.

4. The determination is to make them as good in matter and in execution as the orchestral means of Boston (too limited indeed!) will allow. But if we cannot have a great orchestra, we can make out a very respectable one of fifty instruments or more and one point we can at least secure, that of *pure programmes*, which one excellence, persisted in, will be a greater gain than we have yet had opportunity to realize except in small chamber-concert circles. By *pure* programmes is meant those into which nothing enters which is not in good taste, artistic, genial, such as outlives fashion; nothing which is coarse, hacknied, shallow, "sensational" in a poorer sense; nothing which does not harmonize by contrast or affinity with all the other pieces, and serve a general unity of design; nothing which tends to make a senseless medley of a concert, and to rudely turn us out from the charmed sphere in which a Beethoven has held us into a maudlin or a vulgar element. For us Americans, in our comparatively infantile and unsettled stage of musical taste, such purity of pro-

gramme may reasonably exclude many things, especially new things, which would be perfectly safe for audiences in Germany. We need at least *one* set of concerts in which we may hear only composers of *unquestioned* excellence. When we are so well acquainted with these, that we can afford to be curious about novelties, and in hearing such know how to judge them from a real standard of the best, then we too, like the Europeans, may do well sometimes to vary the old story by seeking if there be any good in Wagner, Liszt, Raff and others of the so-called "Future." But now we had ter be learning the taste of wholesomer and pleasanter and better food. When we really know the good wine, we shall not be deceived by the bad; but if we begin with promiscuous mingling of all kinds, we never shall know the good. It is therefore designed to keep these concerts, this *one* set of concerts, in this sense pure. There are plenty of opportunities to hear the other things, the "effect" pieces, the hacknied things, the questionable things, the things which set the hands and feet of the crowd going, but which *bore* the man of musical taste and feeling, in all the other concerts more or less. Will you not allow us to have *one* place, where a certain unity of tone and purpose reigns, sacred to the immortal and unquestioned master spirits of our Art, one place for culture? Must *every* experiment be vitiated and made neutral by the admission of incongruous elements? It will at least be something to hear a Symphony in right connections.

5. But programmes may be *pure*, even in a more exclusive sense than is here proposed, and yet not be dull or heavy. Charming variety, freedom from ennui, and constant renewal of delight are perfectly possible in a concert where everything is artistic and by unquestioned masters. All depends on the selection, grouping, proportioning, contrasting of the materials. This will be matter of careful study in the preparation of these six concerts. Each will contain a Symphony, in which form Mozart, Beethoven, Schubert and Schumann, at least,will be represented, and preference to some extent will be given to the less familiar; all being of unquestioned excellence, we can afford to let some of the greatest which we have heard so often yield their turn for once to others which are also great. One of the greater Overtures, too, will each time be chosen on the same principle; and perhaps also one lighter one. There will be Concertos by Mr. Dresel, Mr. Lang, and others, and perhaps sometimes a Violin Concerto, with smaller solos of the nicer kind.

The engagement of distinguished artists, however, will depend on the sale of tickets; but in no case will singer or player be introduced to the injury of the general unity and spirit of the programme. A really good singer who will sing good things, or else none at all! But various resources are at the command of the Committee for giving variety and fresh charm to these concerts. A male chorus of members of the Harvard Musical Association and others will probably sing in one or more concerts, with orchestra, some of the *Antigone* choruses of Mendelssohn, and things from Weber, Cherubini, &c., seldom if ever heard here. The entire "Midsummer Night's Dream" music with female chorus may form the second part of a concert; selections from Gluck's *Orpheus* may serve a similar purpose. Hummel's Septet will be sure to please. None of these (and more things) can yet be absolutely promised; we name them only as a hint of the kind of variety aimed at.

6. The concerts will be given on Thursday afternoons, from 4 to 6 o'clock, when it is late enough to light up, but not too late for suburbans to get home to tea or a late dinner. It is thought that this time will prove convenient and pleasant to the largest number of concert-goers. Of course the evening is the natural time for such things, but the theatre engagements of the musicans make it impossible to collect a sufficient orchestra on any evening in the week. Thursday afternoon will have at least the charm of novelty. We shall see how the experiment will work. The first concert will be given on the 28th inst.

7. Finally, it is the belief of those who have undertaken this enterprise, that a fair measure of success in this experimental series will "pave the way to a permanent organization of Orchestral Concerts, whose certain periodical recurrence and high, uncompromising character may be always counted on in future by the friends of good music in Boston." It is in fact the first step in a plan for bringing together the many lovers and longers for this kind of music who never yet have been united by any concerts on the old plans. It seeks to *organize the audience* for Symphony and other kindred music; so that in fact the more musical audience gives the concerts, and thus controls them and keeps the programmes up to a truer standard than they are ever likely to keep in the hands of those who give concerts only to make money.

Concerts at Hand. The announcements for the month to come are many and of much interest.

This evening, at Chickering's, the third of the delightful Soirées of Messrs. Kreissmann and Leonhard.

Monday and *Wednesday* evenings, Master Richard Coker, the boy soprano with the wonderful voice, gives concerts at the Music Hall, assisted by Mrs. J. S. Cary, contralto, Mr. Weeks, tenor (from New York), Mr. Lang, pianist, and Henri Mollenhauer, violoncellist.

The Mendelssohn Quintet Club make a strong beginning next *Tuesday evening* of their 17th Season of four Chamber Concerts. Programme very rich: Quintet for piano and wind instruments, op. 16, by Beethoven, with aid of J. C. D. Parker, pianist, Hamann, horn, Ribas, oboe, and Eltz, bassoon; (first time);—Mozart's E-flat Quintet, No. 5;—Quartet No. 15, in A-minor, Op. 132, Beethoven (first time). Important additions to the repertoire for the following concerts are named in the advertisement.

Thanksgiving evening, a miscellaneous concert in Tremont Temple (Miss Adams, soprano, Miss Ryan, contralto, Mr. J. Whitney, tenor, Mr. Ryder, basso).

Saturday, 16th, Kreissmann and Leonhard again.

During the following week we may look for the return of Mme. Parepa and the other members of the Batemann troupe, minus Mr. Dannreuther, whom we shall miss. Some half a dozen concerts will be given; and then:

Mme. Parepa, on the Saturday evening before Christmas will lend her admirable aid to the Handel and Haydn Society in giving a more perfect performance of *Judas Maccabæus*, with probably a new tenor,—an opportunity which no one will wish to lose. On the next evening, Sunday 24th, the *Messiah*, also with Parepa. And there are hints too of yet a third oratorio (perhaps *Elijah*) under the same good auspices.

Dec. 28th, the first of the "Symphony Concerts" more fully explained above.

In the second week of January we understand we are to have Maretzek's Opera troupe, after brief visits to Baltimore and Philadelphia.

The Great Organ is still heard every Wednesday and Saturday noon, and Sunday evenings, when the Hall is not otherwise occupied. Mr. Lang, Mr. Whiting, Mr. Willcox, Dr. Tuckerman and Mrs. Frohock continue to please really large audiences for what has become so old a story, but one whose interest is not exhausted in a day or in a few years. Mr. Paine, by some change of programme not explained to us, did not play the other evening.

We are happy to notice that Mr. S. P. Prentiss, whose card appears in another column has established himself in Boston. We trust he may receive that success, which as a teacher he merits.

New Music.—We have only room to hint at few of the choice things lately published which wil make desirable Christmas presents to musical friends. For instance,the Songs by Franz, now publishing, with German and English words, by Ditson; some eight or ten of these already out, and of the very choicest, most poetical of song creations. Also similar series of the Songs of Schumann and of Mendelssohn.—Then there are all the *Notturnes* and the *Polonaises* of Chopin, invaluable to the pianist. Again, the handsome and convenient octavo vocal and piano scores of Oratorios which the same house have just issued: *Judas Maccabæus*, *St. Paul*, *Eli*, &c., &c.

We must thankfully acknowledge the receipt (from Mr. Walter, organist of Trinity Chapel in New York) of the elegant edition which he has published, by subscription, of one of the finest of the English Church *Te Deums*, namely "Hodges in E," or Consecration Service, composed A.D. 1846, by Edward Hodges, Mus. Doc., so long organist of Trinity Church. A finely engraved portrait of Dr. Hodges accompanies the work, of which we hope soon to have time to say more.

French Theatre. Nothing more artistic and graceful in all its parts has ever been offered here in the way of acting, than the little comedies, vaudevilles, &c., with which Messrs. Juignet and Drivet's company have been regaling the most refined and cultivated of Boston audiences in the Tremont Theatre during the past month. We are happy to learn that their success encourages them to prolong their stay another fortnight. Such lady-like and charming actresses as Mme. Larmet and Mlle. Hinry are rarely found on the same stage. Mme. Bergeon is capital as ever in the older characters. Chol is the same versatile, droll fellow, an admirable comedian, —you should see him as the old ballet-master, that *"ancien zephyr"*! Rousseau is good still in his way; Juignet himself delightful, if he would only act oftener. Of the new men, all valuable, we can only mention Chamonin, very accomplished in a great variety of roles, and the most charmingly impudent and entertaining of all garçons, M. Deligne. But it is the ease, the truth to character, the unity of all and grace and elegance in each detail that make the charm,and make their renderings of these little pieces, light, extravagant and trifling as some of them are, a study of good acting and good manners. It is the best way to familiarize the ear with the French language; and even those who know no French cannot but catch the *natural language*, the play of feature, gesture, tone, which is a better music than that which they so often undertake in these vaudevilles to sing.

At a Special meeting of the Board of Trustees of the Handel and Haydn Society held on the 26th ult., the following resolutions were offered by the President and passed unanimously.

Whereas: The Trustees of the Handel and Haydn Society have learned of the decease of their esteemed friend and brother, Mr. John Dodd, whose long life of activity and usefulness is now, at the ripe age of eighty-five years, brought to its close:

Therefore *Resolved*, That while we recognize in this event the dealings of an all-wise and merciful God, we cannot but mourn with unfeigned sorrow, the loss of one who has been always identified with the interests of this Society, whose name is upon the honored roll of its original founders, and afterwards and for many years prominently connected with its government, an earnest, zealous and faithful worker in the ranks; a pattern of punctuality and promptness; a worthy example to the young and old; and also for half a century has never ceased to feel and to manifest a deep interest in the Society's welfare and success.

Resolved, That we cherish with gratitude the thought of the many virtues, the kindly sympathies, the honor, honesty and integrity of life which show forth so conspicuously in the character of our beloved associate, and while we sympathize most earnestly with the bereaved family in their great loss, at the same time we rejoice with them in the possession of that unspeakable gift, the *memory of a just and good man*, which is blessed.

Resolved, That as a tribute of our esteem, and a lasting memorial of our love and affection for our associate, these resolutions be placed upon our records, and a copy of them be presented to the family of the deceased.

LORING B. BARNES,
Sec'y Handel and Haydn Society.

PHILADELPHIA. A very brave and very laudable undertaking is that of Mr. CARL WOLFSOHN, well known as one of the most earnest piano-playing artists of the country. It is no less than the performing, in a series of ten Matinées, of *all* the Piano-Forte Sonatas of Beethoven, thirty in number. The only precedent that we have known for such an enterprise was the "Beethoven Recitals" of Mr. Charles Halle in London, whom it was our own good fortune to hear a few years since throughout the latter half of his course, including half of the Sonatas. There the audience, in St. James's Hall, was of the most fashionable character, some 700 listeners, mostly ladies, and remarkably attentive, indeed a large proportion of them following the interpreter with copies of the music in their hands. Mr. Halle took the Sonatas in chronological order, or rather in the order of the *opus* numbers. Mr. Wolfsohn, it seems to us, adopts a wiser and more artistic course, in that he groups the Sonatas by certain affinities and contrasts of key and character, giving three each time. He has been aided in the classification by one of the most judicious musicians in the country, Mr. KARL KLAUSER, of Farmington, Conn.

Mr. Wolfsohn will have his Sonata readings varied also by vocal pieces from such artists as Mme. Raymond Ritter of New York, Mr. Kreissmann of Boston, and Mr. Habelmann. We wish him true success, and wish we might be in Philadelphia. Students of the Sonatas will be curious to see Mr. Wolfsohn's grouping of them, which is as follows:

1. Matinée,

Tuesday, December 5.

Sonatas: F minor, op. 2, No. 1. A flat, major, op 26. F minor, op. 67.

II. Matinée.

Sonatas: A major, op. 2, No. 2. D major, op 28. D minor, op. 31, No. 2.

III. Matinée.

Sonatas: C major, op. 2, No. 3. C minor, op. 10, No. I. E flat, major, op. 21, No. 3.

IV. Matinée.

Sonatas: E major, op. 14, No. 1. G major, op. 31, No. 1. E minor, op. 90.

V. Matinée.

Sonatas: G major, op. 14, No. 2. D major, op, 10, No. 3. C major, op. 53.

VI. Matinée.

Sonatas: C minor, op. 13. E flat, major, op. 7. A flat, major, op. 110.

VII. Matinée.

Sonatas: F sharp, major, op. 78. C sharp, minor, op. 27, No. 1. E major, op. 109.

VIII. Matinée.

Sonatas: F major, op. 54. A major, op. 101. 33 Variations, op. 120.

IX. Matinée.

Sonatas: B flat, major, op. 22. E flat, major, op. 27, No. 2. C minor, op. 111.

X. Matinée.

Sonatas: F major, op. 10, No. 2. E flat, major, op. 87, B flat, major, op. 106.

The *Evening Bulletin* has some good remarks on these concerts, from which we copy the following;

If we think of the many excellent artists who consider a repertory containing the *Sonate Pathétique*, the Moonlight Sonata, and some two or three others of the most celebrated works of the great master, all-sufficient, we cannot but admire the ambition of one who is willing to place himself before the public as an exponent of the entire series of tone-poems in which Beethoven has, as it were, poured forth some of the brightest, as well as the most subtle efforts of his genius. To pianists, familiar with the immense difficulties, both of execution and expression, that lie in wait for the performer in almost every line of his later works, there needs no assurance that the task of Mr. Wolfsohn has imposed upon himself is one necessitating the highest artistic attainments. In this connection, it is pleasant that we know Mr. Wolfsohn as a conscientious artist, thoroughly alive to the responsibilities, as well as the advantages of his position; for if it be accorded that he is among the leading pianists of these times, it is equally true that such an eminence brings with it duties as well as laurels, and that the reward is only due to him who has achieved that which is worthy of himself, and the trust placed in him by an appreciative public. In other words, those who have so potent an influence in shaping the taste of our audiences, both in their public performances and as preceptors, should see to it that they in no wise pander to a materialistic, levelling standard of artistic achievements: but should, on the contrary, employ every opportunity of elevating the character of the musical wants of those who surround them. That Mr. Wolfsohn has fully endeavored to do this, a history of his soirées of the past seven or eight years fully proves. Glancing over the programmes of some of the earlier ones, a day or two ago, we found that productions of Reissiger and Fesca formed the *pièces de résistance*, while De Beriot or Gutmann served as the *entremets*. From year to year, a steady improvement was observable in the character of the selections, until at last we found programmes vieing in musical worth with those of the most renowned chamber concerts of Munich or Leipzig.

Other signs of musical activity in Philadelphia are: the recommencement of the Germania Orchestra "Rehearsals" (programme. Overture to *Le Maçon;* Beethoven's *Adelaida*; a Lanner Waltz; first part of Schubert's Symphony in C; *Oberon* Overture; Duetto from Spohr's *Zemire und Azor;* and Finale from *Martha*. 2. A performance of Rossini's *Stabat Mater* by the Handel and Haydn Society on Thanksgiving evening. Maretzek's Opera expected first week in January.

NEW HAVEN. Mr. Dudley Buck, Jr., gave an Organ matinée on the 2nd inst., when he played Bach's "St. Ann's" Fugue; Allegretto from Beethoven's 8th Symphony; Scenes from *Tannhäuser*; Offertoire by Batiste; "Who is like unto thee?" from "Israel in Egypt;" and Mendelssohn's Organ Sonata, No. 2. The *Ave Maria* of Franz was sung by Mrs. Strickland, and a bass air from the "Magic Flute" by Mr. W. H. Hunt.

CINCINNATI.—The Parepa troupe had great success here in the middle of November, The Ghioni-Susini Opera company was to follow. To lovers of classical music, the first *Concert de Salon* of Messrs. Kunkel and Hahn was more interesting. They played (assisted by Mr. Brand, 'Cellist) Hummel's Trio in E flat and Rubinstein's Trio in F. There was a Mozart Sonata (E flat. No. 5) for piano and violin; a Waltz and the second *Impromptu* by Chopin, and Thalberg's *Don Juan* Fantasia. Of Mr. Charles Kunkel a correspondent writes us:

"His superiority as a true exponent of the works of Chopin, Thalberg, Rubenstein, Liszt, Schumann, &c., has at last established itself. And he now stands the first pianist of the West, and, saving all due modesty, *we* think him second to none in the East. Cincinnati owes him much for his untiring energy in introducing classical music to a public before considered incompetent to appreciate it. The success in obtaining a subscription list, almost two-thirds larger than that of last season, proves at once the improvement of our taste and the benefit of his efforts. Being a conscientious artist, he will lose no opportunity for improvement, and I hope you may hear him before the coming summer, as I understand he contemplates an Eastern visit this season, and will probably play in New York and Boston." G.

ST. LOUIS.—The second Philharmonic Concert, (Nov. 23) had for programme: Chorus: "Rise up and shine," and "Sleepers, awake!" from *St. Paul*; Beethoven's C-minor Symphony; Duet (two tenors) from Spontini's *Vestale*: Chorus and Solos: "Evenings in Greece," words by Moore, music by Sobolewski, conductor of the Society; Mendelssohn's Overture: "Becalmed at sea, and Prosperous Voyage"; Cavatina from *I Martiri*, Donizetti; Sextet and chorus from Rossini's *Tell*.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Nightingale's trill. (Madame Parepa's Song.) *Ganz.* 40

Come, sing to me again. Song and Chorus. *J. W. Turner.* 30

Excellent music, and very good words, by one who "thought he heard an angel sing."

Bradley Clay. Ballad. *J. C. J.* 30

A poem of great beauty, narrating, with a most skilful use of military terms, the spiritual progress of a brave soldier after death, who, when the moon "gained the zenith," attained a higher zenith.

"In a uniform of white,
Marched he up the streets of light,"

Until he arrived where he heard the tattoo, blown "by the bugles round the throne." The melody and accompaniment simply illustrate the words.

O say, my little birdie bright. (Sag 'an, O lieber vogel mein.) Op. 27, No. 1. *R. Schumann.* 30

A very sweet and simple song, with clear harmony, and its lesson of faith and trust, in the reply of the passage bird.

I sought the Lord, and he heard me. Duet. *"Naaman."* 50

I dreamt I was in heaven. Song. " 30

Two good sacred pieces from Costa's new oratorio. The duet, between Elisha and the woman, whose supply of oil had been miraculously increased, is a very pleasing one, and the song of the child of the Shumanite, after his restoration to life, is one that will, no doubt, gain applause from many audiences.

One look, one word. (Nur ein lächelnder Blick.) Song. Op. 27, No. 5. *R. Schumann.*

The rhapsody of a German lover, whose whole being is illumined by a ray from the loved lady's eye. The music is peculiar in construction, and quite melodious.

Lay him to rest. Ballad. *J. W. Turner.* 30

They buried him in a watery grave. " 30

Two new songs by Mr. T., who is almost always fortunate in the titles to his pieces, and also understands very well what the taste of the public requires.

When you and I were soldier boys. Arranged for Guitar, by *Hayden.* 30

A new arrangement of Clarke's fine song, which is destined to be widely known.

Come, ye weary. Sacred quartet. *Irving Emerson.* 30

A good thing for quartet choirs, and quartets in choirs. A few dollars per year, appropriated to the purchase of these things as they appear, will add materially to the interest of rehearsals, as well as of Sunday performances.

Instrumental.

The Whirlwind Polka. *J. Levy.* 40

My Rod and Gun Polka. *W. A. Field.* 30

A very spirited and quite easy polka.

Maltese polka. Four hands. *Wallerstein.* 40

Arranged very neatly by Hewitt, is bright and effective, and just hard enough for pupils in their second quarter.

Nocturne. Op. 48, No. 1. C minor. *Chopin.*

Sad, of course, and brings the shades of night closely around you, but it is impressed with the genius of the master.

Three o'clock galop. *H. Hagemeyer.* 30

A roystering galop, with words occasionally introduced, showing the "galop"-ers to be having a famous time in their way, and, at three o'clock, are firmly resolved "not to go home till morning."

Deuxeime Tarentelle. Op. 21. *Sydney Smith.* 80

The tempo is "Allegro ma non troppo," which hardly comes up to our idea of the mad speed of a true Tarentelle; still the piece *is* a Tarentelle in character, and possesses the characteristic sweet brilliancy of the composer's works.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12.00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross,
J. A. Getzé,
J. E. Gould,
M. H. Cross,
Jas. N. Beck,
B. Frank Walters,
Samuel Davies,
J. G. Whiteman,
A. Douglass,
H. M. Alexander, &c., &c.
A. R. Taylor,
Pasquale Rondinella,
Chas. H. Jarvis,
William Norris,
W. J. Lemon,
A. J. Morgan,
M. G. Bisbee,
John Bower,
M. E. Morrell,

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. |642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music**, 820 Broadway near 12th Street. 357

THE

MASONIC HARP

A COLLECTION OF

Masonic Odes, Hymns, Songs, &c.,

FOR THE PUBLIC AND PRIVATE

CEREMONIES AND FESTIVALS

OF

THE FRATERNITY.

BY G. W. CHASE.

Cloth, 75 Cts.

MASONIC HARP AND MONITOR.

Containing in addition to the preceding, the **Monitorial Prayers, Charges, Explanations, &c.**, used in Conferring the DEGREES in LODGE, CHAPTER, COUNCIL and ENCAMPMENT. By G. W. Chase. Price, $1.00.

Sent by mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston,

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School..... 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide..... 75
THE BEST MELODEON BOOK
Is Zundel's Instructor..... 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method..... 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School..... 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method..... 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School..... 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL**, Secretary Milwaukee Musical Society. 623

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste**, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.**, 277 Washington St., Boston.

CHEAPEST, BEST

AND

Most Complete Edition

OF

MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music*. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford. I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —In fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2.50
" " Cloth, emblematically embossed. " 3.00
" " " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. **OLIVER DITSON & CO.**, Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riédel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssoln.* 40
Wedding March, *Mendelssoln.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 645. BOSTON, SATURDAY, DEC. 23, 1865. VOL. XXV. No. 20.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

BOSTON MUSIC HALL.

FIRST SYMPHONY CONCERT
OF THE
HARVARD MUSICAL ASSOCIATION,
THURSDAY Afternoon, DEC. 28,
At 4 o'clock, precisely.

By the kind permission of MR. BATEMAN, manager of the PAREPA CONCERTS, the distinguished Vocalist, HERR CARL ROSA, contributes his valuable aid for this occasion.

The ORCHESTRA, under the direction of MR. CARL ZERRAHN, will number more than FIFTY of the best musicians of the city (10 first violins, 10 second, 6 double basses, &c.)

PROGRAMME. Part I—Weber's Overture to Euryanthe, Mendelssohn's Violin Concerto (entire) played by Carl Rosa. Part II—Bach's Chaconne, for Violin; Mozart's G minor Symphony; short Violin Solos by Joachim and David; Third Overture to Leonore, Beethoven.

Season Tickets for the Six Concerts (with reserved seats) $5; for sale at the Music Hall. Tickets for the single Concert, One Dollar, for sale only on the day of the Concert.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."
CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

NOW READY,
"SING, O HEAVENS!"
AN ANTHEM FOR CHRISTMAS.

Adapted for the use of country Choirs. Composed by WM. JACKSON, of Masham, England. Price 50 cents. Five copies for $2. Sent postpaid on receipt or price, by
WM. H. WALTER,
644-5 83 West 29th Street, New York.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

THE GREAT ORGAN

In the Boston Music Hall, will be played
EVERY WEDNESDAY AND SATURDAY,
at noon, and on SUNDAY EVENINGS at 1-2 past 7.
Entrance on Winter St. 628.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

BEAUTIFUL VOLUMES
OF
CHOICE MUSIC
FOR THE HOLIDAYS.

Beethoven's Sonatas.

Printed from the latest (Breitkopf & Härtel) German Edition, Printed on large paper, finely bound in cloth, with a Portrait. 2 vols. Price $15.00.

Mozart's Sonatas.

Re-printed from the German Subscription Copy. Uniform in style with "Beethoven." Price $6.50.

Mendelssohn's Songs Without Words.

"*Lieder Ohne Worte.*" 1 vol. cloth. Price $4.00.
The same for 4 hands. $6.50.

Thalberg's L'Art du Chant.

Complete in one vol. cloth. Price $5.00.

The distinguished author has in this work comprised transcriptions from such master-pieces of eminent composers, both ancient and modern, as are particularly vocal in their effects, and adopted a form so simple that they are placed within the comprehension and executive ability of young pianists.

Bach's 48 Preludes and Fugues.

"The Well-Tempered Clavichord." By J. Sebastian Bach. 2 vols. cloth. Price $8.00. Complete in 1 vol. $7.50.

Chopin's Mazurkas and Waltz.

Complete in one volume, prefixed to which is a Biography of Chopin, and a Critical Review of his works, by the distinguished pianist, FRANZ LISZT. With a fine Portrait of Chopin. Price, Cloth, $5.00.

"The Home Circle Series."

This series forms the very best collection of Piano forte Music published. They are sold either in single volumes, or in one set complete, as may be wanted. Special attention is respectfully called to them as first-class books and very desirable as gifts.

The Home Circle; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartetts, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly, at the following prices:—Plain, $2.50; Cloth, $3.00; full Gilt, $4.00.

Moore's Irish Melodies,

With Symphonies and Accompaniments. By Sir John Stevenson. This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Price, Plain, $2.50; Cloth, $3 00; Cloth, full Gilt, $4 00.

In addition to the above we publish all

The Standard Operas,

In choice bindings, also,

Standard Oratorios and Masses.

Any of the above sent by Mail, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Music for December.

VOCAL.

The Nightingale's trill. (Madame Parepa's Song.) *Ganz.* 40
Aged and grey. Song.....*L. B. Starkweather.* 30
They buried him in a watery grave. *J. W. Turner.* 30
Oft in dreams I see my mother. Ballad. *L. B Starkweather.* 30
Come in and shut the door. Arranged for guitar. *Hayden.* 30
I have no joy but in thy smile. Ballad. *M. Keller.* 30
Awake, ye brave sons of Erin. Fenian Song. *W. J. Florence.* 60
Lay him to rest. Ballad.....*J. W. Turner.* 30
When you and I were soldier boys. Arranged by *Hayden.* 30
Autumn. (Herbstlied.) Song.....*Mendelssohn.* 50
Susie Clair. Comic song and dance...*M. Keller.* 30
Weave garlands for the brave.....*D. Godfrey.* 40
Spring's come. (Er ist's.)..... ..*R. Franz.* 30
Hark, how still. (Stiller Sicherheit.)...*R. Franz.* 30
Melville Castle. Old Scotch Ballad. *Mrs. Campbell.* 30
Trust in God. Quartet. .....*L. H. Southard.* 40
Effie May. Song and Chorus....*R. R. French.* 30
Come, ye weary. Sacred Quartet. *Irving Emerson.* 30
Come, sing to me again. Ballad..*J. W. Turner.* 30
Bradley Clay. Ballad..... *J. C. J.* 30
Now say, my little birdie bright. (Sag'an, O lieber Vogel mein.) Song.....*R. Schumann.* 30
One look, one word. (Nur ein lächeluder blick.) *Schumann.* 35
I dreamt I was in Heaven. Song....*"Naaman."* 30
I sought the Lord. Duet. Soprano and Bass. *"Naaman."* 50
Antony and Cleopatra. Ballad...*J. W. Porter.* 30
Traced in snow. Song.....*J. B. C. Murray.* 30
Say once again I love thee. Duet. Soprano and Tenor.....*"Don Pasquale."* 30
Jolly Cats. Comic Song..... .*C. W. Hunt.* 30
The Harvest field. (Das Aehren-feld.) Duet. *Mendelssohn.* 40

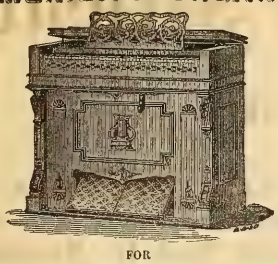
INSTRUMENTAL.

The Whirlwind Polka.....*J. Levy.* 40
Tears, idle tears. Nocturne.....*J. W. Turner.* 30
Star Spangled Banner. Varied for Organ. *J. K. Paine.* 1.00
Il Penseroso waltz.....*Mrs. G. W. Brown.* 30
Mary Bell Waltz.....*J. W. Turner.* 30
Reunion march. (Verbrüderung's Marsch.) *Strauss.* 30
Warrior's victory. (Krieger's Marsch.) " 30
Maiden's blush. (Grand concert waltz.) *Seven Octaves.* 60
La Belle Blondine.... .....*C. F. Shuster.* 40
Polonaise in A♭ major. Op. 53.... ..*Chopin.* 1.25
Nocturne in C minor, Op. 48, No. 1. " 60
Patchwork. Medley quadrille.....*W. A. Field.* 40
Grand Air. No. 3. Paraphrase "L' Africaine." *A. Jaell.* 50
Sul Mare. (On the Sea.) Barcarolla..*W. Kuhe.* 40
Romance nouvelle. For Piano..*J. M. Wehli.* 1.00
Three o'clock galop.....*H. Hagemeyer.* 30
Marche des Amazones, for piano..*J. M. Wehli.* 1.00
Farewell. (Scheidegrüsse.) Romance for Piano..... .....*A. Jungman.* 40
Deuxieme tarentelle for piano.....*Sydney Smith.* 40
Maltese polka. A Wallerstein. Arranged for four hands, by.....*G. D. Hewitt.* 40
Ocean breeze. Redowa.....*J. B. C. Murray.* 35
Premier nocturne for piano..... ....*J. Leybach.* 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.
Embracing one of the Largest Stocks in the United States, at low prices.
VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments
MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments. Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.
PIANOS AND MELODEONS
FOR SALE AND TO LET.
Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools.
BY A. N. JOHNSON.
In addition to the usual number of Tunes and Anthems not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs
OLIVER DITSON & CO., 277 Washington Street

MUSIC TEACHERS
CONSIDER THESE THE BEST
Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15 00, or singly at the following prices:—Plain, $2 50. Cloth, $3.00, full Gilt, $4.
Oliver Ditson & Co., Publishers,
277 Washington St.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604 6m.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

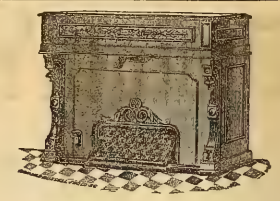
G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.
Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.
Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 645. BOSTON, SATURDAY, DEC. 23, 1865. Vol. XXV. No. 20.

Songs by Heine.

[The following translations of several of the little songs from Heine's "Buch der Lieder" were made to be sung to Schumann's music. They are selected from the "Cycle of Songs" composed by Schumann under the title "*Dichterliebe*" (Poet's Love), and were sung by Mr. Kreissmann at the fourth Musical Soirée at Chickering's rooms last Saturday evening. These songs have just been published by Messrs. Ditson & Co., by whose permission the English words are here printed.—J. S. D.]

I.

O WONDROUS LOVELY MONTH OF MAY!

("Im wunderschönen Monat Mai.")

O wondrous lovely month of May,
When all the buds were blowing,
And when within my bosom
The dawn of Love was glowing!

That wondrous lovely month of May
Sang all the birds returning,
And then it was I told her
My longing and my yearning.

III.

"THE ROSE, OR THE LILY," &c.

("Die Rose, die Lilie," &c.)

The rose, or the lily, the sun, or the dove, or
Whatever was once very dear to the lover,
I love now but *One*, and she'll never weary,
My airy, my fairy, my chary, my Dearie!
O, more than all, than sun, or dove, or
The beautiful rose, or the lily, I love her!
And she'll never weary,
My airy, my fairy, my chary, my Dearie!

IV.

"WHENE'ER INTO THINE EYES I SEE."

("Wenn ich in deine Augen seh'!")

Whene'er into thine eyes I see,
Then all my woes and sorrows flee;
But if thy rosy lips I kiss,
I am all well and full of bliss!

When I do lean upon thy breast,
Comes over me a heavenly rest;
But if thou say'st: I love but Thee,
Then must I weep, ah! bitterly.

VII.

"I'LL NOT COMPLAIN."

("Ich grolle nicht.")

I'll not complain, tho' break my heart in twain.
O love forever lost! I ne'er complain.
Howe'er thou shin'st in diamond splendor bright,
There falls no ray into thy heart's deep night.

Ah! well-a-day! In dreams I saw thee waning,
And saw the night within thy bosom reigning,
And saw the snake that on thy heart doth gnaw;—
How all forlorn thou art, my love, I saw!

VIII.

"THE DEAR LITTLE FLOWERS, IF THEY KNEW IT."

"Und wüssten's die Blumen, die kleinen."

The dear little flowers, if they knew it,
How deep the wound of my heart,
Would weep and with me rue it,
And try to heal the smart.

The nightingales yonder singing,
If they but knew of my grief,
With songs more cheerily ringing
Would bring my soul relief.

The golden stars at even,
If they only knew my woe,
Would surely come down from heaven
To comfort me below.

They ne'er can know it, no wonder,
There's *one* only knows my smart,
And she hath rent asunder,
Asunder rent my heart!

Goethe as a Manager.*

We have seen Goethe in many lights; the work before us presents him as a theatrical manager. This was not the least active, nor the least significant part of his career. From his disquisitions on the art of acting in "Wilhelm Meister" we might fairly conclude, as we do from the celebrated directions in *Hamlet*, that their author had the theory at his fingers' ends, and could instruct others even if he did not attempt to vie with them. There was always such regularity, such a love of order, in Goethe's whole composition, that he might be safely counted on for the business part. He would never fail, as so many great men have failed, by neglecting minor details us unworthy of his genius. If he had shown any tendency to do so, he would have been quite out of place in Weimar. Larger theatres may succeed in wealthier towns without an incessant care for the pence; but Weimar itself was a place of limited incomes, and its Prince was little better off than his subjects. Some of the chief difficulties that beset Goethe's management resulted from the rigid economy that was necessary; and the marvel is that he did so much in such a place and with such resources.

The author of this work has one qualification for writing on the Weimar theatre; it and its manager seem to take the first place in his heart. A native of Weimar, he frequented the theatre from the earliest age, and made Goethe's acquaintance from sitting on the ledge of his box as a child. He tells us, amusingly enough, that his mother took him to see a fairy burlesque, and perched him up on the front of a box, which he was astonished to find empty during such an attractive performance. One evening, however, the door opened, and a majestic figure entered. The boy was on the point of springing down, when a hand stopped him, and a full, calm voice breathed in his ear, "Don't move, my child, there is room for both of us." It was thus that Herr Gotthardi became acquainted with Goethe. He seems after that time to have been a regular visitor in Goethe's box, which was not only a great honor, but entailed some material advantages. The great poet would always question his little friend about his progress at school, and would regale him with cakes and wine, of which a small store was always kept in the box. Goethe had the Italian habit of receiving guests at the theatre, and this store of cake and wine served both for himself and visitors. Nor was he the only entertainer in the theatre, for we read that, on the first performance of *Wallenstein*, Schiller went on to the stage after the third act, with some bottles of champagne under his cloak, and shared them with the actors.

Beginning his knowledge of Goethe at the theatre, Herr Gotthardi did well to confine himself so exclusively to that one place. He has collected much valuable material and many good anecdotes about Goethe as a manager; and the effect of these might have been spoilt if he had followed the poet into his other avocations. As it is, the whole book has a singleness of character, and everything in it is reducible to one head. Herr Gotthardi's love of the theatre was such that he did not scruple to break through the rule against strangers being present at the rehearsals; and in the interests of his readers it was well that he was not restrained by any such scruple. His picture of Goethe presiding at a rehearsal is of itself enough to recommend his volumes.

To Goethe the first reading of a play was as important as the full-dress rehearsal. He was always present when a play was read, prefacing the reading by some words of explanation, and pointed out to the actors the meaning of the whole piece, and the relations of the various parts. He would sometimes read over whole passages of the play, or even declaim them, to make the meaning clear to all the actors. Herr Gotthardi compares him to his own Serlo, in *Wilhelm Meister*, who could raise the most mediocre talents to wonderful ability by the exact insight that he imparted to them imperceptibly. His way of judging new players was marked by the same care and thoroughness. He looked first at the person of the novice, to see if there was anything engaging about it, and if there was nothing engaging, whether the actor could put on any attractions; for, as he remarked, the life of an actor is a perpetual denial of his own personality—a perpetual assumption of a strange mask; and an actor who cannot put on the mask of attractiveness when he wishes to be favorably judged by a stranger can have very little talent. When this question of the exterior was settled, Goethe turned to the voice. He made the actor read to him; gave him some grand passage to estimate his power of feeling—something passionate to test his power of expression. In this way he gradually put him through the whole range of characters, noticing all the while the parts in which he excelled, the weaknesses which he betrayed. If he had any provincial dialect, the expressions of it were noted, and a means recommended him for their cure. If he could not fence and dance, he was handed over to the fencing and the dancing masters; and if he came out satisfactorily from all these trials, Goethe chose parts for him calculated to supply his deficiencies. If he was too fiery, he was put in phlegmatic parts; if he was tame, he was given impetuous characters; so that he might put off himself and become a new person.

In his "Conversations with Eckermann," Goethe says that his interest in the theatre was entirely practical. His delight was to raise the theatre to a higher rank, and he only attended the performances to see that the actors played their parts rightly. If he noticed any faults, he sent a line the next morning to the *régisseur*, and the fault was sure to be avoided the next evening. At the rehearsals, on the other hand, Goethe acted, not as a critic, but as an animated spirit. He was extremely punctual, though, in this respect, he was eclipsed by Herr Gotthardi, who slipped into the house by a side entrance, and took his place in a dark corner an hour before the time appointed.

Till Goethe came, the stage was generally in commotion; the actors were walking up and down, the *régisseur* was making his arrangements; there were a thousand little things to be done, and everybody was doing them. But the moment Goethe came in there was a sudden silence. The strictest order was observed; there was no gabbling through parts with hands in pockets, hats on and cloaks, to give an excuse for the ab-

* *Pictures of the Weimar Theatre undtr Goethe*—[*Weimarische Theaterbilder aus Goethe's Zeit*, von W. G. Gotthardi.] 2 vols. (Jena, Costenoble).

sence of gesticulation. Nor did the slightest fault pass unnoticed. If a sentence was delivered too quickly, the actor was stopped, and made to repeat it slower. At the rehearsal of *Romeo and Juliet*, which Herr Gotthardi witnessed, there were several of these interruptions. Goethe told the Nurse not to move her hands about so much, and not to wear such a constant simper. He paid particular attention to the ball-scene, which had to be practiced several times before he was satisfied. He would not allow too many of the guests to enter at once by the same door, or to follow each other too quickly; he would not have the masks too far forward or too close together. The fight between Mercutio and Tybalt had to be repeated till the combatants were cunning in fence, for Goethe had already declared in *Wilhelm Meister* that in such scenes it was not enough to thrust about awkwardly, as was mostly done on the stage.

However, all these censures were delivered with the utmost calmness and the classical repose of the Phidian Zeus. It was but seldom that Goethe was excited, even by the greatest blunders. Once, indeed, when he was present at a rehearsal of *Egmont*, the actor who presented Orange spoke in such low tones as to be inaudible on the further side of the theatre. Goethe bore it for some time, but at last his patience failed him, and quietly, though loudly enough to be heard throughout the building, he said, "I should be glad to *hear* the piece which I wrote thirty years ago." But another time he was not contented with such a remark. In the performance of Schiller's *Turandot*, a march followed close on a pathetic speech of the heroine, and the musician charged with this interlude broke in upon the speech several times, and at last reduced the heroine to despairing silence. Goethe, who was in the ducal box, and was furious at the interruption, thundered out at last, "Out of my sight with the pig-dog!"

Such was the respect felt by all the actors for their distinguished ruler that neither his habitual rigor nor his occasional expressions were at all resented. One thing he imposed on them, to which players in some other countries would never have consented: the greatest actors in Weimar had to take the smallest parts. Thus the *role* of two insignificant senators in Mozart's opera of *Titus* was confided to Graff and Malkolmi, of whom Weimar was justly proud; and the first of these actors had to appear as one of Sarastro's dancing slaves after Papageno's carillon, in the *Zauberflöte*. Some actors would resent this mandate as an indignity; but it was forced upon the Weimar *corps* partly by the desire of perfection, partly by economical necessities. On this account, the *personnel* of the stage was reduced to the lowest possible limits, and the pinching and paring which marked the theatrical wardrobe would have done credit to a frugal housewife. When the play of *Count Essex* was to be given Goethe sanctioned the purchase of a new mantle, if it was absolutely necessary, but could not allow a new dress as well. Could not the lady wear Mary Stuart's white satin dress, part of which had done for Queen Elizabeth? Similar economy confined the representative of Wallenstein to an old cloak which had been patched and mended till it was scarcely presentable. The ducal family did its best to aid the theatre by the gift of cast-off clothes; otherwise we should think the players would have been reduced to the state of those new Parisian pieces, where no clothing is required.

Fines, and even arrests in the guard-house for obstinate men, in their own chamber for disobedient ladies, were not unfrequent punishments in the Weimar Theatre. The list of fines is given by Herr Gotthardi. Any one who has to be called at a rehearsal pays eight groschen, and, if outside the theatre at the time, a thaler. Any one coming in too late at a performance pays a thaler. Any one refusing to play a super, either by pleading uncertified illness, or by stating that he has had a part in the play or opera, a thaler. Every member is required to dress in accordance with the character and costume of his part, and not to appear either more gorgeous or younger than the part allows; any one offending against this rule pays two thalers.

In like manner, the actors were forbidden to rehearse in shawls or cloaks, or with sticks in their hands; to make any motions during the rehearsal of a scene, except those prescribed by their part; to make any noise during rehearsals, or performances, or to applaud at either; to play any pranks while acting as super, so as to disconcert the other actors. Some players were fond of making extempore remarks, and a further clause was added imposing a fine of ten groschen on all such additions. One of the actors most given to this crime, who had often been mulcted for it, made a comical allusion to the rule in some burlesque. The horse of Rochus Pumpernickel had not adhered exactly to its *role* when it brought its master on the stage, and the master shook his finger at it, exclaiming, "Take care!—extemporizing is forbidden under a fine of ten groschen."

It is related of the actor who thus told the secrets of his prison-house, and no doubt incurred the fine with which he had threatened his horse, that his powers of persuasion were equal to Sheridan's. He had been long in debt with his washerwoman, and at last paid the money. The poor woman had looked forward for years to this payment, as gamblers in lotteries look forward to their big prize; and as gamblers in lotteries decide how they will employ their fortune when it comes, she had disposed, in imagination, of every farthing. It may be imagined that her delight at getting the money was excessive; but scarcely half-an-hour had elapsed before the actor came back, and persuaded her to lend him the whole sum, to which she had looked forward with such longings, and which she had got from him with such difficulty. On her relating the story to one of his brother actors, who had probably met with the same experience, he sighed deeply, and said, "Aye, aye, who can resist *him*?" Perhaps the story of Sheridan getting himself bailed by the sheriff's officer who arrested him, occurs most naturally as a parallel instance.

The moral of Herr Gotthardi's book is contained in the story he tells us of a servant girl in Weimar who clapped her hands with joy when it was announced that *Egmont* would be given the next evening. If the result of Goethe's management was to raise the lower classes to such a height of intelligence that they could appreciate his tragedies, we must admit that his theatrical career was eminently successful. But from the account Herr Gotthardi gives us of the dog which drove Goethe from his post, we should fear that this maidservant was an exception, or that the effect even upon her was transitory.

The Harvard "Memorial" Building.

The following is a description of the plan of the edifice submitted by the architects and adopted by the committee:

DESCRIPTION.

This design embraces three principal parts:—

I. The Alumni Hall.

II. The Sanders Theatre.

III. The Monument to the memory of those students and graduates who have fallen in defence of their country during the late civil war.

These three divisions are distinct from each other, but are so combined as to form a single composition.

—

I. The Hall includes an area of sixty feet by a hundred and thirty-four. It is thirty-seven feet from the floor to the top of the walls within, and eighty feet to the ridge of the roof in the centre. The roof is framed with open timber work, in what are known as hammer-beam trusses, and bears a general resemblance to the famous roof of Westminster Hall and to the roofs of many of the collegiate halls at Oxford and Cambridge. The outward thrust of these trusses is met by external buttresses. The upper part of the side walls between these buttresses is occupied by windows, beneath which, on the inside, is a sheathing or continuous wainscotting of hard wood, against which are to be hung the pictures belonging to the college, and in front of which may be placed the busts, statues, or other academic memorials that may from time to time accumulate. Portraits or busts of men who have served in the field will doubtless in time form an important and most interesting feature of this collection, but this portion of the building will not belong to them in any distinctive and exclusive sense, and will have only that general memorial character which the honors paid to those who have distinguished themselves in various departments of the public service necessarily give it. It may suitably be used for any purpose to which a room of this size is adapted, and is capable of accommodating comfortably at table as many as a thousand guests.

There is at either end of the Hall a gallery for music or for spectators, fifteen or twenty feet deep and fifty or sixty feet long. The walls on either side below the pictures are richly panelled to the height of six feet from the floor.

At the end of the Hall toward the Theatre is a platform or dais raised a few steps from the floor for the use of presiding officers and distinguished guests. Immediately adjoining, and separated from it only by a partition wall, is the stage of the Theatre, which is in like manner set apart for the Corporation, the Overseers, the immediate government, and distinguished persons. Over this central portion of the building rises a tower, thirty-three feet by seventy, and a hundred and fifty-six feet in height up to the ridge of the roof, which forms the central and dominant feature of the whole composition, and marks upon the outside the importance and dignity of the place beneath it. The walls of this tower are supported upon arches, of which the one towards the Hall, fifty feet wide, incloses the dais and the singing gallery mentioned above; there is a similar but larger arch on the side towards the Theatre, covering the stage, and also containing a gallery for music. These arches are abutted by the walls of the staircase halls.

In these staircase halls upon either side are the main entrances to the building. These entrances communicate directly with the Hall, by doors opening upon the dais, and with the Theatre by stairs which start under an arcade of three arches, one division descending to an ambulatory, or corridor, which runs round the Theatre at the level of the ground, and the other two ascending to the passages above it, behind the first and second grade of seats. Three rows of windows mark upon the outside the position of these three floors. This ambulatory, which besides bringing the opposite sides of the house into easy communication enables persons to collect and talk without disturbing the audience in the Theatre, affords entrance to the floor of the house or pit, by ample passages or vomitoria on either side, and with the lower tier of stairs by little stairways in the rear. At the foot of these stairways there is also an outer door opening to the rear of the building.

Opening from one of the staircase halls is a Withdrawing room for the officers of the Alumni or of the college, thirty-two feet by twenty-five, large enough for the meetings of the Overseers. In the basement beneath are accommodations for the caterer, which have separate communication with the Hall.

II. The Theatre, with its ambulatory, vomitoria and proscenium or stage, is not unlike those of classic antiquity, the arrangement of seats also being semicircular, and all sloping towards the speakers, whom all the spectators have an equal opportunity of seeing and hearing. There is, however, a gallery about two-thirds as deep as the range of seats beneath it, supported on columns. It is proposed to have no seats in the pit. In this the example of the famous Sheldonian Theatre at Oxford has been followed, a building, which, as a successful solution of a problem almost identical with this, has been made a particular object of study in the preparation of this design. It is said to exhibit an audience to better advantage than any room in England, and the means by which this is effected have been carefully preserved. This design exhibits accommodation for about sixteen hundred persons seated, and half as many more standing or sitting in the passages. This is about half as many again as the church will contain in which the literary exercises are now held.

The Theatre is covered by an open timber roof of peculiar construction, without supports from the floor, and with the whole interior height unobstructed by ties.

In entering by either principal entrance, a procession would ascend the broad flight of steps, and passing through the door at the end of the first landing, descend upon the stage with great dignity and effect in full sight of the audience assembled. But when the Hall was not occupied at the same time for other purposes it would itself become a magnificent vestibule, and a procession passing first through the monumental cloister at the other end of the building would traverse the whole length of the Hall, and passing across the dais, enter at once upon the centre of the stage. In either case the after part of the procession, for whom there is no place on the stage, would find their way to their own place through the side passages, very much as they do at present.

III.—The Monumental or Memorial division of

this building is an independent structure at the end of the Hall. The whole end of the building is treated as an external mural monument, upon an unprecedented scale, the great height and breadth of the wall giving by its mere mass a commanding dignity otherwise unattainable. To increase the monumental effect all features of mere utility,such as doors and windows, are avoided. Above the level of the cornice the wall surface rises into a decorated tablet, about thirty feet in width and height, projected and defined against the background of the roof. On this is sculptured the ancient arm of the college with the motto "Veritas," and the emblems of the laurel and the palm, and below an inscription, which in these drawings is set down as follows:

IN MEMORIAM
EORUM. QUI. HAC. IN
UNIVERSITATE. INSTITUTI
IN. BELLO. CIVILI
SUNT . DECORE . PRO . PATEIA
MORTUI,
ALUMNI . SUPERSTITES,
UT . HIS . IN . SEDIBUS . SEMPER
PIAE . VIRTUTIS . VIGEAT . EXEMPLUM,
HAEC . MONUMENTA
SACRIS . NOMINIBUS . INSCRIPTIS
FACIENDA . CURAVERUNT.

Below the inscription are three flat niches, covered with a canopy of foliated arches, and containing the names of the ninety-three graduates and students who have fallen. A space three feet long and eight inches in height is given to each name. On the face of the wall on either side are cut passages from Scripture or the poets. Beneath is an arcade of seven pointed arches supported by shafts of polished red Glouecster granite, with richly carved capitals. This arcade, which is unglazed, opens upon the monumental cloister mentioned above, which occupies the interior of this structure. It is sixteen feet wide and, if we include the porches at the ends, a hundred feet long, affording upon its walls ample space for such tablets or other more private and personal memorials as classmates or friends may erect in further commemoration of those whose names are written upon the tablet outside, or for inscriptions, or for *bas-reliefs*, according as may hereafter be determined. These especial memorials will be visible throagh the arcade from without, and will thus serve to enhance the general sentiment of the external monument, without interfering with its unity and simplicity of line and mass.

An ample doorway opens from the centre of this cloister into the Hall, with access to the gullery above on each side.

The building is designed to be erected in brick and freestone, or in freestone altogether, as may prove best. The best site for it seems to be in the eastern part of the college yard, so that the back of the theatre could come upon Quincy street, and the Monumental Façade look down into the yard.

Detailed estimates which have been prepared with the assistance of some of our best mechanics exhibit a sum total of from $180,000 to $200,000. The building could not probably be built at the present moment for less than the latter sum. The substitution of freestone for brick on the outer walls would make an addition of about $15,000. But in any case it is proposed to have the monumental portion entirely of stone and thus to distinguish it by its material as well as by its form from the rest of the building. About half the expense estimated is for the freestone, an item for which the present rates are exceptionally high.

The cost of the Theatre and tower is probably about half the whole amount, being equal to that of the Hall and Monument. But this point is not very exactly shown by our figures.

All of which is respectfully submitted by

WILLIAM R. WARE,
HENRY VAN BRUNT.

Boston, December 5, 1865. Architects.

A Discourse on Pianos.

BY REV. HENRY WARD BEECHER.

Behold our Grand Piano! Chickering's Grand! It must have been about the year 1820, in old Litchfield, Connecticut, upon waking one fine morning, that we heard music in the parlor; and hastening down, beheld an upright piano, the first we ever saw, or heard of! Nothing can describe the amazement of silence that filled us. It rose almost to superstitious reverence; and all that day was a dream and marvel. This was our first experience—and the instrument was one of *Clementi's*, of English make.

All the pianos of the country were then made abroad. One or two men had essayed, without marked result, the making of these then foreign wonders; but it was not till 1823 that Jonas Chickering led the way and laid the foundation of a school of American Manufacturers of Musical Instruments, which seems destined to equal the best reputation of London or Paris.

We went to school; to college; to the theological seminary; and to the new fields of the West, never dreaming for thirty years that we should ever attain to the beatitude of owning a piano. But one day, after we had been several years in Brooklyn, we found ourselves the master of a Bacon & Raven piano. A thoroughly sound and good instrument it was, and is, in its now distant home; no one need go amiss in selecting from this manufacturer. After this was spirited off, came a pause, and then, upon a lucky day, a square Steinway stood in our parlor. For power, fullness, richness, and evenness of tone, it was admirable; nor do we believe that we could better our choice. In our summer home it stands yet a musical angel.

We never dreamed of going higher. To own a *Chickering Grand* seemed always like a dream. But dreams do come to pass sometimes! There stands one of the noblest of all Pianos—a Chickering Grand—in *our* parlor, and there is but one thing more that fortune can do for us, viz., breathe upon us some night the power of playing upon it! We walk up and down before it, proud and happy, knowing that in it sleep Handels and Mozarts, Beethovens and Meyerbeers, Webers and Waagens, Palestrinas, Spontinis, and Rossinis, longing to be aroused; but to us is given no incantation by which to call them forth! It is awkward to have to borrow your players. Like bird-singing, the best music is that which comes spontaneously, and, as it were, in twilight from under the leaves!

Had all Europe offered us a choice of instruments, we should still have chosen a Chickering.

For common pianos, scores of honored names compete, in Philadelphia, in Albany, in Boston, in New York, and even in Norwich, Chenango Co., N. Y., where we were surprised to find a large and flourishing manufactory.

Perhaps three or four houses contest pre-eminence in *Grand Pianos*. We shall not compare or determine. We have chosen, and do not wish to rechoose. It may be there is a little "Boston" feeling inspiring our choice? Why not? We were once a Boston boy, and played in all her streets. Perhaps there is a little National feeling! Why not? Old Jonas Chickering was the patriarch of piano-makers, and has probably been the cause of more musical noise than any American man that ever lived; his establishment, first and last, having sent out 29,000 instruments. Imagine good Old Jonas asleep, and this vast army of instruments making a procession before him, from his first meagre piano of 1823 to his last and matchless grand piano (*music*, of course!) each one with its practicer or player. What a roar—purgatorial or paradisaical—it would be! But as to the *National* feeling. Is not Italy proud of her Cremona? Are not *Amati* violins one of Italy's boasts?

Three generations (Nicholas & Andrew, then Jerome & Antony, and then Nicholas again) of Amatis there were. The Chickerings are already in the second generation, and we hope that they may "increase and multiply," and that for five generations to come every Chickering may inherit an irresistible genius of Pianos, and all America be musically blessed in the name.

Except the Organ, no instrument can be compared to the Piano-forte. The Organ is the only instrument that, with any success, imitates the peculiar qualities of all the various separate musical instruments, and combines them into a vast orchestra. In its own place, it is with easy majesty peerless among instruments, and in grandeur, power and scope nothing else even approaches it. It is pre-eminently Religious. It knows how to inspire and express the profoundest moral emotions. When the Psalmist commands winds and storms, mountains and seas, every living creature, men and angels, to praise God, the Organ alone is able to take up so grand a theme, and roll toward heaven a choral strain, sweet as all the birds, soft as murmuring leaves, or impetuous as storms, and solemn as the sounding sea.

But the instrument is bulky, complex, expensive, and laborious. It belongs to the Cathedral and the Church.

Above all others, the Piano is a household instrument. Its size, cheapness, and manageableness fit it for the parlor and the boudoir. It seldom excels in a concert-room. Undoubtedly, the effort to produce instruments with a tone voluminous and sonorous enough for large halls has led to great improvements in the instrument. But, after all, there are few pianos that can be heard to advantage by five hundred people—unless it be the mere gymnastics of a musical athlete that satisfies curiosity. The instrument is essentially domestic. It belongs to our daily life. It is social, tender, devout; or rises to gayety, e[illegible]y and almost to sublimity.

What a genius whose life has been devoted to this instrument can effect is not a fair measure of its adaptations to common wants. Under the hands of a master the piano is almost transmuted into an orchestra. Long and liquid sounds are gained from hammering a string. It feigns the trumpet, it rolls like a drum, sighs like the violin, roars like distant artillery, and even storms in mimic grandeur, like the elements. The rapidity of its utterance defies analysis. The eye cannot follow the hand. The mind cannot analyze or keep up with the process by which the left hand rolls up black storms of sound, while the right showers brilliant notes, like showers of fiery sparks shot forth from a forge into the night!

We do not undervalue such performances. Every advance in executive power tends to raise the average of skill in the community. These excessive executants inspire the young with ideals which rebuke their tame performance, and spur them to attainments which, but for such models, they could seldom reach.

It is only when all the offices of the Piano in the family are considered, that its true value may be estimated. It gives ennobling amusement. It fills up those dreary vacancies which too often tempt the young to dangerous excitements. It soothes irritation, aids devotion, inspires taste, allays many a fret and pain, and, bringing a whole circle under one influence, tends to harmonize them. When the long day has wearied you, and its sharp attritions have edged every nerve, and you are dull but sleepless, half despondent and more than half irritable, and evil spirits are rising around you, darkening all things with sad forebodings, then, if some one unbidden hand sounds forth from the piano a deep strain of Beethoven, or the overture to Der Freyschütz, or some simple, majestic movement from Handel, you feel a change coming over you, as if David stood again before Saul, and with his harp vanquished all his troubles.

Some king expressed his idea of prosperity among the common-people when any man should have a joint of meat upon his table every day. *That* must be a wretched peasantry to whom this daily bit of meat would seem so signal a prosperity! Millions of day-laborers in America have that, without dreaming it a marvel. The Hebrew predicted the day when every man should sit under his own vine and fig-tree. He evidently had a glimpse of our American Homestead Law. But we are getting far beyond that. Our people have land, and houses, and comfortable food, and furniture, and are going forward to knowledge, and taste, and moral refinement. And our wish is, that the day may soon come when every working-man in America may have a good Steinway piano, or a Chickering Grand, which we account the grandest instrument, next to the organ, in the world!

We know that some people regard a piano as a mere luxury. We should as soon call a school-house, or a cradle, or household prayer a luxury! It is scornfully said our mothers' spinning wheels were *their* pianos. Very good they were, too. Their droning hum, in a summer's day, was not unmusical, especially in an afternoon, when bees out of doors ran a rival concert of soft humming among leaves and flowers. We used to love the dull clink of the loom, too, from some out-room, where the linen was woven that was to furnish the daughter's outfit when the blushing day should come. But what is the use of repining? Is society going back to household manufactures? Because we cannot have a spinning wheel in the parlor, and a loom in the shed, may we not have a piano? Few fabrics that our mothers wove ever did better service to the body than do those garments of praise which their daughters' cunning hands now weave in numbers for the soul!

Next to books, there is no inanimate thing in the house that can produce so much profitable pleasure as a Piano. A Library and a Piano are symbols of high civilization. These two spread that nobler banquet where the soul is fed, without fear of gluttony or dissipation. As books bring into our daily circle as familiar companions the noblest spirits that ever wrought upon earth, and permit us to rear our children under the influence of the noblest natures, so the piano, with simple incantations, brings up from their sleep the noble brotherhood of Song, and persuades them to dwell among us.

But for the Piano-forte, the best musical thought of the world would be lost to the family. Only a few could support an orchestra. But every prosperous family can own a piano. The flute, the violin, the harp, the guitar, and various wind-instruments may yield *melodies* in the hands of single performers. Only the Piano can breathe into the family the harmonies of Handel, Beethoven, Haydn, Mozart, Weber, Mendelssohn, Rossini, Schubert, and Wagner.

B oks speak for Thought Music speaks for Feeling. And can the world afford to lose such sublime expressions of the deepest, noblest, most rapturous, most sorrowful feelings of the human soul as have been given by the great masters of song? And is it nothing that our children may find all those vague aspirations, and inexplicable, passionate yearnings, met and expressed in a language that cannot corrupt and that may soothe and satisfy the soul?

Every Christian household, as soon as industry and economy shall enable it, should have a library of books and a good Piano. One should not wait for a new house, nor for a fortune; these are needed on the way towards riches; these are instruments of education which are required while the children are growing up. Fewer luxuries of the table, if need be, but a Piano! Less costly clothes, but a Piano! The road to the soul through the ear is short and direct, and through the eye, but through the mouth it is long and full of dangerous places that quite stop the sound!

The Piano-forte is not only destined to be, but has already become, the *common people's* instrument. It is found in the farmhouse, and in the modest dwelling of the mechanic. Day-laborers in this generous land of work have their daughters taught on the piano. It is found in all schools for woman's education, and should be found, even more, in schools for boys. A love for the piano has saved many a lad.

We have seen families suddenly reduced to Poverty. It is affecting to witness the order in which they advance towards the pawnbroker. Last of all, the cradle and crib, from which the dead child was taken. Next to that the Piano. And sometimes a poor worker with the needle will be found (all gone from the happy circle but her) pushed up into a single room, poorly furnished, poorly lighted, and yet more poorly fed, with no memorial of better days, except flowers in a broken cup, and a piano, every note of which calls back the days of youth and love, seldom sounded, save on the Sabbath it binds up those tender wounds of memory that itself makes, and helps to lift the poor, tired soul over all its troubles, and on the wings of sound bring down melodious aid from heavenly realms!—*Independent.*

Music Abroad.

Leipzig. (From Correspondence of London *Orchestra*, Nov. 23).

In the sixth Abonnement-Concert, on the 9th inst., two novelties were produced: 1, Concert Ouverture by Fr. Grützmacher, formerly member of the Gewandhaus orchestra; and 2, "Der Jäger Heimkehr," chorus for male voices with horn and trombone accompaniment. The overture met with a very cold reception, although the baton was wielded by the composer himself. One is kept in a constant state of restlessness from beginning to end, being hunted through a formal surge of modulations. All the difficulties of this overture, rich in figurative counterpoint, had not been successfully overcome by the orchestra, and the performance was consequently faulty. Reinecke's chorus, well given by the Pauliner Gesang-Verein, is one of the most pleasing of this composer's late productions. There are, however, unmistakable traces of Mendelssohn throughout. Spohr's "Gesangscene" for the violin, which formed the second number of the programme, was played by Herr Andreas Petterson from Stockholm, a pupil of Concertmeister David. His rendering of this dramatic composition left much to be desired. The fire and passion which should be infused into the whole were quite wanting, and the applause with which he was greeted was due more to the technic and clearness of tone which he displayed.

In the second part of the concert Herr Louis Lübeck gave a "Concertstück" (E minor) by Servais for the violoncello, a very trivial composition, which one would sooner expect to hear at Ullmann's monstre-concerts than in the Gewandhaus. He overcame the mechanical difficulties of the piece with the most absolute ease, and was received with great applause. One of Haydn's quaintest symphonies (No. 33, D major) opened the concert.

The second *soirée* for chamber music took place on Sunday, the 5th inst. The selection was as follows: Quartet, E minor, op. 45, Spohr; trio, piano-forte, violin, violoncello, B major, op. 99, Schubert; Quartet, E flat, op. 44, Mendelssohn. The quartets for stringed instruments were led this time by Concertmeister Dreyschock. The many false intonations which he made throughout seriously impaired the effect of the first number, which was scarcely fairly given. The pianoforte part in Schubert's very difficult trio (which, by the bye, had not been heard here in public for some time) was deliciously executed by Capellmeister Reinecke, who is undoubtedly one of the first interpreters of classical music.

Gustave Schmidt's new opera "*La Réole*" was produced here for the benefit of the Theatre Pension Fund, on the 4th inst. The composer, on entering the orchestra, had a most enthusiastic reception, and was recalled at the conclusion. The libretto, by Charlotte Birch-Pfeiffer, is very poor. *Catherine de Médicis* pilfers the fort La Réole (in Normandy) from her son-in-law, *Henri de Navarre*, and the latter in return captures the fort Fleurance. The manner in which the subject is treated abounds in improbabilities, and the many intrigues which unravel themselves and cross one in the course of the opera, produce a fatiguing effect on the senses. A stiffness and platitude pervade the score, which in Schmidt's former work, "*Prinz Eugen*," are nowhere to be met with. The only tribute which can be paid him is his thorough knowledge of the different ranges of voices, and the skill he displays in the instrumentation. The singers of the different parts, Frau Günpher Bachmann (*Catherine de Médicis*), Herr Rebling (*Henri de Navarre*), Frl. Suvanny (*Margaret de Valois*), and Frl. Karg (*Armande de Courtenay*), acquitted themselves very creditably, as did also chorus and orchestra.

I have lastly to mention the appearance of Adelaide del Ristori at the theatre on the 11th inst. in the part of *Maria Stuart*. It is difficult to express in words the effect this far-famed tragedian produced. It seemed as if one lay under a charm during her presence on the stage; it was the magic of genius. What power of expression, what warmth of feeling these regular but by no means fair features were capable of producing! What mimic and gestures followed each other, each more perfect than the other! She was really demoniacal in the first act, where she gains over the young *Mortimer*; like a goddess in the garden scene after having fought the battle between resignation and revenge; and like a saint in the parting scene of the last act, which formed the culminating point of her performance. The audience greeted her with bursts of applause, which only subsided after her third or fourth appearance. The other members of her company were very inferior, and consequently ignored.

Cologne. (From the same, Nov. 25.)

We can afford to be very proud of the success achieved by our prima donna Teresa Tietjens at the last Gürzenich Concert. She sang three solos, and was in all highly successful. First came the "*Fidelio*" aria, giving ample scope to her great dramatic power. Secondly, an aria from "*Il Ratto del Seraglio*," by Mozart, being a very difficult *pezzo di bravura*, exhibited the facility and precision of execution acquired by Mdlle. Tietjens during the last few years. The excited public called for an encore at the end of this air, and the kind Diva consented to repeat it amid general enthusiasm. Last but not least came the finale from the Opera "*Loreley*" by Mendelssohn, (Solo soprano and chorus). In this Teresa surpassed herself—indeed for many years I have not heard her sing with so powerful and pure a voice, and such finesse and pathos. Her success was immense, and at the end a flourish was thrice given by the orchestra, amid the plaudits and bravoes of the audience. An overture "*Im Hochland*" by N. W. Gade began the concert. The symphony No. 4 in B flat by Beethoven was capitally executed by the orchestra under the magic baton of F. Hiller, who contributed a very fine and effective *Concert Ouverture* to the programme. Herr A. Schmidt, professor at our Conservatoire, played capitally on the violoncello a very commonplace fantasia by Servais.

Tietjens the Great, before leaving Cologne, has signed an agreement with the manager of the operahouse here for six performances, which she is to give in March next. The happy news has spread rapidly through the whole town, and has met with the greatest enthusiasm. According to the journals Mdlle. Tietjens is creating quite a furore at the opera in Hamburgh at this moment. On the 16th of next month she is announced to sing at a concert in Dusseldorf. *On dit* that on her coming back to Cologne Mdlle. Tietjens is going to hear the successful new opera of a young German composer, Max Bruch, pupil of Hiller, with the intention of adopting it for Her Majesty's theatre. The name of this opera, which is making its way very rapidly through Germany, is "*Loreley*," with the same libretto written by the same poet for Mendelssohn. Having heard the opera here, I find it a first-rate work. With all the faults peculiar to a beginner, Bruch is no doubt a man of genius. Adapted to the exigencies of an English audience, and intrusted to Mdlle. Tietjens, *Loreley* would certainly do well in London. The *mise-en-scène* is beautiful, and on a larger scale at Her Majesty's theatre would not fail to produce a wonderful effect.

We had a very interesting Quartet Soirée on the 16th instant, by the *Société de Quatuor de Paris pour les derniers œuvres de Beethoven*, 1st violin P. Maurin, 2nd violin J. A. Sabatier, alto W. Mas, violoncello A. Chevillard. After the playing of the brothers Müller, public curiosity was raised to the highest pitch, and the room was literally crammed. The performance included the quartet in F, No. 1, op. 59 by Beethoven, and the quartet in B flat, op. 130 by the same composer. On the same occasion Ferdinand Hiller played a new sonata of his own for piano forte. The sonata is composed of three movements 1, Gavotte, 2. Sarabande, 3. Courante. These three parts are as original in the melody, form, and modulation, as they are well written in a mechanical point of view. To my taste the French quartet is far inferior to the German one; and it is also the general opinion. The Messieurs do not play with the same purity and unity as the Herren, besides which the French first violin is too weak, and the second very poor.

Bremen. On a trip to Bremen the other day I had the opportunity of visiting a very interesting concert given by the Philharmonic Society there, called the Privat-Concert-Gesellschaft. It was the second of the series they give every winter. A capital orchestra played under a very clever leader, Carl Reinthaler (very favorably known as composer), a symphony of Gade, the overture to "*Coriolan*" by Beethoven, and the overture to "*Oberon*" by Weber. I found the execution spirited, but wanting in delicacy and shade. Highly interesting for the audience was a *Divertimento* in D flat for 2nd violin, viola, violoncello, contrabasso and two horns by Mozart, recently published under the arrangement of Concertmeister F. David, by B. Senff in Leipzig and Ewer & Co. in London. This rare gem, taken out of an old and incorrect edition of Three Divertimentos by Mozart has been edited and accurately pointed by F. David who has also arranged it for violin and piano. David, one of the greatest living fiddlers himself, plays it in the most exquisite manner—indeed I know no violinist among all the celebrities of the day who can combine such effects of sound, expression, and execution, as David; and this without the smallest affectation. He deserves double praise for producing the beautiful work of Mozart, which was altogether forgotten or unknown, and for having played it so well. The vocal part of the concert was supported by an old acquaintance of ours, Signor Marchesi, who first sang the masterly aria "Revenge" from "*Alexander's Feast*" by Handel, in his usual pure and elevated style, and secondly the fine aria "Aprite un po" from the "*Nozze di Figaro*," which being encored the Signor gave "Non più andrai" from the same opera. Signor Marchesi, who is a great favorite in Germany, was in excellent voice.

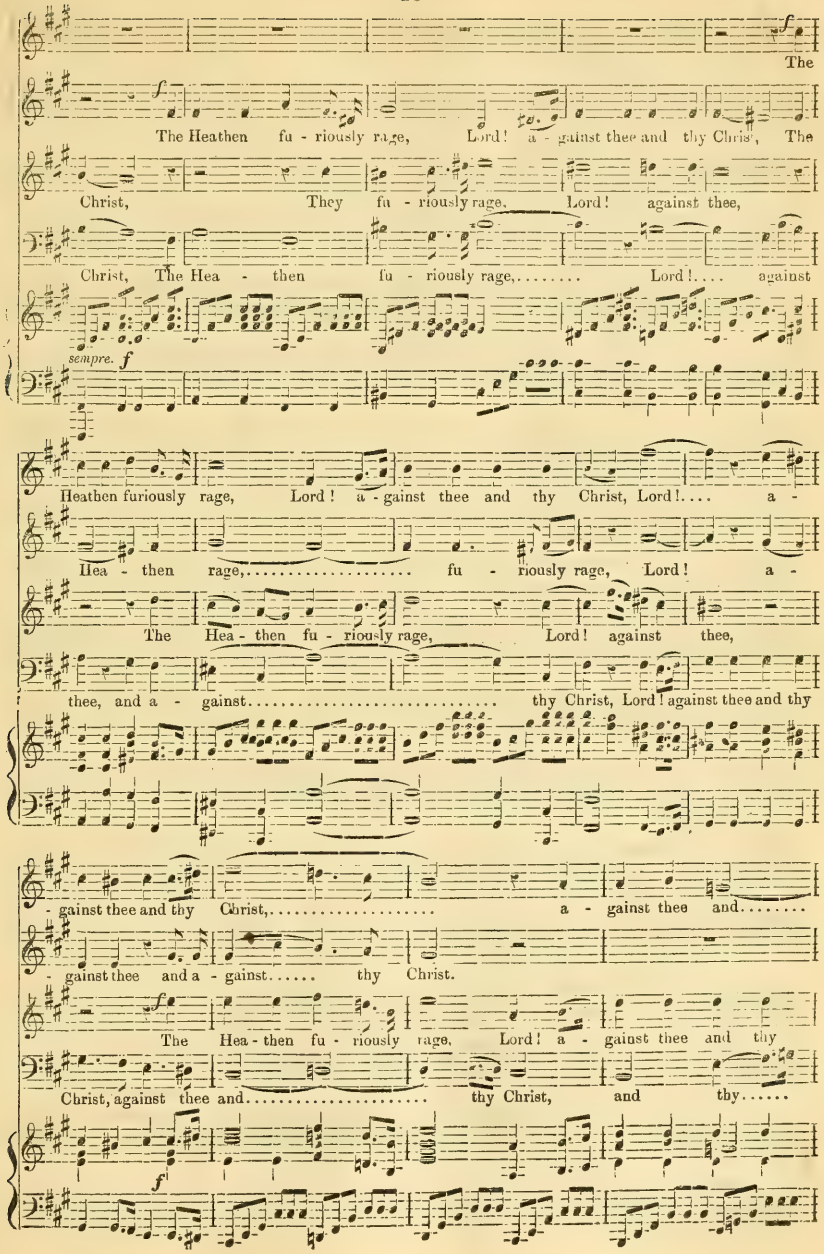
Musical Correspondence.

New York, Dec. 18. The second Philharmonic Concert took place on Saturday evening, Dec. 16. Here is the programme:

Symphony, No. 8, in F, Op. 93 ..... Beethoven.
Concerto for the Violin..... Mendelssohn.
Monsieur Jehin Prume.
Overture to Prometheus, (first time)..... Bargiel.
Fantaisie Brillante, for Violin..... Jehin Prume.
Monsieur Jehin Prume.
Selections from the "Midsummer Night's Dream." Mendelssohn.
Overture.
a. Scherzo. *b.* Intermezzo.
c. Notturno. *d.* Wedding March.
Carl Bergmann, Conductor.

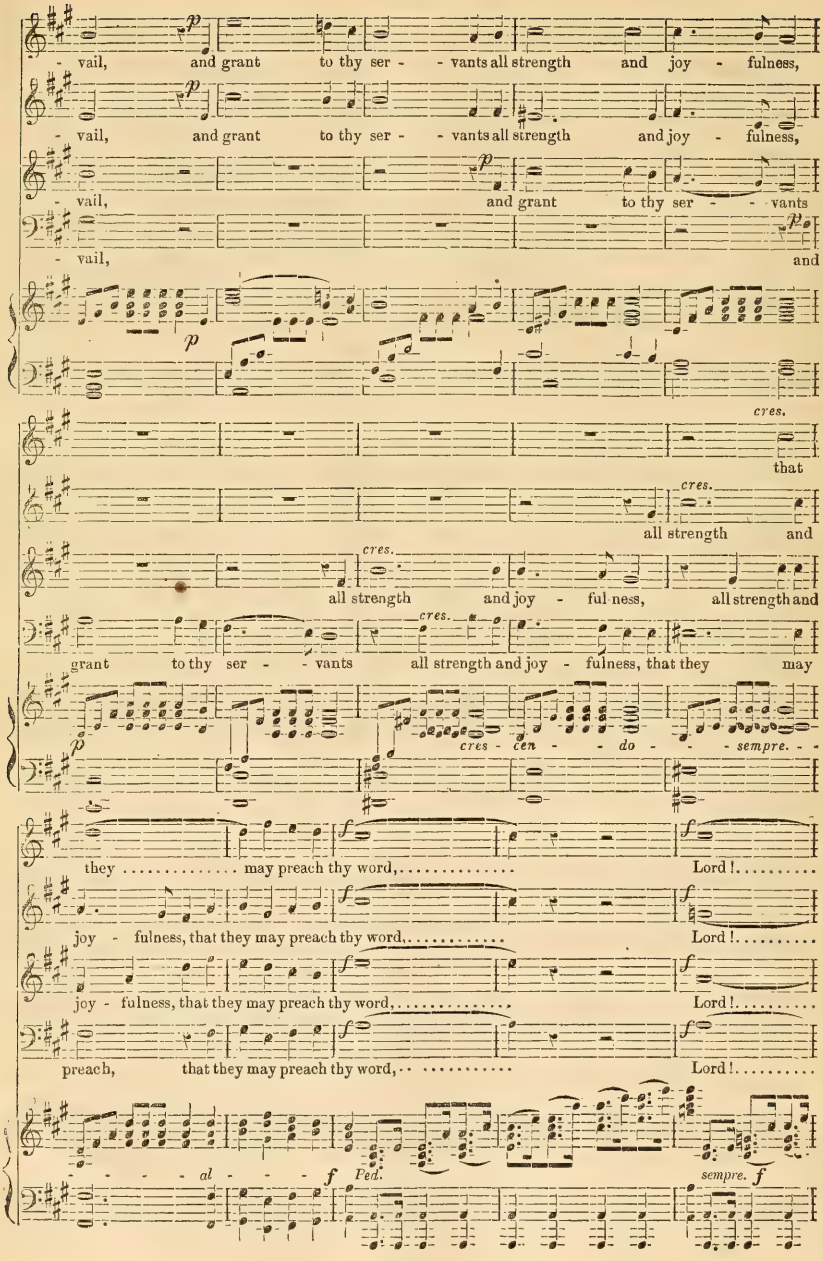
The charming 8th Symphony was on the whole rendered finely. Bargiel's overture did not make so good an impression on us as that to "Medea," which we heard last year. It opens grandly and nobly, and reminds us of Gluck, but it does not come to any decided climax. It is monotonous in its coloring; the motives lack originality; the work is spun out rather too much, and its effect on the hearer grows somewhat fatiguing.

The music to the "Midsummer Night's Dream," which has not been heard here for some time, was welcome to every listener, and excellently played by the orchestra. Mendelssohn, more refined than profound, rather a great contrapuntal combiner than an inventor of original ideas, if heard too often fatigues and satiates us at length. His works have been played too much for the good of our young students, who, neglecting a deep study of what is really great


The
The Heathen fu - riously rage, Lord! a - gainst thee and thy Christ, The
Christ, They fu - riously rage, Lord! against thee,
Christ, The Hea - then fu - riously rage, Lord!.... against
sempre. f
Heathen furiously rage, Lord! a - gainst thee and thy Christ, Lord!.... a -
Hea - then rage, fu - riously rage, Lord! a -
The Hea - then fu - riously rage, Lord! against thee,
thee, and a - gainst thy Christ, Lord! against thee and thy
- gainst thee and thy Christ, a - gainst thee and.....
- gainst thee and a - gainst..... thy Christ.
The Hea - then fu - riously rage, Lord! a - gainst thee and thy
Christ, against thee and..... thy Christ, and thy.....


..... thy Christ, Lord! against thee
the Heathen fu - riously rage, Lord! against thee, and thy Christ, a -
Christ, against thee, and thy Christ, a - gainst thee and.....
Christ, thy..... Christ,
and against thy Christ, Lord! a - gainst thee and thy Christ, a - gainst thy
- gainst thy Christ,
..... thy Christ, a - - gainst thy Christ, against thy
Lord! a - - gainst thee, the Heathen fu - riously
f
Christ, a - gainst thy Christ, the Hea - then fu - riously
the Hea - then fu - riously rage, Lord! against thee, and.....
Christ, the Hea - then fu - riously rage, Lord! a -
rage, a - - gainst thee, and a - - - gainst.....
f


rage, the Hea - then fu - riously rage against thee and thy
..... thy Christ, against thee and thy
- gainst thee and thy Christ, Lord! against thee and thy
..... thy Christ,..... Lord! a - gainst thee and thy
f
Christ. Now be - - hold, lest our foes pre -
Christ. Now be - - hold, lest our foes pre -
Christ. Now be - - hold, lest our foes pre -
Christ.
p
- vail, ... lest our foes pre - -
- vail, Now be - - hold, lest our foes pre - -
- vail, Now be - - hold, lest our foes pre - -
p
dim.


vail, and grant to thy ser - - vants all strength and joy - fulness,
vail, and grant to thy ser - - vants all strength and joy - fulness,
vail, and grant to thy ser - - vants
vail, and
cres.
that
cres.
all strength and
cres.
all strength and joy - ful ness, all strength and
grant to thy ser - - vants all strength and joy - fulness, that they may
cres - cen - - do - - sempre.
they ..... may preach thy word, ... Lord! .....
joy - fulness, that they may preach thy word, ... Lord! .....
joy - fulness, that they may preach thy word, ... Lord! .....
preach, that they may preach thy word, ... Lord! .....
- - - - al - - - -
Fed.
sempre.

in him, have become superficial imitators of his mere style and manner. A little reaction will be only beneficial to a true appreciation of the master himself.

M. Prume, whom we were glad to hear again, especially in a fine Concerto, made quite an impression on the public by his performance.

A very interesting Concert took place at Dodworth's Hall on the 12th, given by a number of amateur singers for the benefit of Mr. James Johnson. The principal feature of this concert was the refined, tasteful, in every respect highly creditable rendering of some Madrigals and Glees by such composers as Morley, Festa, Ford. When we consider that there is so little attention paid here to the rich and in every way original and highly artistic vocal works of the masters of our earlier epochs of musical writing, in the 16th and 17th centuries, and, if considered in the right light, the only real vocal compositions, instrumental music being then at a low standard, it is gratifying to see men endeavoring with true enthusiasm to devote time to the practice of these charming, although not easy works. That is the real love for art, the real appreciation of it, when people do not cling one-sidedly to this or that species of works, to this or that composer, to the present or the past. We like to see every composition of true art cultivated and brought forward, no matter who is the author of it, no matter what time produced it.

Lancelot.

Philadelphia, Dec. 11.—Of classical music we have a pleasant prospect of being favored with a bountiful supply during the winter. The season was happily inaugurated by Mr. Carl Wolfsohn, last Tuesday afternoon, at the Foyer of the Academy of Music. Mr. Wolfsohn proposes to entertain us with a series of ten Beethoven Sonata Matinées at various dates, from that of the first concert to May 1st 1866; and, judging from the large and appreciative audience that greeted him on this occasion, we hazard nothing in predicting for him a most satisfactory success. The Programme for the 1st Matinée was the following:

Sonatas (Piano): F minor, op. 2, No. 1; A-flat major, op. 26; and F minor, op. 57.

Mr. Wolfsohn's rendering of Beethoven's pianoforte works is as satisfactory as that of any of our artists, and the respective items of his programme received full justice at his hands. Actuated by an eminently sincere desire for the advancement of true art, he has, apparently, made a zealous study of these compositions, claimed by many as embodying the master's most majestic conceptions, preparatory to a public performance of them. His playing of the third number, the magnificent *Sonata Appassionata*,—not so entitled, indeed, by the composer, but so happily named, perhaps, for once, by the publisher Cranz of Hamburg,—was distinguished by a rare attention to the details of expression, and indeed left little to be desired by the most fastidious Beethoven enthusiast. It was indeed an admirable performance, and the spirit that seemed to animate the pianist, naturally found a cordial response in the feelings of his audience. At the next Matinée, December 19th, the following programme will be presented:

Sonatas: A major, op. 2, No. 2; D major, op. 28; and D minor, op. 31, No. 2.

We are promised the occasional presence at these concerts of Mme. Raymond Ritter, of New York, and Messrs. Kreissmann and Habelmann. Mr. Kreissmann we would, indeed, be glad to hear once again, and revive our pleasant recollections of his singing of the songs of Mendelssohn, Franz and Schubert.

Since resigning the Conductorship of the "Germania," Mr. Sentz has undertaken the musical management of the Handel and Haydn Society, and under him the Society has made a creditable advance. On Thanksgiving night, the "Stabat Mater" (Rossini's) was produced. The Chorus was almost perfect, (I might spare the adverb, had the sopranos been more numerous), being most efficiently trained, and added greatly to the general effect. The solos were by Miss Richings, who would be a fair soprano, were she more successful in her musical enunciation, which is often painfully defective and indistinct, and could she but infuse more life and passion into the music; Mrs. Schimpf, a mezzo-soprano, with a medium quality of voice, evidently, but superficially educated; Mr. A. R. Taylor, who has a grand organ for sacred singing, but who, I fear, is not always prompted by a proper conception of the music that it falls to him to interpret; witness, the very unsatisfactory manner in which he rendered the "*Pro Peccatis*;" and, finally, Mr. Simpson, the tenor, from Trinity Choir, N. Y., a singer after one's heart and mind. The orchestra, composed of some 30 performers, opened the concert with the Overture to "Ruy Blas," and the full society sang with marked effect the sublime chorus: "Thanks be to God, he laveth the thirsty land," from the "Elijah," at the conclusion of the first part. It is in contemplation by Mr. Sentz to produce the last named work, early in the ensuing year.

The "Germania," now under the leadership of Mr. Charles Schmitz, gets along admirably, considering the diminished force of violins. With these, and the other instruments out of all proportion, they manage to do the most classical compositions, sometimes with an approach to the proper effect, and, oftener not even with that. Why there is not an increase in the number of strings, when it can without difficulty be commanded, I am not informed. As it is, the popular taste becomes corrupted by listening to this discreditable apology for a good orchestra.

Not the least important item I have to communicate, is, that our other eminent pianist, Mr. Jarvis, begins a series of classical matinées on Thursday afternoon, Dec 21, at the Foyer of the Academy. It is noteworthy that Mr. Jarvis ventures on Schumann this year. The concerts given by this gentleman exert not a little influence in behalf of Art, as they are attended by a class of our society who never go to any similar entertainments, but who are drawn thither by a personal acquaintance with Mr. Jarvis, and by a knowledge of his extensive and merited success as a teacher. Mercutio.

New Haven, Dec, 15.—The Mendelssohn Society, of this place, gave us the "Messiah" last Wednesday evening, under the direction of "Wm. Anderson, M.D." The fact that the soloists were amateurs, who filled their parts conscientiously, renders criticism unadvisable, and the performance may, perhaps, be called a successful one—though it is not pleasant to hear such solos as "Behold and see," and "Rejoice greatly," attempted by voices which are, physically, unable to sustain them properly.

There exists, here, this season, the usual dearth of all things musical, the people being left, as hitherto, upon the tender mercies of such concert troupes as may see fit to visit us. This state of musical (or unmusical) stagnation is, in part, owing to a want of the wholesome stimulus afforded only by impartial, unbought criticism. All are, doubtless, aware of the extraordinary flights of fancy which the unbounded limit of that word, "criticism," is made to include; but our "critics" soar an eagle's flight above the highest. I cannot refrain from quoting, for the edification of your readers, a specimen of the art as practiced in this city. The "critique," which I give in full, is taken from the *Daily Palladium*, the only paper in the city which makes any approach to literary pretension. Parepa has given her first and only concert here; our "critic" has attended; and, through his quill, New Haven passes judgment upon the renowned prima donna, thus:

The Parepa Concert, at Music Hall last evening, was brilliant—superb—unsurpassable. Mlle. Parepa swept everything before her. Round after round of applause greeted her every effort. Now her modulations were soft as the nightingale's in wooing-time, and now her majestic voice rolled forth torrents of melody. The audience was entranced, overwhelmed, ecstatic; Parepa, queenly, self-poised, graceful, enchanting. Her vocal resources seemed boundless. Wave after wave of clearest harmony rose one above the other, until the whole audience seemed lifted from their feet in one grand attempt to offer a libation. It is impossible to criticize. All that one could do was to sit still and enjoy. Her *Il Bacio* was enchanting, and called forth a whirlwind of applause. Impossible to satisfy by appearance and acknowledgments, at last the ballad of "Five O'clock in the Morning" was bestowed, and exquisitely was it rendered. Not a soul with an ember of music on its altar, who sat at the grand feast last evening, but will forever remember Parepa. And the other artists were fit jewels to deck the tiara of this unapproachable cantatrice. Herr Carl Rosa, on his violin, thrilled every bosom. Under his magic touch, that dumb instrument seemed a living creature of harmony. Levy was grand. Never was such cornet playing. His execution of passages of difficulty extraordinary, was unapproachable. Goldbeck at his piano, was indispensable. Taken as a whole, the concert was one which lovers of music are but rarely offered but once in a lifetime.

On the whole, we think we would rather not attend such a concert, the re-action would be too great, and the effect upon the nerves similar to that experienced after taking hasheesh.

That Mlle. Parepa is worthy of the highest praise, we would not dispute; but, remembering that *every* concert which takes place calls forth only such effusions as the above—which might be written, like the Chinese novels, by the mile, and cut off in lengths to suit the purchaser—we are inclined to look with favor upon the "Little Peddlington" (alias "Round Table") style of "pitching into things generally." Until some reform in this matter is instituted, our musical perspective must be sadly unpromising.

Mercurius.

Rochester, N.Y., Dec. 12. On the evening of the 1st inst. Mr. Penfield gave his second Organ concert with good success. The programme contained numerous strata of the "legitimate," including one Bach fugue (in D minor), just the number a Leipsic graduate said the other day he wanted to hear in one programme. It is a matter of gratulation that here and there over the country is springing up a class of organists earnestly devoted to the higher ranges of the art. Your publication from time to time of the list of works performed upon the Music Hall Organ, enables such as otherwise have access only to the catalogues of the ephemera of the day, to find suitable studies for themselves.

Corinthian Hall, which has been closed during some months past for alterations and repairs, was re-opened on the 4th inst., Mr. Black giving his sixth annual concert. With the exception of Mr. and Mrs. Gustave Blessner, and Mr. O. S. Adams, the performers belong in Rochester, making it essentially a home concert. The house was quite well filled at a dollar for admission. The programme was quite miscellaneous and too lengthy to admit of detailed notice, even had it more than local importance. Mr. Blessner performed his violin *Variations Fantastiques;* Mrs. B., with Mr. Tracy, Herz's *Concertante*, Op. 79, for two Piano-Fortes, and with her husband a *Polonaise* for Piano and Cabinet Organ. The Orpheus sang two pieces; an amateur club of instrumentalists played two overtures in a manner causing Mr. Blessner to say in his peculiar, nervous style, "very well! very well indeed." Mr. Kalbfleisch is their conductor.

That the scenic additions to the new stage might be displayed, the chapel scene from *Favorita* was introduced, with Mr. Black in the principal part. On the 7th and 8th, we had Parepa at Washington Hall, the Corinthian having been previously engaged for another purpose. On the first evening the attendance was not large, owing to two causes: the evening of Thanksgiving, and the prevailing feeling that

nothing is first-class, that does not appear in Corinthian Hall. But the enthusiasm of those who were there seemed to know no bounds. As you said of her first programme in Boston, so of this, it was made up to exhibit her execution, and the exhibition was unstinted. Her encore ballads, given so naively and with such perfect enunciation, created as great excitement as the staples. I trust the young lady who sang *"Ernani, involami,"* at Mr. Black's concert, as well as the "local" who wrote up her execution and her trill the next day, were present. She might pray: "Deliver me from my friends, by whose 'request' I attempted to sing it." By the manner in which you sometimes quote local notices, I know you regard them as "doubtful" often. Good things only are too often said in the "local column" about a performance, which to most present appear palpably untrue. This is unjust to the public and injurious to the performer, especially to young aspirants, as it represses exertion and study. So too the friends of the "child artist," who put her forth to sing the Nightingale's Trill, when Parepa was already announced to sing it herself. But pardon this digression, while I say that Rosa and Levy both came in for their full share of applause. Instead of a "Grand Orchestra" led by Mr. Anschütz, a Steinway Piano was used by him for the accompaniments. On Friday evening I was not present, but learn that the audience was much larger than on the first occasion. T. E. A.

CHICAGO, DEC. 16.—Two weeks ago Mr. Grau's Opera season closed with *Lucrezia Borgia*.—During the last week the following operas were given. *Saffo, Norma, Un Ballo, Poliuto, Elisir d' Amore* and *Lucrezia. Saffo*, which was given for the first time in this city, was quite well received. It gave Madame Gazzaniga an opportunity to display her great dramatic power. The concerted pieces were finely done and the whole opera was given in a very complete manner.

Miss Lucy Simons made her first appearance in the "Elixir of Love," and created a very favorable impression. Her voice, though not powerful, is sweet and well trained, her execution being very good. Orlandini sang and acted Dr. Dulcamara to perfection.

On the whole the season was a successful one, and the next one will undoubtedly be still more so, as the troupe by that time will have become accustomed to each other. The next season will commence some time in January.

The second Philharmonic Concert was given a week ago next Monday. The Orchestral pieces were Mozart's Symphony in G minor, Overture to "William Tell," "Invitation to the Waltz" by Weber, and Overture to *L' Etoil du Nord*; which were all given in a superior manner. The soloists of the evening were Mr. Sofge, a violinist of Milwaukee, who performed Op. 7 of De Beriot and Ernsts' *Elegy*, and Herr Lotti, who sang "Deserto in terra," from *Don Sebastian* and *M' appari* from "Martha." Mr. Sofge played both pieces in a smooth and correct manner, though lacking in spirit. Most of the approbation was reserved for Herr Lotti, whose sweet and pure voice was never heard to better advantage.

On Monday evening the ever welcome German Opera opens for a season of six nights only. The following are the principal artists: Mmes. Rotter, Johannsen and Rosa Cook, Soprani; Mdlle. De Gebele and Djuiba, Contralti; Habelmann and Tamaro, Tenors; Steinecke and Duschiutz, Barytone; and Joseph Hermanns and Weinlich, Basso.

The following Operas are promised. *Faust, Der Freischütz, Don Giovanni, Fidelio, Fra Diavolo,* and *Roberto il Diavolo.* Short and sweet truly!

CHICAGO.

Dwight's Journal of Music.

BOSTON, DEC. 23, 1865.

The Christmas Holidays—Another Musical Festival.

The next eight days are fraught with such large musical expectation, that we may fairly call it a Festival, hardly second in importance to that of the Handel and Haydn Society last May. Three great Oratorios and the opening of the series of Symphony Concerts all fall within the holidays, ending the brave old year, the jubilee year of 1865, the year of Union and Peace restored and of Emancipation, with something like a fitting *Gloria in Excelsis*!

This evening the cycle of great harmonies begins, and fitly with the patriotic and heroic Oratorio, Handel's *Judas Maccabæus*. The Music Hall will be thronged. The Handel and Haydn chorus is increased to about five hundred voices; and since their recent performance they have rehearsed it critically and thoroughly, picking up the lame passages in the choruses, and getting so at home in the music, as well as more and more in love with it, that it will no doubt go finely. One very hopeful symptom, promising in time a complete renovation of the Handel and Haydn chorus, is the example set by ladies of the first families and culture of going into the ranks of soprani and contralti. The ice was broken by a few of them in the May festival, and so delighted were they with the experience that they have enlisted in the regular army and have induced many of their singing friends to join them. This class of singers will be conscientious and earnest about it, not slighting rehearsals, not heedless of the conductor, not letting him remain hopeless about pianissimos and light and shade, but rather exacting of him that he be exacting.—As for the solos, whatever may have been wanting before, this time "they come, they come in bright array" of names. Madame PAREPA, one of England's first of Oratorio singers, heads the list. Mr. CASTLE, of New York, is probably the best choice that could have been made in the country for the part of Judas. Miss ANNIE CAREY and Mr. RUDOLPHSEN were in nothing wanting before and do not need to be replaced. The orchestra also has been increased.

To-morrow evening, Christmas Eve, being Sunday also, of course brings with it the annual performance of Handel's *Messiah*. Every seat in the Hall was sold several days ago! In this, to Mme. Parepa and Mr. Castle is added the promise of ADELAIDE PHILLIPS's glorious contralto and of Mr. WHITNEY's bass. The advertisement also makes a point of the fact that Mr. LEVY will play in "The trumpet shall sound."

A week later, night before New Year, *Elijah* looms again in prospect; and again Parepa, and Addie Phillips, and Castle, besides Miss HOUSTON, and the excellent baritone, Mr. CAMPBELL, of New York.

The first SYMPHONY CONCERT, under the auspices of the Harvard Musical Association, takes place next Thursday afternoon at 4 o'clock. The arrangements are all complete, and the programme will be found among the advertisements. The response has been even heartier and more general than was expected to this project for putting concerts of orchestral music upon a sound basis, with a guaranty that all shall be genuine, all for Art, and not for private interest, with perfect liberty therefore to indulge in *pure programmes* and not spoil the effect of good things by jumbling them together with the bad. The effect of bringing forward the present plan has been to restore confidence among the real lovers of the best kind of orchestral music, those who once formed the nucleus of every audience for symphony concerts, but who long since lost their confidence in all subscription papers and announcements, never knowing that they would get such music and such only as they were always ready to subscribe for. The way in which the music-lovers have met the invitation of the Harvard Musical Association justifies the faith, in which the plan was started, that the moment a good guaranty is given that the right thing will be done in the right way, the right people will be sure to rally to its support. The actual guaranty with which these "Symphony Concerts" now come into the field is two-fold: first, the guaranty of unexceptionable programmes and of unalloyed artistic spirit and purpose, with determination to realize as far as means will go; and secondly, the guaranty of an audience of the right tone and character, strong enough in numbers and in influence to give tone to the rest and not be at the mercy of a miscellaneous "Five o'clock in the morning" crowd.—Of course it is but an experiment, and it is not best to cluck before our chickens are hatched.

The scheme of the first concert, and the care given to rehearsal, certainly deserve success. Every item of the programme is sure to interest persons of any taste, and there is unity and contrast in the whole. Mozart's G-minor Symphony is a perfect model of that form, thoroughly genial and delightful; many might prefer to start at once with Beethoven, but the plan is to give a series representative (so far as six concerts will allow) of the great Symphonic masters; Beethoven will have the lion's share; but Schubert and Schumann must not be neglected; and if Haydn and Mendelssohn should be omitted for the present, it will be only on the principle of leaving out for once some very familiar friend where invitations must be limited. The *Euryanthe* overture is comparatively seldom heard here, and, if we mistake not, will prove an *appetizing* introduction. Under the mighty spell of Beethoven, in the most exciting of all overtures, (and most significant, in this national jubilee of ours, if we choose so to look at it) we shall go home from the concert. To add especial *éclat* to the occasion, entering with a warm artist sympathy into the spirit of the plan, the gifted young violinist, CARL ROSA, a true representative of the great Joachim school, and full of genius, has volunteered to play two of the greatest works ever composed for the violin: Mendelssohn's Concerto (with orchestra of course), and Bach's *Chaconne* (than which no piece is better suited to reveal all the glories of the violin), Mr. DRESEL contributing the admirable piano accompaniment put to it by Mendelssohn. And this full measure of his contribution will furthermore gracefully overflow in three short characteristic violin pieces by the most genial of the modern German masters (making it seem almost like a Leipzig concert), Joachim and David.

Concert Review.

The coming week has so absorbed us that we must very briefly recall a fortnight almost *too* thickly strown with musical entertainments. Amid all the medley some rare and important things have been brought to hearing, which it would be presumption to attempt to weigh in such a hurried, overcrowded time. What shall we say, for instance, of the

MENDELSSOHN QUINTETTE CLUB'S opening Chamber Concert, on Tuesday evening, the 12th inst., when it had nothing less than *this* for a programme?

1. Quintet for Strings, in E flat, No 5.....Mozart
2. Fifteenth Quartet in A minor. Op. 132....Beethoven
   a. Assai sostenuto and Allegro.
   b. Allegro, ma non tanto.
   c. Canzona di ringraziamento in modo Lidico, offerta alla divinità da un guardito
   d. Finale—Marcia assai vivace,ed Allegro appassionato.
   (Posthumous work. First time in Boston)
3. Grand Quintet in E flat. Op. 16. For Piano, Oboe, Clarinet, Horn and Bassoon.
   (Grave and Allegro, ma non troppo—Andante cantabile.....Beethoven

Of that posthumous Quartet all we yet dare to say two words : wonder and delight. The Chickering all was crowded, yet we never knew a great work n first hearing so to take hold of a whole audience. was followed with breathless interest; each movent heartily applauded ; and the great broad deep ligious Adagio (*in modo Lidico*), with its mystical, rial figures floating heavenward at the close, and ie most impassioned Finale created a fine excitent. The players had studied the thing with unual eagerness and care, and succeeded in rendering more clearly than is sometimes the fate with more miliar things. We understand it will be repeated the next concert, as it ought to be.

The Mozart Quintet was very much enjoyed, and ade us (so far as it went) favorably acquainted with ie new member of the Club, Mr. EDWARD BEYER, ho replaces Mr. Goering as tenor and (on occasion) utist. The early Beethoven Quintet, given here for ie first time in its original form (piano, J. C. D. ARKER ; horn, HAMANN ; oboe, RIBAS ; bassoon, LTZ ; and clarinet, RYAN) charmed by the novelty, ichness and freshness of such coloring, as well as by s intrinsic musical invention. Mr. Parker played ost admirably, with a fineness of conception and icety of touch very seldom surpassed ; the wind inruments blended beautifully, though we could have rished the bright clarinet and oboe tones to stand out ss sharply against the softer horn and bassoon.

It was one of the best concerts ever given by the uintette Club, opening a season full of promise.—he second concert will take place on the 9*th* of Janary, and not on the 2nd, as was wrongly printed on he bills.

MESSRS. KREISSMANN AND LEONHARD have given wo more of their Soirées since our last. Choice in election, fine in execution, as before, with not a oophole anywhere for tediousness or commonplace o creep in. The third programme, Dec. 9, was this:

1 Allegro from "Suite Anglaise".....Bach.
2 Songs: "An die ferne Geliebte".....Beethoven.
3 Sonate, op 27, No. 2.....Beethoven.
4 Songs: "Der Nussbaum," "Widmung"....Schumann.
5 Ballade, op. 52.....Chopin.
6 Songs: "Für Musik." "Frühlingsgerängе, "Willkommen mein Wald".....R Franz.
7 a. Caprice, op. 16, No. 1.....Mendelssohn.
  b. Etude, op. 25, No. 1.....Chopin.

Mr. Leonhard unfortunately was so ill that it seemd at first impossible for him to play. But the resolution to overcome the obstacle seemed to add inspiation to his readings and tinge them with a more oetic fineness. It is often so with a musical temperment; the finest imaginative conditions often go with a state of nerves intensely painful and on the verge of utter prostration, when the soul seems to keep the body up ; the creative artist, and so too the genial interpreter, in his finest moment, is literally *in labor* with his thought. The serene, wholesome, happy little piece of Bach was elegantly rendered ; and it was the hearer's fault if he did not feel all the poetry of the Moonlight Sonata and the Chopin *Ballade*.

At this point Mr. Leonhard had to give up, and Mr. Kreissmann, who on the other hand had just recovered from some weeks of illness, closed the concert most acceptably by singing four more Franz songs in addition to the rich store he had already brought out. Mr. DRESEL, ever ready for such good service, played the accompaniments, which made the conditions about perfect. Mr. K. has rarely seemed so to us in such good voice, and there was a delicacy, chaste, rich coloring of sentiment in his rendering of Beethoven's cycle of songs "To the distant Loved one," that touched the finest chords. The airiness of Schumann's "Nut Tree," the passionate fervor of the "Dedication" : *Du meine Seele*, &c., and the contrasted Franz songs gave full play to his finer and his larger tones.

Here is the fourth programme :

1. First movement from Concerto, (D minor,).....Bach (String-Quartet accompaniments, arranged for a second piano.
2. Aria from "Die Entführung."..... .....Mozart Orchestral accompaniments, arranged for two Pianos.
3. Scherzo, op 54, (E major,)..... .....Chopin
4. Songs, "Dichterliebe,".....Schumann
5. { *A.* Caprice, op. 16..... .....Mendelssohn
   { *B.* Etude, from op. 25..... .....Chopin
6. Songs..... .....R Franz
   A. Er ist's.—*B.* Ständchen.—*C.* Die Harrende
7. Trio, Piano, Violin and Cello, op. 100.....Schubert
   Allegro—Andante con moto—Scherzo—Finale.

Mr. Dresel played the accompaniments, which he had himself arranged for the piano. We would fain speak of every piece, not omitting the little songs by Franz, and Schumann's string of pearls (or little breaths of melody) from Heine's poems, of some of which we give a translation on our first page. We have only room to mention the wonderful impression made by the Schubert Trio (which may we not hear again?) ; and the charming manner in which Mr. Kreissmann sang that loveliest of tenor airs from Mozart's *Seraglio*,as well as the consummate skill with which Mr. Dresel had transplanted fresh from the orchestral score to the two pianos its whole garden of beauties.

But one Soirée remains, and that, to find a clear field, has wisely jumped the holidays, promising itself on the 6th of January.

BATEMAN CONCERTS. Madame PAREPA, with Herr CARL ROSA and Mr. LEVY, after a successful tour in the West, returned to this city about ten days ago and began a new series of triumphs in the Music Hall on the 14th. Our own excellent pianist, Mr. LANG, replaces Mr. Dannreuther, who left the troupe a few days after their departure from Boston, prompted by a strong desire to return to his pupils and his flattering artistic calls in London. (If in mentioning this before we seemed to intimate that Mr. Bateman was all too willing to exchange the classical pianist for the cornet-player, it was a carelessness of language, wholly unintentional ; glad to gain the one, we have no doubt he gave the other up reluctantly).

Six concerts have been already fired off in rapid succession, and a seventh remains. The first three drew great crowds ; since then the audience has dwindled, for the simple reason, we suppose, that people cannot go to concerts *all* the time, that many are saving up money and fresh capacity of pleasure for the Oratorios, &c., &c. The programmes have been very miscellaneous, full of things good, bad and indifferent ; but if we consider the concerts as given to the end of attracting and pleasing the greatest number, we must admit that they were all good for that. The best was that of Sunday evening, when Parepa sang some of her noblest pieces. "Let the bright Seraphim," with Levy's cornet obligato, was altogether splendid and sent a thrill through all the audience. It was in the singer's best vein. Almost equally so was the recitative and air from *Susannah* : "If with guiltless blood," making the same impression that it did when she once sang it here before; it was a large, noble, honest style of singing ; the only slight drawback was the feeling once or twice that those low contralto tones were not quite homogeneous with the rest of the voice. An air "Sweet Spirit" by Wallace gave a good deal of pleasure; and Gounod's*AveMaria*, with organ, piano and violin accompaniment, carried all away as usual and had to be repeated. This made three *Ave Marias* in succession, for the cornet, being recalled after singing in its own remarkable way the preceding number of the programme, *Cujus animam*, played Schubert's *Ave Maria*; we should all have been good Catholics by the time all that was over ! Rosa played an Adagio by Spohr, Schubert's Serenade and the *Hongroise* by David, with all that wealth of tone and purity of style and feeling with which he always plays, and better still, with Mr. Lang, the Adagio and Rondo from a Sonata in B flat by Mozart,—a nice performance on both parts. Mr. Lang played Mendelssohn's fiery and earnest Prelude in E minor, a pretty Slumber Song by Heller. and (more questionable) an *Agitato* movement by Schulhoff. Mr. WILLCOX, at the Organ, opened the concert with an Offertoire in C by Wely (one of the strongest we have heard), and closed it with a clear, firm rendering of Beethoven's *Hallelujah*.

Some of the concerts have been with a small orchestra, under the able conductorship of CARL ANSCHUETZ ; in others Mr. Willcox has done duty at the organ, Mr. Anschütz accompanying voice or violin at the piano in a right musician-like manner. Mr. Levy's marvellous facility upon the cornet, with the telling tone thereof, of course reaps a harvest of encores every night. And Mme. Parepa is invariably encored in the hope of getting the "Five o'clock" and other ballads, which she bestows with an almost too generous good nature. The best things that she has sung (leaving aside "Nightingale trills," *Il Bacios, Alpenhorns*, &c.,) are : "*Casta Diva*," "*Eu vain j'espére*" from *Robert*, and above all, "*Non mi dir*" from *Don Giovanni*, besides the "bright Seraphim" again. There is no end to her variety, and whatever class of music she undertakes to sing, it seems done with equal ease, and to be of the best kind of singing we have heard here since the days of Lind and Sontag.

Mr. Rosa's selections mostly, we are sure, have not been after his own heart, but rather compromises with the popular spirit of the programmes His most important piece was the *Gesangscene*, or *Scena cantante*, of Spohr, which he plays with great dramatic expression. The *Elegie* of Ernst derives new interest from the recent death of that remarkable *singer* on the violin. For the rest, he has played the oft-repeated things of Vieuxtemps and De Beriot (always charming by the manner of his doing it), and in one instance he has even been set to stringing together airs from *Trovatore*,which was putting Pegasus in harness.

Mr. Lang has played more good things than any one, thereby, as well as by his rendering of them, going very far toward making good the place of Dannreuther. He has given some of the best things of Mendelssohn, Chopin and Hummel.

We must leave the last word upon the Parepa concerts till next time.

MASTER RICHARD COKER, the boy soprano, singing better than ever, and more natural and pleasing and graceful than ever in manner and appearance, gave a couple of concerts in the Music Hall on Monday and Wednesday evenings of last week. He had various assistants, but the chief interest centred in himself. It is no longer merely the charm of a wonderful voice, but of a really high degree of artistic skill and feeling, certainly for one so young. There is a marked improvement in his execution, in the musical conception that he shows, while that fresh, clear, sweet, subtly penetrating voice has lost nothing of its bloom. We trust the precious organ may be spared to him for some years yet, and it is a comfort to know that when it changes he has some solid musical culture that will survive the change, and leave him still perhaps a charming singer with another voice.

His assistants were Mr WEEKS, a tenor from New York, who is rather over-tender in expression ; Mr. HENRY SUCK,who played violin solos,rather lengthy, in the absence of Mollenhauer's violoncello ; Mr. LANG, pianist ; Mrs. CARY, whose ever welcome contralto had hardiv as much life as usual in Beethoven's "*Per pietà*" ; and, most interesting of all, eight choir boys from the Church of the Advent, under the direction of Mr.HENRY CARTER, who sang Rossini's *La Carità* with very good effect, Master Coker standing in the middle of the group and taking the solo part. We see, by the way, that Mr. Carter in his card invites "boys having good, clear, reliable voices extending to upper G, soprano," to join the Advent choir, where they may obtain "a good knowledge of church and other music," and even attain to the dignity of a salary. We should think some fine voices and talents might be drawn out of obscure corners by this means.

"VOICE BUILDING" is the suggestive heading of the Card upon our first page, of Mrs. S. E. PAINE, who returns to this city to teach Singing, after a period of diligent study with one of the best of masters, Signor Bassini, in New York, who recommends her without reservation, and is certainly a competent authority.

"SONGS OF SEVEN." Our thanks are due to the publishers, Messrs. Roberts Brothers, for a copy of their very beautiful illustrated edition of this exquisite little string of poems. Jean Ingelow is one of the sweetest, freshest, most sincere and thoughtful singers of the time, a born poet in her way. You catch the poetic thrill in the very rhythm of her verses ; the words and images are all at first hand from nature and from live experience ; the thought is often deep, the fancy free and quite original, and a right womanly tone pervades all. Among her most charmingly characteristic things are these seven little songs, which sing of seven stages in the history of woman. They are good themes for the illustrator's pencil.

Here the larger illustrations, filling each a whole page, the English ones, by North, are really fine in conception and in execution ; they are poetic and imaginative. The smaller cuts, on the same page with the text, were evidently made here, and, though graceful and tender for the most part, they are rather tame and commonplace, as if done in the routine of over-much work of this sort, albeit, we dare say,

by an artist of genius. The little tail-pieces, white on a black ground, have a classical, Pompeian character, very pretty, plainly by still a third hand. But most interesting of all is the finely engraved portrait of Miss Ingelow, a face full of feeling, thoughtful and refined.

The work is printed on very firm and beautifully finished paper, the pages surrounded by a plain red border, and the typography is in the best style of our Cambridge University press. It certainly is one of the most tempting of the many illustrated books now soliciting the honor of being sent as Christmas presents.

SIGNOR ROVERE, the buffo-basso of Maretzek's opera troupe, has just died in New York. His conception of the *cobbler* in the new opera "Crispino e Comare," was pleasant and vigorous, and his loss will be especially regretted. The illness which preceded his death came from a throat distemper contracted a few nights since, from exposure while looking for his carriage after a concert. He first came to this country from Italy in 1852, with Alboni. The *rôle* of the Sergeant in Donizetti's "Figlia del Reggimento" was written for him. He was sixty-five years old.

This is indeed a loss. Italian Opera contains no element so genial and spontaneous, so charmingly original and peculiar to itself, as the rapid, humorous *parlando*; the Italian buffo is a character. But its finest representatives are fast dying out. What an unction there was about De Begnis, and Sanquirico, and is still about Ronconi! Rovere, too, had the genius of it in him, and we had hoped for a refreshing instance of it in *Crispino*, but in vain!

Another of our old operatic heroes, BADIALI, the ever fresh and glorious baritone, died a short time since in Bologna, Italy, in the sixty-sixth year of his age.

Another death, which occurred last week in New York, saddens our memory of the good old days of the "Germania" Orchestra. It is that of Mr. FREDERICK B. HELMSMUELLER, the whilome agent of the Germanians, and for some years since the leader of a popular band in New York.

Amen! say we to this "brief jotting" of the *Transcript* (only we take the liberty of restoring the definite article):

The re-occupation of (the) Music Hall for its legitimate uses, is hailed with pleasure by concert-goers.

TO CORRESPONDENTS. Please do not say "rendition;" there may be dictionary authority for making it synonymous with the manner of *rendering* a piece or a character; but we cannot get over the feeling that it is a vulgarism; it is too suggestive of *extradition* of criminals.

Please refrain from such pompous phrases as "the season was *inaugurated*," when you speak of some chance opera or penny-whistle concert that happened to come early in the season.

Please cultivate simplicity and modesty of expression. Can we not speak of a solo on the jewsharp without calling it a "grand" solo? A "Symphony by Beethoven" means quite as much as a "*grand* Symphony." And suppose that we agree (*we* too, who have also fallen into the vice conventional) to talk no more about the "*Great* Organ," and simply call it the Music Hall Organ, which is much more dignified. This is only the first batch of similar hints.

Grau has completed his much praised and much abused opera season at Chicago, and has gone to St. Louis.—Grover's German opera troupe are playing at Cincinnati.—Gottschalk gave concerts in Panama early in October, and soon after left for South America. He is very naturally anxious to keep ahead of his California reputation.—George F. Bristow produced an overture entitled Columbus at Brooklyn, Saturday evening. It aims to picture all the main incidents of the great discoverer's life. The three brothers Formes, now in this country, contemplate importing singers for another German opera company.

The amusing absurdity of unmusical persons writing about music is well illustrated by an editorial rhapsody in the Boston *Recorder* about the negro boy-pianist, Blind Tom. The writer never loses sight of the idea that he is writing for a religious journal, and mixes piety and rapture in equal parts. After hearing Tom play, he says: "Never were we more impressed with amazement and awe at the manifestations of divine handiwork. Our first sight of Niagara did not bring us so boldly into the presence of God. We thought we saw the supernatural revealed with something of the effect which the burning bush produced on Moses!"—*Springfield Republican.*

MARETZEK'S Italian Opera season in New York came to a close last Saturday, and now the company, under Grover's guidance, visit Baltimore, Washington, Philadelphia and Boston. The *Tribune* says;

During the season the following operas were given. Faust, four times; Poliuto, twice; Lucrezia Borgia, three times; Ione, four times; Ernani, five times; Un Ballo in Maschera, twice; Trovatore, three times; I Puritani, twice; Martha, three times; Traviata, once; Lucia di Lammermoor, once; Norma, three times; Robert le Diable, three times; Rigoletto, once; Fra Diavolo, four times; Don Giovanni, once; La Sonnambula, once; Crispino e la Comare, twelve times, and L'Africaine, nine times. During the whole of the season there has not been one disappointment, except the closing of the Opera House on the night of Rovere's death; none of the singers have been or have pretended to be sick, and every promise has been fulfilled, both in the spirit and the letter. Every work has been produced in good style, with competent artists and proper regard to details, and the season closed with the best possible feeling between the public, the artists, and the manager, as was evidenced by the superb basket of flowers presented to Zucchi on the last night, and the costly plate presented to Max Maretzek, together with a letter fully indorsing his managerial course and expressive of the utmost confidence and respect from a majority of the influential and wealthy habitués of the opera.

The season of 1865 was the most successful ever known in America; the houses must have averaged nearly $3,600 per night; the receipts of one matinée alone amounted to $4,300! It may be calculated that the music-loving people of New York have expended upon admission to the opera alone, during the past three months, very close upon $200,000.

The Spring season of the Italian opera will commence early in February, 1860.

THE WALLACE MEMORIAL CONCERT in New York, on the 17th, appears to have been an occasion of much interest, and netted the sum of about $2,500 to the fund for the composer's widow and children. The principal artists and musical societies of the city took part, and the audience, though it did not fill the Academy, was large and influential. Beethoven's *Marcia funebre* was played, and Wallace's overture to "Lurline" and "Maritana." The vocal selections, by Miss Kellogg, Miss Phillips, Mr. Castle, Campbell, &c., were from the works of the lamented composer, including choruses from "Lurline," sung by the Mendelssohn Union. One feature of the concert was singular, revealing the cloven foot of *business* somewhat; we copy from the *Tribune*, not at all surprised at the result of the comparison, and only wondering how any one of taste could ever have yielded to an opposite persuasion:

The reputation of the two pianists, Mr. Richard Hoffmann and Mr. S. B. Mills, is too high and too well known to need any further comment than to say that they played as finely as usual. The appearance of a Chickering and a Steinway Grand upon the stage excited much attention. They were played upon by performers of equal excellence, but the comparison was in some respects unfavorable to the Steinway piano, the tone of which, though powerful, and in some respects beautiful, lacks very much in refinement, and when forced is quite overpowered, and becomes wiry and harsh. The Chickering tone on the contrary, has the true grand quality, is exquisite in refinement and sentiment, and will bear enforcement without breaking the tone. There are grand points in the Steinway piano, but, lacking those we have mentioned, they do not fully meet the needs of a concert player.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Harvest Field. (Das Aehrenfeld.) Duet. *Mendelssohn.* 40

Perhaps one of his earlier compositions. It is quite simple in construction, and pretty for all, while even a child would understand it.

Sarah's Young Man. Comic Song. *C. W. Hunt.* 30

Jolly Cats. " " " 30

Polly Perkins. " " *H. Clifton.* 30

Three "unkimmon" amusing songs. The last is very popular where known, and the second is a parady on "Jolly dogs."

Nightingale's trill. (Parepa's song.] *W. Ganz.* 40

A delicious tit-bit of melody, composed expressly for the lady mentioned. Nothing difficult in it except the trill.

Say once again I love thee. Duet for Soprano and tenor. *"Don Pasquale."* 30

Well known to those who have heard the opera, as a favorite duet.

Traced in snow. Song. *J. B. C. Murray.* 30

Antony and Cleopatra. Ballad. *J. W. Porter.* 30

Effie May. Song and Chorus. *R. R. French.* 30

I have no joy but in thy smile. *M. Keller.* 30

I'm as happy as the day is long. *C. White.* 30

Good pieces by talanted composers.

Stars with little golden feetlet. (Sterne mit den goldnen Füsschen.) Song. *R. Franz.* 30

In Franz's peculiarly clear, sweet style. English words are by J. S. Dwight.

Young Love's Fled. (Das macht das dunkelgrüne laub.) Song. *R. Franz.* 30

The Last Rose. (Die letzte Rose.) Song *R. Franz.* 30

The "Last Rose" is a somewhat sad strain, occasioned by the sudden death of a beautiful flower at the window, "the last Rose," in the piercing winds of advancing winter. The poet moralizes a little on the occurrence, and Franz has exquisitely interpreted his sweetly sombre thought. "Young Love's fled," has a somewhat similar beauty.

Instrumental.

Wanderer's Nachtlied. (Night Song of the Wanderer.) Op. 150. *D. Krug.* 40

A dreamy and pleasing song without words, constituting a Romance for Piano.

Jolly Dogs, or Slap Bang Polka. *C. Marriott.* 30

"Here they are again," the jolly curs, but in the form of a sparkling dance.

Polka de Concert, for Piano. *J. M. Wehli.* 1.00

Marche des Amazones, for Piano. " 1.00

Romance nouvelle. " " 1.00

We have here three concert pieces of a high order, by an accomplished musician. Amateurs who can play them, should not fail to try them.

Premier Nocturne for piano. *J. Leybach.* 50

Leybach has an excellent reputation, which each new piece tends to make more enduring.

Whirlwind polka. *J. Levy.* 40

Ocean breeze. Redowa. *J. B. C. Murray.* 35

Sparkling Moselle galop. *C. Godfrey.* 30

Windmill Polka. *A. Birgfeld.* 35

La Belle du Nord. Galop. *W. J. Lemon.* 35

It would be a pleasure to notice all these particularly, but the column is not long enough. They are all pieces worthy of careful trial.

Jolly dogs Quadrille. Illustrated title. *R. Coote.* 75

Very bright, sufficiently noisy, and, if anything, more taking than the music of the song.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1 00; per doz. $10 00.
" Cloth, $1.25; " " $12 00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text book for the use of Public Schools, Classes, and Private Instruction.

Carr Cross,	A. R Taylor,
A Getzé,	Pasquale Rondinella,
E. Gould,	Chas. H Jarvis,
. H. Cross,	William Norris,
as. N Beck,	W. J Lemoe,
. Frank Walters,	A. J. Morgan,
anuel Davies,	M. G Bisbee.
G. Whiteman,	John Bower,
Douglass,	M. E Morrell,
. M. Alexander, &c., &c.	

FOR SALE BY

EE & WALKER, 722 Chestnut St.,

PHILADELPHIA. [642-3m.

or Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Voice, for Soprano Voice, Complete, $4 00. Abridged, $3 00 or Tenor Voice, 4 00 Mailed post-paid. **Oliver Ditson Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music**, 820 Broad ay near 12th Street. 357

NEW MUSIC.

"The Soldier's Widow."
A beautiful and touching Song and Chorus, by H. T. Merrill. Price, 30 cts

"The Happy Day has Come, Kate."
Another excellent Song and Chorus, by H. T Merrill—as sung by the Peak Family of Bell Ringers. Price, 30 cts.

"Tinus Won't Be Good, 'Tis Plain to See."
A Temperance Quartette. Price, 35 cts.

"Only One Crossing."
A beautiful Sacred Solo and Chorus, by Wimmerstedt. Price, 30 cts.

"Anyhow."
By H T. Merrill. A very pretty Melody which may be sung as a Solo or Duett. Price, 30 cts.

"The Soldier's Pride."
Solo and Chorus, by H. T. Merrill. Price. 30 cts.

The above pieces may be had of OLIVER DITSON & CO., or of

MERRILL & BRENNAN,
Publishers, 91 Washington Street,
3-5 Chicago, Ill.

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2 50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3 00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide 75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each 75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor 75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor 75
THE BEST FOR BRASS INSTRUMENTS
Are Burditt's Complete Preceptors, each 50

OLIVER DITSON & CO., Publishers, 277 shington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. Five copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL**, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

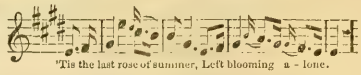
Price. In paper. $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste**, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3 50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.**, 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music*. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *garnished* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications —Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price. $2 50
" Cloth, emblematically embossed.	" 3 00
" " embossed and full gilt.	" 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c.; comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. Whil bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatme of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough an critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer t the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-for instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssoh Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those emine masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highe department of the art of Piano-forte playing I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often useless employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of t highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, althou of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. T examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to t works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probab supersede every other work of the kind now in use.—The Dai Spy, Worcester.

One of the best arranged books for pupils learning the pia that we have ever seen.—The Morning Herald, Montreal, C.

Where there are a thousand works for the piano, it is ha to say positively which is the best, because every work poss ses some peculiar and striking excellence; but, among all th we have seen, RICHARDSON'S New Method holds a conspicuo place on the ground of solid and enduring merit.—The Ci Item, Philadelphia.

To beginners, and in fact those who have taken lessons, I recommend the purchase of RICHARDSON'S New Method f the Piano-forte, a book which is an improvement on all oth instruction books, and one that is highly recommended by t Syracuse Musical Academy as being the best published.—Dai Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, which every thing relating to the matter is disposed of is on of the chief recommendations of the work. The usually ve bose explanations and complication of technical terms a avoided; and common sense, plain talk, and brevity are su stituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, a must pronounce it the best course of instruction for the pia that we have ever seen. It is more progressive and comple than any similar work extant.—The Advertiser, Chattanoog Tenn.

There is no text book for the student of the piano at all co parable in value to this. We most cordially recommend it superior to all others—an opinion which an intelligent music community are indorsing in a substantial manner.—The Ne Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of t most successful teachers of the piano we have among us, a he declares it to be without parallel in respect to all the parti ulars specified in the title. There is no more perfect treati on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality a merit being quite an improvement on previous books. W recommend it to the attention of music teachers.—The R Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencie It embodies in a clear and useful form all the results of mu cal practice. It is full and explicit in all the usual elemen and definitions, succeeded by a gradual series of five-fing exercises interspersed by beautiful little compositions, by whi the tedium of musical practice is very much diminished.—T Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are publishe one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sen

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by a Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 646. BOSTON, SATURDAY, JAN. 6, 1866. VOL. XXV. No. 21.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

CHAMBER CONCERTS—17th SEASON.

The Mendelssohn Quintette Club
Will give their SECOND CONCERT of the Series of Four, at CHICKERINGS' ROOMS, on TUESDAY, Jan. 9th, assisted by Mrs. Frohock, (her first appearance in Boston, as Pianist.)
Piano Trio in D, Beethoven; Grand Quintette in F, (first time,) Rubenstein; Quintette in E flat, op. 44, Mendelssohn.
Packages of Four Tickets, $3; Single Tickets $1 each.
Concert at 7 1-2. 646

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.

The Orchestral Union inform their friends that they will commence their Concerts on WEDNESDAY AFTERNOON, Jan. 10, at the Music Hall.
The Orchestra has been augmented in the string department for the purpose of properly rendering many new works which will be given during the season. Particulars soon.
Packages of five tickets, $2; single tickets 50 cents each. Concerts every Wednesday till April, commencing at 3 P.M.

THE TRINITY ANTHEMS.

(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.
The work is splendidly issued, in royal octavo form, and substantially bound in cloth.
Price $3 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
646 No. 547 Broadway, New York,

MR. W. WHITNEY, Basso, and Teacher of Singing, is at liberty to accept engagements for his professional services.
Address, care OLIVER DITSON & CO. 646-8

NEW SHEET MUSIC.

Choice and Desirable for Every Pianist.

My Mother's Sweet Good-bye.
Ballad. *M. Keller.* 30

I Know he will Return.
Song and Chorus. *J. F. Rudolphsen.* 30

I have listened for her Footsteps.
Song and Chorus. *M. Keller.* 30
Portraying the last wish of a dying soldier, for the presence of his mother.

I have no Joy but in thy Smile.
Ballad. *M. Keller.* 30

Cot where the Old Folks Died.
Song and Chorus. *Leavitt.* 30

Kiss me while I'm Dreaming.
Song. *Wimmerstedt.* 30
Copies of the above new and beautiful songs will be sent post-paid on receipt of price by Oliver Ditson & Co., publishers, 277 Washington Street, Boston.

NEW LIBRETTOS.

L'AFRICAINE,

BY MEYERBEER.

Containing Italian and English Text and the Music of the Principal Airs. Neatly bound; correct and reliable. Price 30 cents.

CRISPIN E LA COMARE,

(The Cobbler and the Fairy.)

BY THE BROTHERS RICCI.

With Italian and English Text and the Music of the Principal Airs. Neatly bound, correct and reliable. Price 30 cts.

The above are additional to the following, comprising DITSON & CO'S EDITION of STANDARD OPERAS, the most popular, complete and satisfactory edition published: Bohemian Girl, (La Zingara.) Cinderella, (La Cenerentola.) Der Freyschutz, Dinorah (Pardon de Ploërmel.) Doctor of Alcantara, Don Giovanni, Don Pasquale, Ernani, Faust, Fra Diavolo, Fidelio, I Capuletti E Montecchi, I Martiri. I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore, Ione, La Dame Blanche, L'Elisire D'Amore, La Favorita, La Fille du Regiment, La Gazza Ladra, La Juive, La Sonnambula, La Traviata, Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, Marriage of Figaro, Martha, Masked Ball, Masaniello, Moses in Egypt, Norma, Poliuto, Rigoletto, Robert le Diable, Sappho, Semiramide, Stabat Mater, Vepres Siciliennes, William Tell. Each of these have the original text with an English translation, together with the Music of the Principal Airs. Price of each, 30 cts.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*
No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.60
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard.*
No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings (Quartet) *Barker.*30
Lo the day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

If You Have a Cabinet Organ,

GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New Music for January.

VOCAL.

Nightingale's trill. Sung by Mlle. Parepa. *W. Ganz.* 40

Lady of the Lea. Sung by Mlle. Parepa. *H. Smart.* 40

My heart is over the sea. Sung by Mlle. Parepa .....*Claribel.* 30

Stars with little golden feetlet. (Sterne mit den gold'nen füsschen.) Song.....*R. Franz.* 30

Young Love's fled. (Das macht das dunkelgrüne laub.) Song.....*R. Franz.* 30

Slumber Song. (Schlummerlied.) Song. *R. Franz.* 40

The last rose. (Die letzte rose.) Song. " 30

Sarah's young man. Comic song..*C. W. Hunt.* 30

I'm as happy as the day is long. Song. *C. White.* 30

Polly Perkins. Comic song.....*H. Clifton.* 30

The noontide dream. Serenade...*M. W. Balfe.* 30

How fondly I think. Song and chorus. *J. P. Webster.* 30

I will be glad. Quartet.....*L. H. Southard.* 60

Call me thine own. For guitar.....*Bishop.* 30

The candy shop. Sung by the Buckleys..... 40

I know not why I love thee.. .....*C. G. Fitze.* 30

The bird that came in spring. Song. *J. Benedict.* 40

Nightfall at sea. Song..... ... ..*V. Gabriel.* 30

O magnify the Lord. Quartet..*L. H. Southard.* 40

Weave garlands for the brave.....*D. Godfrey.* 40

INSTRUMENTAL.

Whirlwind polka..... .....*J. Levy.* 40

Jolly Dogs quadrille. Illustrated title..*R. Coote.* 75

Jolly Dogs, or Slap Bang polka.....*C. Mariott.* 30

March das Amazones.....*J. M. Wehli.* 1.00

Night song of the wanderer. (Wanderer's nachtlied.) Romance for Piano...*D. Krug.* 40

Polka de concert for Piano.....*J. M. Wehli.* 1.00

Romance nouvelle .....*J. M. Wehli.* 1.00

Sparkling Moselle, galop.....*C. Godfrey.* 30

Windmill polka..... .....*A. Bürgfield.* 35

La Belle du Nord, galop.....*W. J. Lemon.* 35

Sweet visions polka.....*Mark Hassler.* 30

La Caprera. Chanson for Piano.....*G. Forbes.* 40

Derniere pensee musicale de Meyerbeer. (Last musical thought of Meyerbeer.) Prelude in the fifth act of "L'Africaine.)..... 25

"Les Hussards." Quadrille militaire. Illustrated title.....*C. A. White.* 60

Eureka Polka brilliante.....*S. B. Whitney.* 30

Felina redowa. By Talexy. Arranged for four hands, by G. W. Hewitt..... 40

A voice in the night. (Une voix dans la nuit.) Melodie for Piano.....*A. Croisez.* 40

Deuxieme Tarentelle for Piano..... *S. Smith.* 80

Star Spangled Banner. Varied for Organ. *J. K. Paine.* 1.00

Polonaise in A♭ major. Op. 53.... ..*Chopin.* 1.25

Nocturne in C minor. Op. 48, No. 1. " 60

Patchwork. Medley quadrille.....*W. A. Field.* 40

Grand Air. No. 3. Paraphrase "L' Africaine." *A. Jaell.* 50

BOOKS.

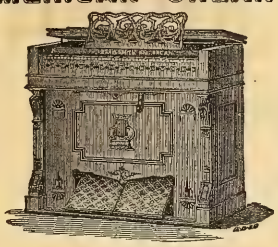
THE SINGER'S MANUAL; consisting of:

Part 1. A complete elementary treatise on Music.
" 2. Glees and part songs.
" 3. Church music.
" 4. Music for concerts and exhibitions, arranged for Singing Schools, Choirs, &c.. *W. Williams.* 1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price,
Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

MUSIC TEACHERS

CONSIDER THESE THE BEST

Collections of Music for the Pianoforte published. **Home Circle:** Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song:** Beautiful Vocal Compositions of the Best German Composers. Piano Accompaniment. **Shower of Pearls:** Vocal Duets with Piano Accompaniments. **Silver Chord:** Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls;** Vocal Beauties of the best Operas, with Piano Accompaniments. All sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING,
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

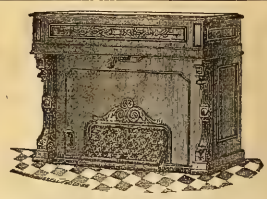
ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs t be unrivalled by any other of their general class, whethe European or American. A recent number of the Leipzig Sig nale, the leading musica journal of Germany, admits thei superiority.

For indorsement of the superiority of these instrument the manufacturers refer with confidence to the most emine organists and artists gensrally of Boston, New York and oth principal cities.

The attention of those desiring very elegant furniture invited to several new styles just finished. Descriptive Cat logues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Musi Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Music Instruments, etc., is the largest and most complete in t No. West Our connection with Messrs. O. DITSON & CO enables us to furnish their publications to Western Dealer at net Boston Prices.

☞ In addition to the publications of Messrs. O. Dits & Co., we keep on hand and furnish all Music and Mus Books published in America, together with a choice stock Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AN MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIV DITSON & Co., he possesses unusual facilities for supplyi Teachers and Dealers at a distance, as well as those residing the city, who by ordering of him will save the extra time a freight of sending to New York or Boston. 627

New Music for Sabbath Schools

THE

Sabbath School Trumpet,

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid receipt of 30 cents. Special attention is directed to t "Trumpet" as being a collection of Music particularly suit to the young, and one that cannot fail to be generally adopte The Cantata is one of the most attractive that has be published. It is easily presented, and for this reason will b come popular in all Sabbath Schools as soon as introduced.

Price, in boards 30; paper 25. Just published by Oliv Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 646. BOSTON, SATURDAY, JAN. 6, 1866. VOL. XXV. No. 21.

Songs from the German.

Translated * and adapted to the music of ROBERT FRANZ by J. S. D.

I.

"AUS MEINEN GROSSEN SCHMERZEN."—*H. Heine.*

Out of my soul's great sadness
My little songs go drifting,
Their wings full of melody lifting,
Away to Her heart with gladness.

They found her, and round her they hovered;
—Now back flutter all, complaining,
Complaining, yet ever disdaining
To say what her heart discovered.

II.

SLUMBER SONG.

("Schlummerlied"—*L. Tieck.*)

Rest thee, my Sweet, in the shadow
Of the greenly glimmering grove;
Soft sigheth the grass on the meadow,
Thou'rt fann'd and art cooled in the shadow,
And watched by faithful love.
Sleep then, sleep on
'Neath the whispering pine,
Dearest darling mine,
Ever I'll be thine!

Hush ye! invisible chorus,
Disturb not her dainty repose!
The birds all, hovering o'er us,
Suspend their bewildering chorus:
Sleep, darling, thine eyelids close!
Softly, O sleep!
No noise near thee creep!
Faithfullest watch I'll keep.

Murmur, melodies Elysian!
Whisper low, thou purling stream!
Charmed by some enchanting vision,
Full of all delights Elysian,
She is smiling,
Smiling in her happy dream!
Through the whispering trees
Little swarms of golden bees
Keep
Humming to lull thee asleep.

III.

"WIE DES MONDES ABBILD ZITTERT."

(*H. Heine.*)

As the Moon's pale image quivers
In the water wav'ring wildly,
She the while, serene and silent,
Walks the sky so queenly mildly!

So too walkest thou, Belovèd,
Sure and silent; and what quivers
In my heart is but thine image:
'Tis my own poor heart that shivers.

IV.

EXPECTATION.

("Die Harrende."—*W. Osterwald.*)

Gaily a birdling singeth,
And softly too sing I.
Away and away it wingeth:
O! had I wings to fly!

True, he hath sent no greeting,
No promise he'll appear:
It is my heart's quick beating
That tells me he is near.

Blooming and brightly shining
Is all the world without;
And now there'll be no more pining,
Away with ev'ry doubt!

My heart's with joy bells pealing,
And Hope enters in thereby:
To-day—O the blissful feeling!—
Into mine arms he'll fly!

V.

DARLING IS HERE!

("Liebchen ist da!"—*J. Schroer.*)

Look! little flow'rets,
Look, and be glad!
Stand not so speechless,
Stand not so sad.
O wist what I saw, so clear:
Darling is here, is here!

They shiver'd and shook,
Looked shyly about,
With silvery tinkle
They set up a shout,
Went thrilling far and near:
Darling is here! is here!

VI.

HIS COMING.

("Er ist gekommen."—*Rückert.*)

Wild was the day when
He came with greeting,
Wildly toward him
My heart was beating.
Ah! blissful morning!
Strange, only warning
Of our two ways
Divinely meeting!

Wild was the day, and
The rain was beating,
He won my heart by
His look and greeting.
Nay, 'twas no wooing,
'Twas Fate's own doing:
E're eyes had met,
Our souls were meeting!

Dark was the day of
His coming and greeting!
Days may be dark and
The roses fleeting;
No longer he's near me!
Yet faith shall cheer me,
His heart to mine
Still truly beating.

VII.

"STERNE MIT DEN GOLDNEN FUESSCHEN."

(*H. Heine.*)

Stars with little golden feetlet
Softly move and dim their light,
Lest the sleeping Earth they waken
In the downy lap of Night.

List'ning stand the woods around me,
Ev'ry leaflet owns the charm,
And the mountain, dreaming yonder,
Stretches out his shadowy arm.

Ah! what music?—Tuneful echoes
Linger all along the vale.
'Tis the voice of my Belovèd!
—Or was that the nightingale?

* These translations were made for Ditson's edition of the Franz songs and are copy-right.

Mozart's Letters.*

From the London Athenæum.

The writer to come of "Lives of the Musicians" stands in a better case than the biographer of a past generation. It seems to have been taken for granted that composers, instrumental players, and singers, led lives without incident, that they were coarse, illiterate, incapable of anything beyond sensual enjoyments,—unfit for commerce with the intelligent, the gifted and the good; only fit, in brief, to be made a show of, and to tumble for the delectation of the rich and vacant. The documents, however, which have here come to light during the last thirty years, tend to establish another story, and to rectify a misunderstanding,—ascribable in part to calumny, in part to bigotry, but in part, also, to ignorance. During some years of research—undertaken without the slightest pretext or desire of maintaining a theory, a conviction has grown upon us, that, as men of intellect, accomplishment, and society, the great musicians have been very much underrated. Their lives, which of late years have issued from the press, and in which, for the first time, something of collection of facts has been attempted, are all calculated, more or less, to ratify the experience of some intercourse with the best of the class, here and elsewhere. For instance, when we came into the world of Music, the theory of "inspired idiotcy" was still in force in England. This Mozart, whose letters are under notice, was pitied as a sort of wonderful helpless baby in all the affairs of life, "who could not cut his own meat." Such a false notion is not yet altogether exploded. The time and the circumstances of his death, the temporary apathy into which these seem to have thrown his survivors (who, in their bewilderment, could not point out the grave which held the remains of so great a genius,) the disorder of his affairs enormously magnified,—may have favored the growth of such an opinion, and have prevented that early accumulation of facts and materials, which, if once postponed, can never be compensated for. But every subsequent disinterment of information and relic has brightened the picture, by bringing us nearer the truth. We fancy the subject not yet exhausted, because we do not conceive this collection of letters to be complete, and imagine that from the books of Nissen, Dr. Jahn's four most oppressive volumes, and Dr. von Köchel's thematic catalogue, a biography might still be produced by one familiar with the anecdotical tales of life in Vienna and Paris at the close of the last century, which would set before us the traveller, the son, the lover and the husband, more distinctly and advantageously than he has yet figured. How is it that when composing a picture out of scattered traits, *indicia*, or recollections, our Germans are so far behind their neighbors?—that while they can accumulate, with a patience we should do well to emulate, any amount of facts, they seem so much wanting in that life and spirit which are indispensable to the writers of memoirs?

* The Letters of Wolfgang Mozart, 1769-1792. Translated from the collection of Ludwig Nohl, by Lady Wallace. With a portrait and Fac-simile. 2 vols. Longmans & Co. Announced in New York, by Harpers, and by Hurd & Houghton.

It has long been clear that Mozart's father was a man far superior in understanding and conduct to many of the grasping parents to whom wonderful children are born; and this in spite of the pressure of circumstances. Nothing, it is obvious, could be worse calculated to inspire probity and the cultivation of good morals than the average position of the German musician who had anything to do with German courts and nobles at the close of the eighteenth century. Advancement was only to be gained by ante-chamber work, solicitation and intrigue. The best places of trust and profit were mostly in the hands of foreigners. The amount of jealousy and complaint current could hardly be over-stated. Manners and morals were alike gross. The slavery so much anathematized by sentimental persons, which the Mozarts had to endure as household musicians to the Prince Archbishop of Salzburg, does not appear to have been so much the exception as the rule. Take a picture of manners showing how the art of music could be patronized by German persons professing liberality of taste and some distinction of position:

OCT. 17, 1777.

"I will now (writes Mozart to his father) relate to you as briefly as possible the Augsburg history to which I have already alluded. Herr von Fingerle, who sent his compliments to you, was also at Herr Graf's. The people were very civil, and discussed the concert I proposed to give, all saying, 'It will be one of the most brilliant concerts ever given in Augsburg. You have a great advantage in having made the acquaintance of our Stadtpfleger Langenmantl; besides, the name of Mozart has much influence here.' So we separated mutually pleased. I must now tell you that Herr von Langenmantl, Jr., when at Herr Stein's, said that he would arrange a concert in the Stube (as something very select and complimentary to me), for the nobility alone. You can't think with what zeal he spoke, and promised to undertake. We agreed that I should call on him the next morning for the answer; accordingly I went; this was on the 13th. He was very polite, but said that as yet he could not say anything decided. I played there again for an hour, and he invited me the next day, the 14th, to dinner. In the forenoon he sent to beg that I would come to him at eleven o'clock, and bring some pieces with me, as he had asked some of the professional musicians, and they intended to have some music. I immediately sent some music, and went myself at eleven, when, with many lame excuses, he coolly said, 'By-the-bye, I could do nothing about the concert; O! I was in such a rage yesterday on your account. The patrician members of the Casino said that their cashbox was at a very low ebb, and that you were not the kind of virtuoso who could expect a *souverain d'or*.' I merely smiled, and said, 'I quite agree with them.' N.B. —he is Intendent of Music in the Casino, and the old father a magistrate! but I cared very little about it. We sat down to dinner; the old gentleman also dined up-stairs with us, and was very civil, but did not say a word about the concert. After dinner I played two concertos, something out of my head, and then a trio of Hafeneder's on the violin. I would gladly have played more, but I was so badly accompanied that it gave me the colic. He said to me, good-naturedly, 'Don't let us part company to-day; go to the play with us, and return here to supper. We were all very merry. When we came back from the theatre, I played again till we went to supper. Young Langenmantl had already questioned me in the forenoon about my cross (Mozart, by his father's desire, wore the 'Order of the Golden Spur,' conferred on him by the Pope), and I told him exactly how I got it, and what it was.

"He and his brother-in-law said over and over again, 'Let us order a cross, too, that we may be on a par with Herr Mozart.' I took no notice of this. They also repeatedly said, 'Hallo! you sir! Knight of the Spur!' I said not a word; but during supper it became really too bad. 'What may it have cost? three ducats? must you have permission to wear it? Do you pay extra for leave to do so? We really must get one just like it.' An officer there, of the name of Bach, said, 'For shame! what would you do with the cross?" That young ass, *Kurzen Mantl* winked at him, but I saw him, and he knew that I did. A pause ensued, and then he offered me snuff, saying, 'There, show that you don't care a pinch of snuff for it. I still said nothing. At length he began once more in a sneering tone: 'I may then send to you to-morrow, and you will be so good as to lend me the cross for a few minutes, and I will return it immediately after I have spoken to the goldsmith about it. I know that when I ask him its value, (for he is a queer kind of a man) he will say a Bavarian *thaler;* it can't be worth more, for it is not gold,only copper, ha! ha!' I said, 'By no means—it is lead, ha! ha!' I was burning with anger and rage. 'I say,' rejoined he, 'I suppose I may, if need be, leave out the spur?' 'Oh, yes,' said I, 'for you have one already in your head; I, too, have one in mine, but of a very different kind, and I should be sorry to exchange mine for yours; so there, take a pinch of snuff on that!' and I offered him snuff. He became pale with rage, but began again: 'Just now that order looked so well on that grand waistcoat of yours.' I made no reply, so he called the servant and said, 'Hallo! you must have greater respect for my brother-in-law and myself when we wear the same cross as Herr Mozart; take a pinch of snuff on that!' I started up; all did the same, and showed great embarrassment. I took my hat and my sword, and said, 'I hope to have the pleasure of seeing you to-morrow.' 'To-morrow I shall not be here.' 'Well, then, the next morning, when I shall still be here.' 'Ho, ho!' you surely don't mean to ——' 'I mean nothing; you are a set of boors, so good night,' and off I went.

"Next day I told the whole story to Herr Stein, Herr Geniaulx, and to Herr Director Graf —I don't mean about the cross, but how highly disgusted I was at their having bragged so much about a concert, and now it had come to nothing. 'I call this making a fool of a person and leaving him in the lurch. I am very sorry that I ever came here. I could not possibly have believed that in Augsburg, my papa's native town, such insult could have been offered to his son.' You cannot imagine, dear papa, how angry and indignant these three gentlemen were, saying: 'Oh, you must positively give a concert here; we don't stand in need of the patricians.' I, however, adhered to my resolution and said, 'I am willing to give a small farewell-concert at Herr Stein's, for my few kind friends here who are *connoisseurs*.' The Director was quite distressed, and exclaimed: 'It is abominable—shameful; who could have believed such a thing of Langenmantl! *Par Dieu!* if he really wished it, no doubt it would have been carried through.' We then separated. The Director went down stairs with me in his dressing-gown as far as the door, and Herr Stein and Geniaulx walked home with me. They urged us to make up our mind to stay here for a time, but we remained firm. I must not forget to say that, when young Langenmantl lisped out to me, in his usual cool,indifferent way, the pleasant news as to my concert, he added that the patricians invited me to their concert next Thursday. I said, 'I will come as one of the audience.' 'Oh, we hope you will give us the pleasure of hearing you play also.' 'Well, perhaps I may; why not?' But having received so grievous an insult the next evening, I resolved not to go near him again, to steer clear of the whole set of patricians, and to leave Augsburg.

"During dinner, on the 16th, I was called out by a servant-maid of Langenmantl's, who wished to know whether he might expect me to go with him to the concert? and he begged I would come to him immediately after dinner. I sent my compliments in return, that I had no intention of going to the concert; nor could I come to him, as I was already engaged (which was quite true); but that I would call next morning to take leave of him, as on Saturday next, at furthest, I was to leave Augsburg. In the mean time Herr Stein had been to see the other patricians of the Evangelical party, and spoke so strongly to them that these gentlemen were quite excited. 'What! said they, 'shall we permit a man who does us so much honor to leave this place without even hearing him? Herr von Langenmantl, having already heard him, thinks that is enough.' At last they became so excited that Herr *Kurzenmantl*, the excellent youth, was obliged to go to Herr Stein himself to entreat him, in the name of the patricians, to do all in his power to persuade me to attend the concert, but to say that I must not expect great things. At last I went with him, though with considerable reluctance.

"The principal gentlemen were very polite, particularly Baron Belling, who is a director or some such animal; he opened my music portfolio himself. I brought a symphony with me, which they played, and I took a violin part. The orchestra is enough to throw any one into fits. That young puppy Langenmantl was all courtesy, but his face looked as impertinent as ever; he said,'I was rather afraid you might have escaped us, or been offended by our jokes the other evening.' 'By no means,' said I, coolly; 'you are still very young; but I advise you to be more cautious in future, for I am not accustomed to such jokes. The subject on which you were so facetious did you no credit, nor did it answer your purpose, for you see I still wear the order; you had better have chosen some other topic for your wit.' 'I assure you,' said he, 'it was only my brother-in-law who——' 'Let us say no more about it,' said I. 'We had nearly been been deprived of the pleasure of seeing you altogether,' he rejoined. 'Yes; had it not been for Herr Stein, I certainly should not have come; and, to tell you the truth, I am only here now to prevent you Augsburg gentlemen being the laughing-stock of other countries, which would have been the case if I had told them that I was eight days in the city where my father was born, without any one there taking the trouble to hear me!' I played a concerto, and all went off well, except the accompaniment; and as a finale I played a sonata. At the close, Baron Belling thanked me in the warmest manner in the name of all the company; and, begging me to consider only their good will, presented me with two ducats."

In a subsequent letter it appears that Leopold Mozart disapproved of the moderate amount of spirit shown to this insolent young puppy by his son. Throughout the correspondence, from the tone of remonstrance again and again employed by the genius, it is evident that the father was prudent, but somewhat formal and timid; his eyes ever affectionately and proudly fixed on his son's fame and honor. Owing to the weight of his counsels, Wolfgang was rescued from a disastrous marriage, or what must have been more disastrous still, a *liaison* with Aloysia Weber. He was tardy in according his consent to the step which subsequently united Mozart to her younger sister, and we cannot help suspecting, not without some grounds.

The Webers, beside musical genius, had wild blood in their veins. The husband of *Stanerl* (the wife's familiar Vienna name) was anything, if all tales are true, but immaculate;—given to roving and dissipation, though (as the mass of labor he accomplished would alone have sufficed to attest) anything but a shiftless libertine. But even Wolfgang had occasion to reprove his betrothed for some coarseness of behavior which had made her lightly spoken of. There may have been more than we have been told which came to the ears of the anxious father. The household of the married pair has been described as Arcadian in its happiness; but the strange, forlorn deathbed of the man of genius, and his hurried burial in a nameless grave, suggest that the wife, however gay as a companion, had few of the qualities which *wear* well in the hour of adversity. Nor, in juxtaposition with the apocryphal story of her having shared his vigil when the overture to "Don Giovanni" was dashed down on paper, can we avoid pointing out a fact which implies imperfect sympathy as well as imperfect knowledge, in what most concerned the artist's well-being. The confusion in which Mozart's manuscripts were found may doubtless be ascribed to the dismay of so fearful and sudden a catastrophe as his death; but had his widow been the

partner of his joys and sorrows we have been invited to believe her, when the time of emerging from her bitter distress came, she must have been able to throw the light of authentication on many points never now to be wholly cleared up. The "Requiem" controversy, for instance, could hardly have happened save by Constance Mozart's connivance or indifference. . . .

One thing in these letters of Mozart, as in those of Mendelssohn, must strike every reader as excellent and endearing;—not so much his keen, as his loving, appreciation of all that had been well done in Art by others than himself. When Mendelssohn was the worst beset in Berlin by the pestilential gossip of the Prussian capital, with its backbitings, and imputations of meanness, he had truth and manhood in him to recommend the conducting of Spontini, who was represented as his substantial enemy, as a thing by itself in its fire and brilliancy, which must be heard. And so it was with Mozart. He adored Handel; *he* could learn from Bach; he could praise, honestly, music by Holzbauer, now defunct. The exception which proves the rule occurs with him when dealing with as great a pianoforte-composer as himself,—Clementi. That Italian master never, so far as we are aware, wrote *Concerto* music; but Clementi's *Sonatas* stand among *Sonatas* where Cherubini's overtures do among overtures. The best have a truth, a science, and a grandeur which are "of all time." They are the only works of their kind which can be heard with—we dare even say *after*—Beethoven's. Can one say as much of Mozart's? And it is curious—his contempt for the man being such as he expressed—that one of these very contemned *Sonatas* should have furnished the theme of that very "Zauberflöte" overture, before which, we were the other day told, that the organ-fugues of Bach "pale" as with so much "ineffectual fire."

This book is welcome; and (without having collated it with the original German) Lady Wallace is to be praised as having rendered it into readable English.

The Theatres and the Opera.

(From the *Springfield Republican.*)

New York, December 23, 1865.

THE THEATRES VS. THE HERALD.

New York has waked up to find itself without an opera, and this abhorred musical vacuum will continue for six weeks, good Bostonians comforting themselves with as many melodious crumbs as can be thrown at them in the space of a fortnight. The success of the late operatic season has been unparalleled in the history of Maretzek's management, who, according to Mr. On Dit, has cleared $40,000! This, too, independently of that moral support from the *Herald*, without which no place of amusement, six months ago, was supposed to live, or move, or in any way have its being. It required a gigantic rebellion and a stupendous national debt to prove that cotton was not king. It required a no less gigantic rebellion among managers, led by the clever and indefatigable Max, to prove that the Herald is no longer king. "From the New York Herald, good Lord deliver us!" was the managerial litany chanted honestly and triumphantly. Very glad are we that theatres are emancipating themselves from the galling and demoralizing yoke heretofore imposed upon them by newspapers, and very encouraging is it to see that the public, up to a certain point, are able to think for themselves. To believe in a musical or theatrical criticism, nowadays, is a remnant of superstition visible only among the very young or the very confiding. Very edifying is it to take up playbill after playbill and read the affecting announcement that "this place of amusement does not advertise in the New York Herald;" very suggestive, too, of a moral is it to look at the Herald's amusement column and gaze upon a beggarly account of empty benches. Of course "The Play Bill," a very clever protegé of the Herald, widely circulated in the theatres, no longer exists. It has been supplanted by "The Stage," which in no way compares with its predecessor.

CRISPINO E LA COMARE.

Looking back upon the recent opera season recalls the late lamented buffo, Rovere, to whom we owe the introduction of a new comic opera, "Crispino e la Comare," (the cobbler and the fairy) by the brothers Ricci. It was astonishing to see the gray-haired Rovere, of sixty-five, singing and acting with all the vivacity and agility of thirty, when thirty is very clever? Poor fellow! In amusing the public he dug his own grave. Not being able to find his carriage at the conclusion of the last representation of Crispino e la Comare, he walked home in an overheated condition and died of diptheria two days after. It is the province of the superstitious to record coincidences; yet, without being superstitious, there is that about Rovere's death which, taken in connection with Crispino, has struck me as being singular, to say the least. In the last act the fairy conducts Crispino to her abode, supposed to be a department of the infernal regions; there the cobbler sees a number of crystal vases, in each of which a flame is burning with various degrees of brightness, one being nearly extinguished. "Is this an illumination?" asks Crispino. "No," replies the fairy, "these are my registers; each flame represents a human life." At this Crispino becomes curious, and inquires into the personality of each flame. Finally he comes to one which he is told represents his wife. "How beautiful it burns!" he exclaims; "but where's mine?"

Fairy—"'Tis this one."

Crispino—"Oh dear! Oh dear! it's nearly out."

Fairy—"Thy vices have led thee to a premature end."

Crispino—"Let's take a little oil from my wife's lamp. Methinks she has too much."

The cobbler is about to perform this little act of unselfishness, when the lights are extinguished by the fairy. Two nights later, Rovere's light was extinguished by a fate more unrelenting than the fairy of the opera.

A FUNERAL MASS.

Rovere died poor, and, with that generosity which is a peculiar characteristic of the dramatic profession a subscription was immediately taken up among the artists for the benefit of his widow. A grand mass for the repose of his soul was also celebrated, last Sunday, at Father Cumming's church in Twenty-eighth street. We went in all seriousness of spirit, and came away feeling that we had assisted at a very bad theatrical performance. Yes, it was particularly bad; rather more heartless than any funeral spectacle we had ever seen in Italy. A *bon vivant* droned through the service, and the music, for the most part out of time and tune, was of the earthiest description. Several artists assisted in selections from Rossini's "Stabat Mater," Mazzoleni singing the grand tenor aria of "Cujus Animam" and Antonucci delivering the "Pro Peccatis;" and though their rendering of each was tolerable, yet the character of the music is so intensely operatic that one instinctively smells the foot-lights, whereby all religious feeling is destroyed. It is certainly true that Italians generally do not understand sacred music, and it is also certainly true that one rarely hears anything but jigs in the Catholic churches of New York. There is no particular necessity to praise the musical abominations one has to endure in Protestant churches, but at all events they attempt to be devotional, and if singers have any feeling, which occasionally happens, the religious element may be brought out. The modern mass is merely bastard opera, and not long since we were "played out of the house" to a lively air from "Martha." Surely we pitied poor Rovere's soul that it required such mumbling and such singing to get to heaven! Requiescat in pace.

L'AFRICAINE.

Of "L'Africaine," Meyerbeer's posthumous opera, the least said the better, although a great deal has been and can still be said on this subject. There are people who actually enjoy bad music played on an old tin pan, or its equivalent, There are persons who enjoy what they do not understand; therefore there are those who honestly like "L'Africaine." Some, overpowered by the name of Meyerbeer, say they like it. They are such as always praise whatever has a reputation. Then there are affected men and women, in and out of fashion (but generally in) who indulge in a spasmodic enthusiasm whenever "L'Africaine" is mentioned. "Oh, it is superb," exclaimed a would-be musical exquisite the other day. "There never was anything like it." This at least is true; there never was anything like it. "But," interposed a listener who had not yet heard the opera, "there are people who hold quite a different opinion." "Indeed," replied the exquisite, "then they are dunderheads. None but dunderheads can fail to appreciate L'Africaine." "Then behold a dunderhead," retorted a very fine musician, stepping forward. The exquisite retired in disorder before the well-aimed fire of the enemy. Ask musicians what they think of "L'Africaine," and shaking of heads and shrugging of shoulders will be the response of the majority. Of course there are fine passages in it, and some noble concerted pieces; nothing of Meyerbeer's can be entirely devoid of merit. Tennyson, the poet laureate, could afford to write "Enoch Arden." Meyerbeer, the composer of "The Huguenots," could afford to compose "L'Africaine;" but Tennyson would never have obtained his laurels had he only written his last poem. Meyerbeer would never have had the entrée of the Grand Opera at Paris had "L'Africaine" been without predecessors. With all the magnificence of dresses and scenery, with all the support of first-class artists, and with all the melancholy interest surrounding the unfinished work of a great man just dead, Paris has exhibited no enthusiasm. The circumstances of its production merely disarmed criticism for the time being.

HOW MEYERBEER COMPOSED.

There is to be said, and it is saying a great deal, that Meyerbeer had not declared "L'Africaine" to be ready for the stage, and no one that has any knowledge of Meyerbeer's method of composing can believe that he would have produced it in its present condition. There was no end to his revisions. He often revised so elaborately as to leave nothing of the original intention remaining. Nor did he ever take any one into his confidence. Seated on a high stool before a high desk, he wrote, and wrote, and wrote, never going to the piano, so a friend of his tells me. After his day's work, the manuscript was put back into the desk and carefully locked up. Nor until an opera was completed to his own satisfaction, would Meyerbeer show it. Is it then just to regard "L'Africaine" as a work after its composer's own heart? Probably the poor man's ghost is suffering the torments of numberless purgatories at this most unwarrantable liberty taken with his undeveloped ideas. If Meyerbeer has any enemies, it is a sweet revenge they are now enjoying at seeing him for the first time in dishabille. The mysteries of the toilet do wonders for some people.

"L'Africaine," as brought out in this country, is but a suggestion of its possibilities. Neither artists nor mise en scene do justice to the opera, although Maretzek has taken as much pains with its production as could be expected. In America there is no power behind the manager to supply the deficiencies of an exhausted treasury. Still, Maretzek could procure better singers than we are treated to in "L'Africaine," and in another year they should be forthcoming. The plot of the opera is the worst that ever was conceived. In this case Scribe has become a Pharisee! Straws, Jr.

(From the London Orchestra.)

My Experiences of England and the Englisch.

BY MYSELF.

No. VI.—My Opera.

It was come to pass, during that I a waif and waiferer on the hospitable shore of England wandered, that I should an opera write. In this proceeding am I a by-a-no-means-exceptionwise instance of profession-fertility in music-writing. How many times many of your musicants have operas written! I speak not from your great componisten—from your Balf, your Vallis, your Benedict (he is of us Germans), your Schmart, your Henryleslie, your Mackfarn, and so wider: these same have naturally-wise many great works achieved. But I speak from your littler artists—what you would call your Smallfry. The Smallfry of the profession are thereto throughout addicted, that they operas compose. In no case do I know a friend-musician, without from him the experience to have made, that he somewhere or other a manuscript opera in the pocket hidden has.

So it was quite and perfect a natural circumstance that I also should do my opera. I had myself shamed before the face of the musical world, if I, as German, had not done so much for art than you, who are ignorant English stupid-heads, boast yourselves to achieve. I resolved to myself that I would no longer consent to place myself in the stand described by Shakespeare—would no longer remain

"A flour borne to blush obscene
And waist its weakness on the dessert hare."

No, I cried, I will to the work! I will prove that Germany is not doom to defeat from Englisch barbarismus. Never shall its eclecticismus yield to solecismus: never its idealismus be constrained by vandalismus. This will I do, with enthusiasmus, and despite of rheumatismus.

I set to the work—or, as you Englisch would say, I pegged away. The labor at which away I first pegged, was to get a Textbook—or, as you with Italian word-borrowing uninvention wise call it, a Libretto. And first to find the Boet. The same was soon found,

though I did not take the first that came to the hand. Not your Temyssohn, not your Brannig, nor your Amerikanisch Longpfellow, nor your Schweinborn, nor yet the Boet Lorette, namely Tupper. None of these would I. Rather chose I a Boet which I knew, and which drove a profitless business in selling foreign newspapers and copying law-papers, handwritten dramas, and music-scores, in Princes-street, Leicester Square.

He was not a foreigner, though he sold foreign journals and polyglot dictionaries. He could speak no language but his own, which was Soho. But in that he had for many years lived there, and that therefore was himself with foreign elements mixed up, so had he a warm regard for the Square-surrounding nationalities; and with the Germans was particularly with sympathetic inlyfeelingfulness bound up.

He had likewise a sympathy for the oriental poetry of the Morningland, owing to the vicinity of the Alhambra. To him therefore, as to a the-other-comprehending participator in art-longing, I went.

The subject of our opera, as we soon settled, must be German, and thus mytisch and mysteriös. So much have I seen of your commonplace of Englisch materialismus, that I would nothing of that. What is your "*Helwellyn*," your "*Rose of Castle*," your "*Robbing Wood*," your "*Maritana*?" They are commonplace. What is your last debutant as Englisch tenor? He is Cummings-place. True your "*Zigeunerin*" (or Bohemian girl) is at least more to proper taste; and your "*Lurline*" would be at least German but is spoilt—ach, how she is spoilt! Yet am I tired of ordinary subjects: I would invent one for me myself.

So with my Boet, whose name was Robinssohn, we hit upon an interesting textbook. This was the Blot of opera: "The two families of Bangenschreckenstein and Wilderkaterfels have been at war since A.D. 772, at which time the Landmarkgraf von Wilderkaterfels caused the Erblicher Stiefelknecht of the Roman Empire, who was a Bangenschreckenstein, to be flayed alive and then sent home in a dog-cart, for having offered the Landmarkgraf mustard with mutton—an indignity which the haughty noble could not brook. Hence arose a feud between the two houses, which lasted for several centuries. At the opening of our story the house of Wilderkaterfels has come under the protection of the Yellow Pussy of the Riesengebirge—a wild and weirdlike being, who changes at will from an old woman to a Demon Cat, and divides her time equally between Whist in one character and Mice in the other. In the eyes of this feline witch all cats are sacred. Pleased with the conduct of a young scion of the house of Wilderkaterfels, who in a moment of infant compassion rescued from a watery grave a family of blind and helpless kittens, she has conferred on him and his the especial presence and guardianship of the Cats, with the promise that his castle shall be renowned and feared throughout Germany for the number of these animals within its walls. The prophecy has been fulfilled, and the castle swarms with cats. The young Landmarkgraf has grown up and died, leaving a son, an impetuous youth, who secretly and against the injunction of the Pope has sent his carte to the eldest daughter of the Bangenschreckenstein. A mutually acknowledged love is the result of this indiscretion, but the Fräulein von Bangenschreckenstein steadily refuses to consent to a marriage, owing to her antipathy to the faithful guardians of her lover's house, asserting that not only are they as a race noisy at night, but they support animal life extraneous to their own. All her lover can urge fails to combat her objections, and a quarrel between the lovers ensues, and terminates in her boxing the Landmarkgraf's ears and entering a convent.

"The distracted Landmarkgraf now appeals to the Pope for a dispensation to do something, but the Pope won't. Driven to madness by the refusal, and worried by the persistent row of the oldest Tortoiseshell of the family, who has occupied a turret rampart for several nights running and can't be driven away, the furious Landmarkgraf, forgetting his responsibilities, loads a culverin and deliberately SHOOTS THE CAT!

"Instant and all but overwhelming ruin follows. The wrathful guardians of the Wilderkaterfels betake themselves, wildly crying for vengeance, to their patron—the Yellow Pussy of the Riesengebirge. The witch swears ample revenge; and at the moment of her volcanic descent in a storm of thunder and snow, the adherents of the inimical Bangenschreckenstein are seen winding their way along the chartered banks of the Rhine to attack the Castle of Wilderkaterfels, with the intention of burning it to the ground. The Landmarkgraf is unarmed and an orphan, and his agony is aggravated by the reflection that he is not insured. But at the moment of destruction means of safety are at hand. A faithful Tabby, who has remained constant to the house in which she has passed many happy hours, and has refused to follow the exodus of her tribe, is discovered with kittens in the meat-safe. Round the neck of one of the new-born innocents an ancient retainer finds a medallion attached, and this when exposed to a solution of Ferrocyanide of Potassium discovers a SECRET CYPHER, warranting the deposition of the Pope, the abolition of convents throughout Germany, and an *auto da fé* against the Yellow Pussy. Joy is once more established, and while the lovers are united by special license, the Cats return placidly to their former home, and are greeted with an universal Invocation to the Mews."

This was my Blot in the language of the Boet who wrote it; this also was the argument which it was by us intended should go before the text in the textbook of the opera. Need I to add how much in character-voice with the in-every-way-idiosyncratic story was the music which was by me composed? Scarcely need I so to add; yet will I give one assurance. The musical handling of the opera was worth-full.

In a certain while it was all accomplished. My opera was full-ended. I took him to a publisher, an over-generous man, and the over-generous man bought him out of hand. I am not in a stand to open-bare to you the name of that goodliest friend of me, who bought the property-right of my "*Patron Cats*," for so was the opera named. Why can I not open-bare to you his name? Because when he had accepted my offer he said to me with quivering quavers in the voice, "Blechhausen, my dear boy, don't mention that I have bought this of you; it might damage my reputation. The remark was kurios, but perhaps it was a commerce-instinct, and commerce-instincts are not in the sphere of artistic belongings, and I understand them not. Therefore without to enquire, I promise him the promise not to mention his name. Shall I break my blighted word? Never will I diverge so secret a sacred!

The next thing was to get the "*Patron Cats*" performed, and with this object-fulfilment in the mind I directed myself to a certain Gompany, which was a Gompany for opera. I will not say it was the Englisch Opera Gompany Limbited, but only that it was a Gompany for opera. I wrote to the Manager of this institution a fine greeting, and might I be so free, myself to him in a personal interview to recommend? To this came a reply that the Manager sent compliments and would be glad to see me call.

He saw me call, since I went. He was a very polite gentleman with easy manners and easy chairs. He was engaged in a great deal of writing—perhaps scores of unperformed works: but he received me with urban dissimilitude.

In my best knowledge of Englisch idiotisms I told him my business which he should mind. I said I wished him to produce my opera.

"Ah," said the manager, "the old story I see."

"Not so," replied I with indignation, "the story is quite new and original, and peculiar fits for the lyric stage." (This last was a phrase I had learnt from newspapers, which say each text-book is peculiar fits for the lyrie stage).

"You want your work brought out shortly, I suppose?" said the manager. "You see we are a good deal hampered just now."

I looked for the hampers, but they were not in the office; so I thought. "Perhaps he means they are for picnics outside."

"If I were to submit your proposal to the Board—"

"Pardon," I interrupted; "what are Board?"

"The word, M. Blechhausen, has two significations in the operatic world. In the plural number it means the dramatic substratum on which a great work is produced; in the singular number the power which produces it."

"Then," said I, "I will all the both."

"If, as I was about to observe, I submitted the matter to our Board, they would doubtless be influenced by the amount of pecuniary support you would be prepared to extend to the venture."

This confused me somewhat erringly. "But," I cried, "what are pecuniar support? I give my work, which itself is pecuniar support to you, if good; and if bad what pecuniar support can you have?"

"The Company, M. Blechhausen, look to be insured somewhat against the chance of failure."

"There are offices for insurance," I reply: "I am not a office."

"You mistake me. Allowing we were ourselves convinced of the excellence of your work, that persuasion would not suffice to defray the cost of putting it on the stage."

"And who is to defray the cost then?"

"Well," returned the manager, "the Company would expect you, or the proprietor of your opera, to substantiate your interest by venturing a certain sum on its production."

"You mean," I asked astonished, "that I am to pay you for the liberty to use my opera aud fill your theatre! So lies the hare in pepper?"

"Not exactly *pay* in the strict sense of the term," he answered, smiling, "but we should expect you to take up debentures to the extent of say five hundred pounds. In the event of success your money would be recoverable before payment of the shareholders' dividend."

"I know nothing of your debentures and your dividends," I cry out for "these are idiotisms of commerce, and are not art; but this I know, that you profess to be a Gompany to encourage the opera, and you are only a Gompany to encourage the pocket. Your professions are only a cloak—a mere opera-cloak. You would put on the stage the vilest trash for the sake of Debentures and Dividends. Where is your encouragement of the native talent?"

"Oh pickles!" exclaimed the Manager·

"I know not Bickles," I replied. "He may be your Chairman, or he may be your patron, but Bickles I know not and Bickles I will not!" So I left him in his office sitting, and went with rage in my heart to my over-generous publisher.

"Sir," I said to that too goodly man, "the Gompany will that we take Debentures for our opera and pay them five hundred pounds."

"My boy," said the friendly spirit, "it's not to be thought of."

"But the opera, my kind sir, the opera?"

"My boy," said again the never-too-much-to-be-overestimated business-man, "the less said about your opera the better."

"The less the better!" I repeated.

"Yes," he replied with tears in his eye-winks; "I have looked over the score, and I think so. The less we speak of that work the greater the comfort for you and for me—especially me."

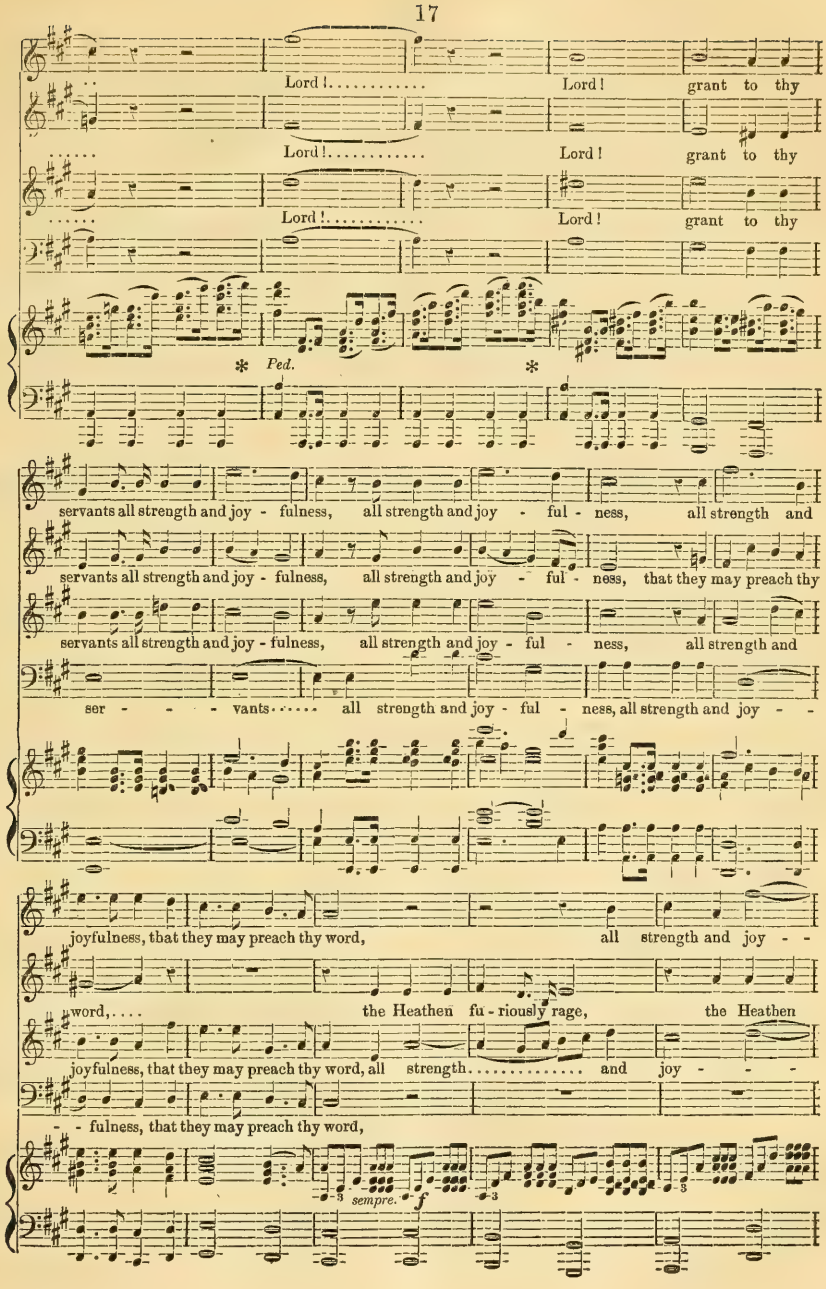
Music Abroad.

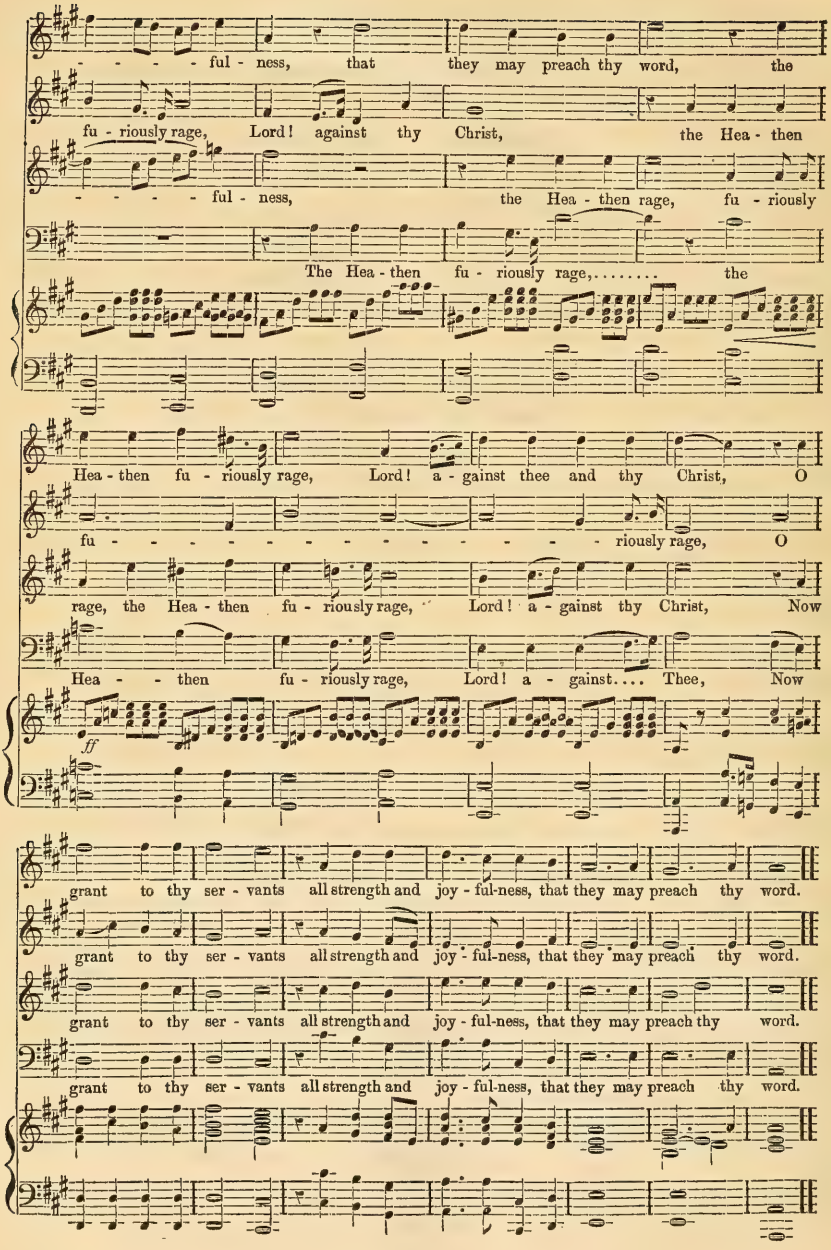
LEIPZIG.—Schumann's C major Symphony (No. 2) and two *entr'actes* to the tragedy "*Rosamunde*" (Koerner) by Schubert, together with Bach's G major Concerto for stringed instruments and soli by Fräulein Suvanny, from the theatre, formed the programme of the 7th Abonnement-Concert on the 16th November. The performance of the instrumental works was, on the whole, brisk and lively. However, to enter into detail, I may remark that the clearness of tone and precision of the string instruments was not quite on a level with that of former times. Schumann's Symphony, one of the most beautiful works of this master, the result of direct penetration into the gigantic forms of Beethoven's muse, was given in an almost faultless manner.

Of the two *entr'actes* by Schubert, I think I am not mistaken, comparing the thematic contents with the drama itself, in asserting that the first number, of a tender, almost painful expression, is more suited as an introduction to the second act, whereas the second number, worked out in a masterly polyphonic manner, opening with a grand march (entry of the queen) and then gradually rising to the point where she (the queen) poisons herself, is more suited to Act V. This superb composition of the by far not sufficiently well-known and appreciated Vienna master, was a novelty for our audience, and did not fail to produce the deepest impression.

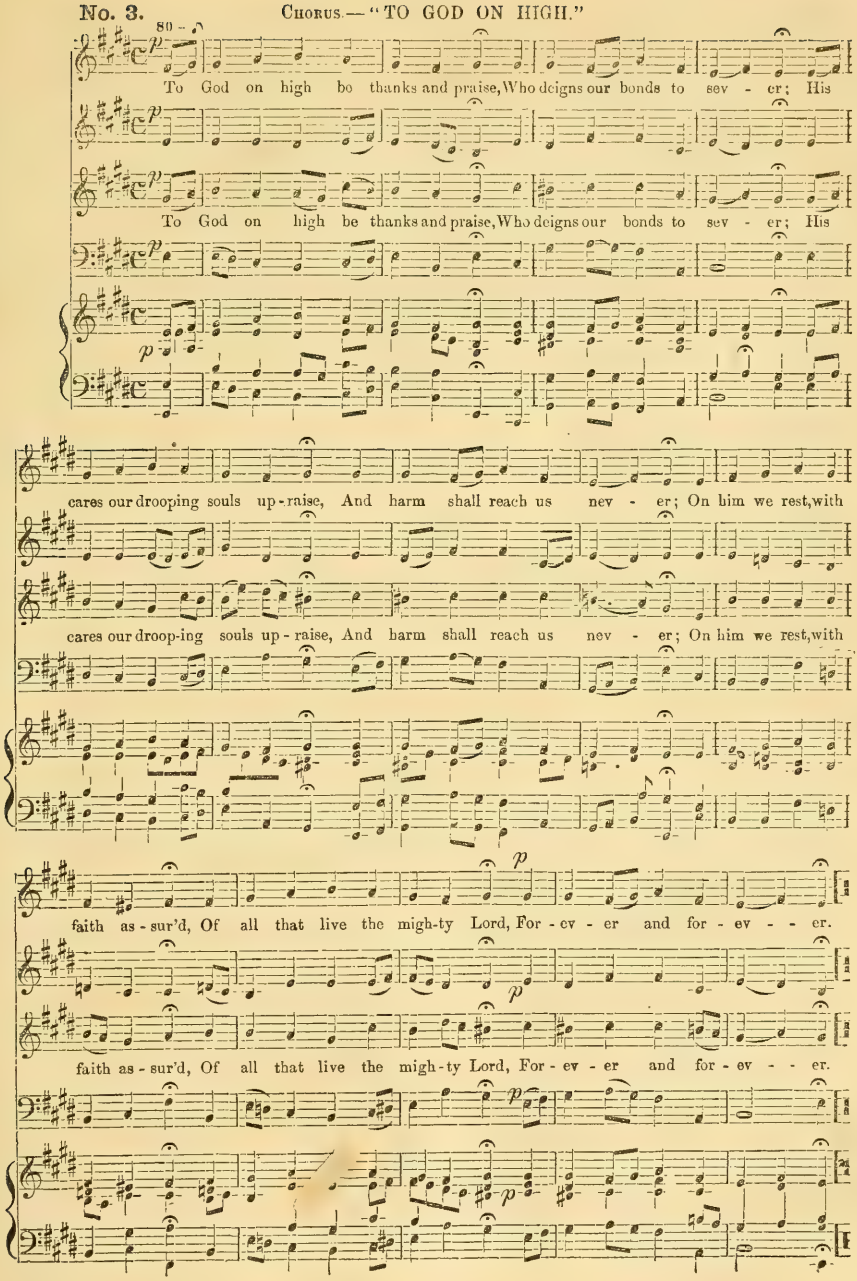
Fräulein Suvanny gave a Recitative and Air from "*Idomeneo*," as also "*Erster Verlust*" (Goethe-Mendelssohn) and *Gretchen am Spinnrade*" (Goethe-Schubert.) Her voice is pleasieg, and of a pathetic tone; however, in the lower notes it is occasionally husky and would seem to have lost its former freshness. Her rendering of the "Lieder" was distinct and clear, whereas in the recitative and air she was less successful.

In the very interesting concert (No. 3) of the Euterpe Verein, on the 21st inst., two orchestral works of still-living composers were produced—viz: Symphony C major (No. 1), S. Jadassohn, who is one of the most ,distinguished of Leipzig's musicians, and prelude to "*Tristan und Isolde*"—Richard Wagner. The former work, which was given some years since in the Gewandhaus with great success, distinguishes itself principally by the exquisite rounding off of the form and the expert instrumentation. One remarks, not merely in the construction of the single passages, but also in the connection of the same, the skill with which the composer has performed his task. The brisk movement in C major is followed by the playful Scherzo in F major; then a Largo in F minor, whereupon the finale in C major concludes the whole in a brilliant and well contrasted manner. Fräulein Anna Mehlig, of Stuttgart, a well-known and popular pianist, brought Beethoven's E minor concerto, "*Traumeswirren*" from Schumann's "*Fantasiestücken*," and Chopin's Scherzo in B minor. Her matchless performance of the concerto and her technical


Lord!..... Lord! grant to thy
Lord!..... Lord! grant to thy
Lord!..... Lord! grant to thy
Ped.
servants all strength and joy - fulness, all strength and joy - ful - ness, all strength and
servants all strength and joy - fulness, all strength and joy - ful - ness, that they may preach thy
servants all strength and joy - fulness, all strength and joy - ful - ness, all strength and
ser - - - vants..... all strength and joy - ful - ness, all strength and joy - -
joyfulness, that they may preach thy word, all strength and joy - -
word,.... the Heathen fu - riously rage, the Heathen
joyfulness, that they may preach thy word, all strength..... and joy - - -
- - fulness, that they may preach thy word,
sempre.


- - - - - ful - ness, that they may preach thy word, the
fu - riously rage, Lord! against thy Christ, the Hea - then
- - - - - ful - ness, the Hea - then rage, fu - riously
The Hea - then fu - riously rage,..... the
Hea - then fu - riously rage, Lord! a - gainst thee and thy Christ, O
fu - - - - - - - - - - - - - - - riously rage, O
rage, the Hea - then fu - riously rage, Lord! a - gainst thy Christ, Now
Hea - - then fu - riously rage, Lord! a - gainst.... Thee, Now
ff
grant to thy ser - vants all strength and joy - ful-ness, that they may preach thy word.
grant to thy ser - vants all strength and joy - ful-ness, that they may preach thy word.
grant to thy ser - vants all strength and joy - ful-ness, that they may preach thy word.
grant to thy ser - vants all strength and joy - ful-ness, that they may preach thy word.

No. 3. CHORUS.—"TO GOD ON HIGH."



No. 4. RECITATIVE.—"AND THE MANY THAT BELIEVED."



requirements did not fail to earn her applause and encores. The prelude to "*Tristan und Isolde*" is remarkable on account of the masterly instrumentation; but one seeks in vain for a resting-place amongst these complicated masses of tones. The orchestra, more especially in the prelude, was excellent.

The eighth Abonnement-Concert was chiefly remarkable for its pianoforte-playing and the excellent representation of every instrumental member. It appeared as if the orchestra, director and soloists were vieing with each other for the palm of the evening. No doubt the short interval between the last two concerts, which arose from a "Busstag" (solemn day of prayer and repentance, on the eve of which no concerts may be held) falling on the 24th November, had proved beneficial to the hard-worked members of our orchestra. The two soloists on this occasion were Fräulein Mary Krebs and Signor Salvatore Marchesi, both well known to the musical world. The former, who lately returned to Dresden after her brilliant career in London, played Beethoven's concerto for piano (E flat major) with orchestra accompaniment. Her delivery of this colossal work bordered on the marvellous, and the brilliant execution she exhibited was received with bursts of applause from the largest audience that has been witnessed this season. Signor Marchesi, "Grand-Ducal Saxe-Weimar Kammersänger," as the programme announced, sang the Bass-air from Handel's "*Alexander-Fest*," "*Vendetta! Timotes esclama*"—and subsequently the two well-known airs of *Figaro*—"*Aprite un pò quegli occhi*"—and "*Non più audrai*"—from "*Les Noces de Figaro*," the latter air after the encores with which the audience greeted this excellent singer, had subsided.

A Leipsic paper writes "Everything appears finished in his singing; a splendid voice, excellent school and symmetrical, pearly finish, but above all the enrapturing vivacity of his delivery, which produces an irresistible effect on his hearers. Signor Marchesi's singing reminded us of Lablache and Tamburini in their prime. However inferior the Italians may be as composers, one fact is established; they have been and will remain our masters and models in singing."

The instrumental pieces consisted of Mendelssohn's Overture, "A fair sea and happy voyage," and Beethoven's Symphony, Eroica.—*Orchestra.*

Cologne.—Music flourishes well in Cologne. The third Gesellschafts-Concert, which took place lately, in the large room of the Gürzenich, under the direction, as usual, of Herr Ferdinand Hiller, was, according to the *Niederrheinische Musik-Zeitung*, one of the most successful ever known. The following pieces constituted the programme: Part I—1. N.W. Gade, overture, "Im Hochland." 2. Aria from *Fidelio*, Beethoven (Mlle. Therese Tietjens from London). 3. Servais, Fantasia for Violoncello (Herr Alexander Schmidt). 4. Aria from *Die Entführung aus dem Serail*, Mozart (Mlle. Therese Tietjens). 5. IV. Symphony, in B flat major, Beethoven.—Part II.—5. F. Hiller, "Concert-Overture," No. II. 7. F. Mendelssohn-Bartholdy, Finale to the opera of *Lorely* (Leonore, Mlle. Therese Tietjens).

The concert was a very fine one; the audience was in every respect satisfied, bestowing on every piece liberal applause, which began at once with Gade's Overture and increased with each successive number.

The star of the evening was Mlle. Therese Tietjens. The air she was announced in the bills to sing from Cherubini's *Medea*, we heard only at the rehearsal. At the concert itself, probably in conformity with the advice of musicians who knew the public, Leonore's grand air from *Fidelio* was substituted. This is certainly, for a first appearance, a far more thankful composition than Cherubini's Andante written in Gluck's style; the world of the present day has nearly lost all love for pure classical singing; it will no longer be entranced and delighted, calmly and mildly excited; it wants to be roused, shaken and jolted; it requires not merely emotion but, so to speak, commotion. The fair and celebrated singer, however, seeks and attains her peculiar greatness especially in classic style, that is in that style which is characterized by moderation, without which nothing truly artistic is possible; in that style which detests Realism as the ruin of artistic expression, because it degrades the ideal element of song to the mere screaming of nature; in that style which causes the soul to speak in tone, but which, even in the midst of the most violent inward agitation, never forgets that Art always demands the Beautiful. This classical type characterized in an extraordinary degree the execution by Mlle. Tietjens of the airs of Leonore and Constance, as well as the scene from *Lorely*.

The Second Part of the concert began with a composition written by Ferdinand Hiller during the last few years, namely: his second "Concert-Overture," which, without programme or inscription, as the genial production of purely musical creative power, that does not need to trouble itself about outward things, excited the enthusiasm of the audience quite as much as, if not more than, it excited it four years ago, and caused the composer to be loudly applauded and more than once recalled.

The four members of the Parisian Quartet, MM. Maurin, Sabatier, Mas and Chevillard, lately gave a numerously attended concert in the rooms of the Hotel Disch. They played two of Beethoven's Quartets, Op. 59, No. 1, in F, and Op. 130, in B flat major. Between the Quartets, Herr Ferdinand Hiller performed one of his newest pianoforte compositions: "Gavotte; Sarabande; Courante" in an especially masterly fashion, and, for his execution as well as for the above cleverly written pieces, was uproariously applauded and repeatedly called on to bow his thanks. The "Gavotte" and the "Courante" more particularly are amazingly effective, but they require a fine performer. The playing of the Parisian artists was exhibited to the greatest perfection in their execution of the B flat major Quartet.—*Lond. Mus. World.*

Bremen. At the second so-called Private Concert, the programme included, besides Gade's Symphony, IV, B flat major, together with the overtures to *Coriolan* and *Oberon*, a highly interesting "Divertimento," by Mozart, for two violins, tenor, violoncello and two horns, Herr David from Leipsic taking the first violin part. The composition consists of six movements, Allegro; Andante con Variazioni; Menuetto; Adagio; Menuetto; and Rondo Allegro. Herr David played, also, his own Fantasia on a theme from Mozart, while Signor Salvatore Marchesi sang the air "Vendetta" from Handel's *Alexander's Feast*, and "Aprite un po' gli occhj" from *Le Nozze di Figaro.*

Munich. From the *Unterhaltungs-blatt* we translate part of a report of the third subscription concert of the Musical Academy, which took place in the Odeon, Nov. 27. It opened with a new orchestral *Suite* (the third) by Franz Lachner, to whom credit is given for having modernized this ancient form, so that it pleases the ear of this time almost as much as the Symphony. The work is praised in the highest degree, and is said to surpass in freshness and creative energy all that the composer has done before. "These *Suites*," says the critic, "are altogether the most significant instrumental works which the last decades have produced. Like no other contemporary, Lachner understands the instruments and knows how to work effects with their coloring, their character, in the noblest manner." The *Suite* (in F minor) has six movements: *Preludium, Intermezzo, Chaconne, Sarabande, Alla Gavotte*, and *Courante*. Mendelssohn's *Hebriden* overture formed the closing piece. The intervening numbers were an air from *Tell*, by Frl. Deinet, a Terzet from Spohr's *Zemire und Azor*, and a contribution by a young American pianist, known to most of our readers, of whom the German critic says:

"A rare guest figured on the programme this evening—Chopin, the little known in Munich. . . Herr Petersilea, of Boston, played the Andante and Rondo from his Concerto, op. 11. Musical conception, certainty and cleanness of play, a round, free, noble tone, tasteful delivery and great fluency are the chief excellencies of this young artist. He uses the pedal but seldom, and we know how to appreciate the moderate use of it, seeing how often it is made to cover up imperfect passages. His playing is more solid than brilliant,—also a great compliment for him. Let him add to these excellences a more powerful touch and a more marrowy tone, and the young artist will be able to compete successfully with the most renowned pianists."

London.

Crystal Palace. (From an article in the London *Times*):

We allude exclusively to the performances given Saturday after Saturday, with rare intervals, from October of one year, to April or May of the next, in the handsome, spacious, and now comfortably enclosed music-room facing the great Handel orchestra. The Saturday Concerts have advanced by slow degrees to their present position; but though their progress was gradual, it was not the less sure; and no step forward has ever been retraced.

A "*fanatico per la musica*"—"*la musica classica*," strictly speaking—with plenty of leisure at disposal, might do worse than take up his quarters at Sydenham during the winter and spring months. It is a long way hence to Leipsic; and it is, moreover, a question whether—inferiority in numerical force allowed for—the "*fanatico*" could not hear a symphony played with even greater spirit, accuracy and finish, by the Crystal Palace orchestra, under Herr Manns, than by the famous orchestra of the Gewandhaus, once directed by Mendelssohn, now by Herr Reinecke, one of the Mendelssohn shadows to be met with in almost every German city. At any rate, we are unable to recall more utterly irreproachable performances of the second and seventh symphonies of Beethoven, the symphonies in G minor and A minor of Mozart and Mendelssohn, than recently at the Crystal Palace, before audiences whose growing appreciation is satisfactory evidence of the benefit these concerts are conferring. Beethoven's Symphony in A (No. 7), is one of those works which too rarely go from one end to the other without some point or points open to criticism; but in the instance under notice, reading and execution were equally unassailable. Could Marie von Weber have listened to this clear, precise, and masterly performance, he would hardly have risen from it with the persuasion that the composer of the symphony was "ripe for a mad-house," at all events, not without incurring the risk of being declared by calmer and more impartial judges than himself, fit for the very asylum to which he was condemning Beethoven. Other symphonies have been produced—among them, that of Haydn in B flat, (No. 8), with the "*obbligato*" (not "*obliqato*," as Herr Manns spells it,) violin parts in the finale, and the seventh (in F) of Herr Niels Gade, whose "No. 1" (in C minor) elicited such an enthusiastic panegyric from Mendelssohn, but who, even in this last and perhaps his best considered work, can scarcely be said to have realized the hopes of that generous-minded patron.

In the way of overtures, Herr Manns has given Weber's "Oberon" and "Der Freischütz," Mendelssohn's "Meeresstille," Taubert's "Tempest," Gounod's "Nonne Sanglante," and Schumann's "Braut von Messina." Of the three first-named universally recognized models, it is unnecessary to say a word. Herr Wilhelm Taubert, one of the two conductors at the Royal Opera, Berlin, is about as plodding and about as dry a composer as his confederate Herr Dorn. *Arcades ambo!* Taubert, according to Herr Manns, "is a musical conservative," and, together with others, has helped to keep in check the "great extravagances of the seductive Wagner-Liszt doctrine." Though unable to understand the "seductive" nature of that particular doctrine, we cannot but think that half the influence it at one time seemed to be acquiring was due to the prevalence of laborious dullness, as exhibited in the writings of composers like Herren Taubert and Dorn, who, in their operas (Macbeth" and "Die Niebelungen," for example—to name only two out of many,) have afforded convincing arguments to Herr Wagner & Co., that something new was absolutely wanting if not exactly what Herr Wagner & Co. were ready and willing to prescribe. The overture to "The Tempest," we are further advised by Herr Manns, "seems intended to portray the sorrowful meditations of the banished Duke of Milan and his final triumph over his enemies," Be it so. The overture to "La Nonne Sanglante," M. Gounod's second grand opera (brought out in Paris, October, 1854,)is by no means one of the most attractive works of that eminent composer, who has seldom been less happily inspired than while setting to music the dreariest libretto to which the market-name of Scribe was probably ever allied. Worthier consideration in all respects is the gloomy overture with which Robert Schumann endeavored to convey his impressions of the terrible play of Schiller. The overture to "The Bride of Messina" is as deeply imbued with the spirit of its composer as anything that came from his pen. It exhibits the same want of continuous developing power which adverse critics persist in laying to his charge, the same vagueness in the melodic outline of the themes, the same monotonous style of instrumentation. Nevertheless, it enchains attention by its intense earnestness from the first bar to the last, and not seldom rises to the height of impassioned expression. The subject was thoroughly congenial to the melancholy brooding mind of Schumann, whose intellectual aspiration, had it been sustained by richness of invention and technical skill in proportion, would have placed him in a certain sense nearer to Beethoven than perhaps any other composer—the more liberally gifted Schubert not excepted.

It is the want of plastic or creative power that chiefly stood in Schumann's way; and the profound

self-consciousness of that want imparts to music one of its most striking, if not most satisfying characteristics. Yet such a work as the overture to Schiller's tragedy must always be heard with more or less absorbing interest. It exhibits an "upward-striving" that proceeds from a great soul, and an abhorrence of commonplace which enlists the sympathies of all who cannot endure that Art should be desecrated to any trivial or unworthy end. As much cannot be said for the purely mechanical and colorless music of Herr Franz Lachner, from whose second *Suite*, in E minor, Herr Manns has brought forward specimens.

SIGNOR ARDITI'S CONCERTS. More than once he has given as many as four different overtures by four different masters on the same evening, and this in addition to other genuine attractions. Since we last noticed the concerts another genial specimen of the French Méhul, the "Minstrel of Givet," has been brought forward in the shape of his overture to *Les deux Aveugles de Toledo*, which is quite Spanish in cast, and quite as characteristic as the *Chasse de Jeune Henri*—a favorite, it would appear, to judge by its frequent appearance in the bills. Then we have had two overtures to *Der Vampyr*, by Marschner and Lindpaintner, each of whom composed an opera under that name. Lindpaintner's is, perhaps, the better of the two, the influence of Weber being so potent with the late Hanoverian *Kapellmeister* as to lead occasionally (*Euryanthe* to wit) even to downright plagiarism. Both, however, were worth hearing. Another and a still better overture by Lindpaintner—to the ballet of *Joko le Singe de Brésil*, the overture to Spohr's early opera, *Pietro von Abano;* and most pleasant of all, Schubert's to *Rosamunde*—the last two all but unknown to London—have gratified admirers of the purely German school. Cherubini's overture *L' Hotellerie Portugaise*—an opera composed in 1798 (for the Salle Favart), of which little but the prelude and a trio is now ever heard; and that to his *Lodoiska*, composed in 1791 (the year Mozart died), were equally interesting, as specimens of the illustrious Florentine, whose music, pronounced "too learned" by his countrymen, is, perhaps, though not nearly so well known as it deserves, better known anywhere than in Italy. Add to this already rich selection five overtures of Rossini, including the now rarely heard, but not the less charming, *Italiana in Algeri*—composed in 1813, the same year as *Tancredi* and *Aureliano in Palmyra*; several of Auber's—not the least welcome being those to *Le Philtre*, (the libretto of which was afterwards appropriated by Donizetti for his *L' Elisir d' Amore*), and *Le Dieu et la Bayadere;* Mendelssohn's poetical dream of a *Calm Sea and Happy Voyage*; the overture to *Fernand Cortez*, the second grand opera composed by Spontini for Paris (produced in 1809, two years after *La Vestale* had made him famous); and the most popular dramatic preludes of Herold, Weber, &c.

Dwight's Journal of Music.

BOSTON, JAN. 6, 1866.

A Great Musical Week.

The Christmas holidays, this time, brought a remarkable quantity and variety of *great* music. In the eight days ending with the last night of the old year, the great year 1865, there could be heard in Boston three Oratorios, given on a grand scale; a Symphony Concert of the highest order of programme; Beethoven's Mass in C, with orchestra, (at the Church of the Immaculate Conception, under the direction of Mr. WILLCOX); and, in several Music Hall Organ Concerts, several of the grander Fugues of Bach and Sonatas of Mendelssohn. It was a period of real musical enthusiasm.

THE ORATORIOS.

The HANDEL AND HAYDN SOCIETY did well to avail themselves of the presence of Mme. PAREPA, to produce three Oratorios in better style, than they have been able to do since the Festival in May, and even better than then in point of leading solo artists. It was at an immense price that they purchased this advantage, the single services of the prima donna (cornet thrown in one night) weighing equal in the contract to all the attraction of the Oratorio itself, and all the means employed in its production, the chorus of five hundred, the orchestra, the organ, the conductor, and the other solo singers, one of whom, at least, Miss PHILLIPPS, would have been a host alone. Certainly such music with such rendering even without Parepa, would have drawn large and remunerative houses. But the Society found their advantage in the arrangement nevertheless; it enabled them to double prices, and the prestige of the one great name swelled the full house to a crowded one. The Society have no reason to complain of the result, and certainly Mr. Bateman has not. Mme. Parepa of course added greatly to the value of the concerts; but it were extravagant to suppose that she or any single singer could have doubled it.

1. "*Judas Maccabæus.*" Saturday evening Dec. 22. A large, but not a crowded house. It was a very much better performance than that given in the autumn. The chorus was both larger and more carefully drilled. We felt no weakness this time in the contraltos, on the contrary a full, rich, solid volume of tone. And, though there is still often lack of instantaneous, bold and sure beginning all together in the taking up of points, nearly all the choruses (so far as we could judge from a position too near and against one wing of the vocal mass) went both with spirit and precision. Of the character of these choruses, their heroic vein, their beauty and grandeur, each one of Handel's happy inspirations, each so individual, we have spoken before. There was no dulness from beginning to end; they kept the listeners in a buoyant mood.

It was just the music for PAREPA. Her recitative was splendid, simply eloquent, clear, large. The air "From mighty Kings" was made for such a singer, one who has so much voice, so bright and clear, so flexible, so perfectly schooled to equal, easy execution, so never failing in breath and never reminding you of labor there, so true, so musical. A hearty, honest, large, brilliant, nobly sustained style of singing is what this music demanded, and all this she has. But, demanding no more, it opened a temptation even to so great an artist to step over into the region of *bravura* now and then; to seize now and then an opportunity to introduce a high note because it was a good one in her voice, and in one or two other ways to modify the text of Handel. This, as placing the singer's self first, is objectionable.

In the lovely duets about "Liberty" and "Peace," her voice blended expressively with the rich and beautiful contralto of Miss ANNIE CARY, whose lower tones are of a purer and more refined quality than Parepa's (the latter's voice, though still strong, losing its characteristic beauty down there).

The quiet, even charm of Miss Cary's singing is so agreeable, so *musical*, that we can hardly complain of a certain lack of animation in her manner.—Mr. RUDOLPHSEN's recitative: "I feel the Deity within" was excellent, as well as the air following: "Arm, arm, ye brave." In chaste, solid, manly oratorio style the Society never improve upon him in their choice of a Basso.—Mr. CASTLE was a great improvement upon the last Tenor; in point of voice especially; for, though it seems rather of a light, elastic quality, it is strong and has a good deal of reach, while it is musical and sympathetic. He surprised us by the manly vigor with which he sang "Sound an alarm!" There was plenty of "silver trumpet" in it. But in his general style he is far from showing a true oratorio education; the habits of English opera and ballad singing, and the applause of unmusical publics, were too manifest in bad accentuation and pronunciation, unrefined cadenzas, &c. With right serious study Mr. Castle may become an excellent oratorio singer. In point of style, of well-conceived, consistent rendering of his music, Mr. SOMES, in the small parts allotted to him, pleased us more than Mr. Castle.

"The *Messiah*," on Christmas Eve, drew an enormous audience; every seat in the hall had been sold several days before the concert, and extra seats were inserted wherever a few feet of room could be found.

The *Messiah* is known and loved by all, and with many all over New England it has become part of the religious observance of Christmas to attend the annual performance by the Handel and Haydn Society, a custom now of half a century. To the student of such music, who has heard it all his lifetime, while his conviction of its greatness never lessens, it can hardly have the fresh attraction of some only less great works more seldom heard, unless there be some remarkable inspiration or perfection in the execution. The grand choruses are what wear the best, for there the miracle lies wholly in the music. The songs are marvellously beautiful, significant and deep; but more and more they call for singers of the highest stamp, singers who combine all technical accomplishment with soul, imagination, inspiration. It was a great thing to hear Jenny Lind sing "I know that my Redeemer liveth;" scarcely has the announcement of the sublime air been *tempting* to us since, though we have often heard it given in a manner that exacted large credit. Mme. PAREPA, as we have before intimated and have heard many others own, with all her generous, noble attributes of song, with her easy supremacy in nearly all that constitutes the singer's art, with her infallible routine of excellence, is not particularly a sympathetic singer, and never seems to us to sing out of a very deep nature. In this song the tones, phrases, passages were not to our sense transfigured by fine inspirations (*altered* they were sometimes, slightly, but that was an outward change, and questionable). It was a fine display of voice and vocal art, with just conception and good taste: but not for one instant did the touch of genius and imagination transport us beyond thought of the singer and the scene. This power we have all felt in less accomplished artists than Parepa, to say nothing of greater ones, like Lind, Sontag, Bosio, Tietjens, &c. And even on the score of taste, if the listener was raised to rapture by the song, was he not dashed to earth again by the gratuitous alteration (not inspired, but literal) at the closing cadence? "Rejoice greatly," free, bright, graceful as it was, has more rejoiced us before now. The recitative: "There were shepherds" was indeed resplendent, and sent a pure and pleasing thrill through every heart; the voice and style were worthy of the theme. And on the whole, as compared with any but the very few greatest, this lady's rendering of the soprano solos in the *Messiah* was a memorable experience.

In the sympathetic quality, depth of feeling, warmth and fulness of expression, Miss ADELAIDE PHILLIPPS came the nearest to her audience in her artistic and true womanly singing of the contralto airs, especially in "He was despised." She seemed not, however, to have her full strength and richness of voice; it was a little hollow, and the breath difficult,—owing doubtless (as *Elijah* afterwards proved) to a cold. Mr. CASTLE pleased us more generally in the *Messiah* than in *Judas*; probably because he had had more study of the music. Still there were the same faults of style and vanities of self-indulgent humoring of the text. He was remarkably successful in the terribly tasking air: "Thou shalt break them with a rod of iron,"—far more so than in passages like: "Thy rebuke."—Mr. M. W. WHITNEY has a noble voice and made on the whole an excellent impression. In the "Trumpet" air, Mr. LEVY's accompaniment came in for its large share of applause. The chorus singing for the most part should rank with the best memories of the old Society; some of those "kinky" choruses, so thick-set with short answering phrases, sounded unusually clear. The solemn Quartets in the last part, alternating with chorus, sung by such voices, were exceedingly impressive.

"*Elijah*" (Saturday, last night of the year) packed the great hall even fuller than the *Messiah*; besides, extra seats, there seemed to be hundreds standing.

Such conditions are not the most favorable for real sincere, musical enjoyment of any music, and herein one often finds two elements in conflict; successes which astonish the *quidnuncs*, which are good sensational material for newspapers, and at which managers rub their hands with glee, often offer but delusive opportunities for real intrinsic musical enjoyment; the external occasion is too overshadowing (not to speak of all the restless fidget of the crowd) and breaks the inward spell, in some sort paralyzes the mind's receptivity of fine tone influences. "*Fit* audience, though few" is what nothing needs so much as music. But, whether with the crowd or in spite of the crowd, it was a great performance of *Elijah*, the greatest yet heard in America. We could not resist the feeling that it was so, although we were again seated where we could not always feel sure whether we heard or only imagined some parts of the chorus beside the soprano. The ensemble was certainly spirited, sonorous, massive and euphonious. The vast musical pictures were all vivid, unmistakeable, the back-ground and perspective admirable. The "Rain" Chorus flooded all before it, and the crowd seemed almost set upon a repetition. One only missed the noble orchestra of the May festival, but even the orchestra was larger than usual and quite effective (save that downward plunge, cascade, of violins, which we could wish the rain to have swollen to greater volume). To our sense, too, some of the choruses were a little too fast, while on the other hand the tempo of some of the solos dragged.

Mme. Parepa was perfectly at home in the great soprano passages. They suited her voice admirably, and more than before she seemed to lose herself (the true way of being at home) in the music and dramatic situation. In the "Youth's" part of the dialogue before the rain, the voice and style were youth and purity itself; and in the sublime ascription: "Holy, holy!" the effect was all one could desire. The part of the widow, the air "Hear ye Israel," and indeed all parts were admirable, true to the text and to the feeling. Miss Phillipps never more commended herself than in the airs: "Woe unto thee" and "O rest in the Lord" (albeit the latter was a little slow). The glorious richness and roundness of her voice had all returned; her art is now so perfect that you perceive nothing of that [illegible]ness of utterance which clung to her so long as a [illegible]al obstacle; while in chaste expression and feeling [illegible], as sometimes, of the overdone, Italian opera sort) she won the finer sympathy of all her audience. Miss Houston, who has fine inspirations sometimes, and always a right earnest musical enthusiasm and fine voice, won no mean recognition in the secondary soprano parts; and the Angel Trio by these three large voices was uncommonly satisfactory. Mr. Campbell in voice and presence is larger, richer, more commanding than Mr. Rudolphsen, but in style much inferior, though some of his renderings made a very good impression. His musical schooling and associations have been of the same character with Mr. Castle's, whose rendering of the tenor pieces was what we might have expected, pains-taking and in some sense highly successful. The Quartet, and especially the Double Quartet, sounded remarkably well.

We believe the whole audience went home delighted, grateful to the Handel and Haydn Society and its indefatigable conductor, its organist, chorus, orchestra, particularly grateful to Mme. Parepa and Miss Phillips, and to all who had so successfully minister ed to so high a pleasure. That week's experience certainly developed a great deal of true musical enthusiasm.—The Society will not relax its efforts, but proceed immediately to the study of Mendelssohn's "St. Paul."

FIRST SYMPHONY CONCERT.

The first orchestral concert under the management of a committee of the Harvard Musical Association, last Thursday afternoon, proved a signal vindication of the plan. By all witnesses, and in the best sense, it has been pronounced a success. The audience was precisely of the character which it was sought to bring together, and even more numerous than had been at first expected (though far from a crowd); so that financially the six concerts are now fully guaranteed, without any compromise of dignity or purity of programme, and it is plain that what has been done once can be done again. We never have known a more delightful audience, one so sympathetic, so refined in tone, such earnest listeners (through a long Concerto or Symphony you could almost hear the clock tick); in short, all the influences in the room were harmonious and encouraging, the sphere was musical. And we have never known a more delighted audience, or such general voice of approval, showing that it is possible to interest and charm a large audience for two hours with the best kind of music, without the least admixture of aught but the best. For this was the programme:

1. Overture to "Euryanthe,".....Weber.
2. Violin Concerto, in E minor,.....Mendelssohn.
   Allegro appassionato.—Andante.—Allegro vivace.
   Herr Carl Rosa.

---

3. Chaconne, for Violin,.....Bach.
   (With Mendelssohn's Piano-forte Accompaniment.)
   Herr Carl Rosa.
4. Symphony, in G minor,.....Mozart.
   Allegro.—Andante.—Minuetto.—Finale.
5. Violin Solos:
   a) Schumann's "Abendlied," arranged by Joachim.
   b) Hungarian Air, } .....Ferd. David.
   c) 'Am Springquell," }
6. Overture: "Leonore," No. 3,.....Beethoven.

The orchestra numbered fifty instruments, with larger proportion of strings than has been usual in Boston (viz. 8 first violins, 8 second, 8 violas, 5 violoncellos, 4 and part of the time 5 double basses), while there were the usual pairs of wind instruments, with an excellent first bassoon for a wonder, and four horns. Strong hopes, even a positive promise at one time, had emboldened the Committee to expect an addition of six or eight more strings; but the men could not be had this time; there is reason to expect, however, that this department of the orchestra will grow from concert to concert. As it was, the fifty filled the ear well and the soul better; the fine intonations were well caught and realized.

It was evident that Mr. Zerrahn had made the work of rehearsal critical and careful as far as time allowed, and that the musicians had caught the spirit of the enterprise and felt the dignity and interest of their calling as they cannot do in miscellaneous *ad captandum* concerts. Drudging in theatres, in bands, in balls, or giving lessons, most of our musicians find most of their employment somewhat benumbing and demoralizing to the artistic tone and temper. But here was an opportunity of the right kind, here they stood once more grouped within a sweet spot of Art's sunshine; old ideals warmed again. It is the aim of these concerts to furnish such opportunities, such inspirations for the musicians, to give them their nobler work to do, such as they certainly will most delight in, and on the other hand to ensure them just the audience which pure programmes and a sincere artistic tone, and no other, can unite their best efforts.

At first the very temperate response to the *Euryanthe* overture a little damped our courage. For it is a most brilliant, genial overture, and was brilliantly and nicely played. But it is somewhat unfamiliar here. The opening and closing *tutti* are full of *brio* and enthusiasm, quickening and strong; then there are lovely bits of 'cello, horn, bassoon and clarinet color, absorbing little episodes; and then a delicious reverie of violins and violas *pianissimo* divided into four-part harmony, as breezy and mysterious as the whisper of the pines. The *fugato* movement which then sets in is weak and aimless; Weber is not at home in that style of music; but how gloriously he gets out of the woods at last and is himself again! Perhaps the want of an unbroken climax in the whole progress of the composition, the cutting of the overture in two, as it were, by that violin episode, allows the attention of the general audience to drop away. Yet we believe it was enjoyed more generally and deeply than appeared; and still attention is better evidence than loud applause.

The G-minor Symphony of Mozart we cannot remember to have heard so nicely rendered in this city; there was an attention to minutiæ, to lights and shades, unusual for us. The Andante and the Minuet (especially the fascinating Trio) were very clear and happy in the rendering. The first movement came nearer to the idea than ever before, but it *seemed* a little hurried, because some of the little answering phrases of single instruments did not flow in easily and unobtrusively enough; it is very difficult; and this Symphony is a very master-piece of art and genius, to be refined upon forever in rehearsal. The finale was really too rapid; it seemed as if the violins were bent on running away from the conductor. Mind, we are trying all we can to find fault; it is our duty now, if not before.

Let us reserve *Leonora* till we have talked of Rosa. The young violinist covered himself with glory and held his audience through two long solos and three little pieces in unalloyed delight and wonder. In the highest artistic sense, on the poetic side as well as the technical, never have we heard such admirable violin-playing in this city. If this young man of twenty-one is not already, he surely will be a great artist. It is in the rare beauty and searching sweetness of his tone; it is in his manly, graceful bowing, his clear, perfect phrasing, his light and shade and subordination of finished details to a harmonious whole. It is in the poetic temper of his playing, in the clearly poetic nature of the man, in his quick, clear, just conception of the music; in the sincere way in which that music fills him to the forgetting of himself; it is in his modesty, his fresh, ingenuous, unspoiled, natural behavior. He had the confidence and deep interest of his audience immediately, and he went on strengthening the hold to the end, though he played more than many a prudent self-seeking soloist would dare to play to any audience at one time. The Concerto by Mendelssohn and the *Chaconne* by Bach are perhaps the two greatest solos ever written for the violin; only Beethoven's Concerto can stand in the same great company. In the Concerto the tone seemed perhaps a little thin and the expression timid at the outset (such a vast hall!), but tone and player warmed as it went on; the Andante held the ravished listener in breathless silence; and for the first time here was *the whole* of that very long Concerto devoured without a falling off of appetite.

The *Chaconne* was a still more extraordinary performance; for there full polyphonic harmony is carried on by the single instrument through a long development of pregnant thoughts, with episodes and variations that anticipate many of the modern effects. It was played superbly, with a masterly grasp, and interested as such things seldom can in such a place. The interest was much enhanced by Mr. Dresel's tasteful and masterly playing of the piano part set to it by Mendelssohn. Artist-like, he is always modestly ready and happy for such good service; not eager to figure in announcements, preferring probably (as a neighbor of ours wittily suggested) to remain *sub Rosâ*.

The three little pieces were charmingly grouped and very choice; Schumann's "Evening Song," as arranged by Joachim, with piano accompaniment, was altogether lovely, full of finest feeling, very short, but long to be remembered. Joachim has also set a remarkable orchestral accompaniment to it, which was to have been played on this occasion; but the parts, having been procured from New York, at once mysteriously vanished! nor could they be replaced in season. Rosa played all by heart!

Then came the glorious finale, the *Leonora* Overture, and great was the delight of the audience to see Carl Rosa, after all his efforts, slip into the orchestra amongst the violins and play because he could not help it. It was an important reinforcement in that peculiar piece, so full of violin-ity, and eked out the great violin *crescendo* not a little. The overture went inspiringly, and the company dispersed reluctantly, not having known a dull instant during those two hours.

The second concert, announced for the 18th, is unavoidably postponed to the 25th, on account of other engagements of the Music Hall; but the third will probably follow at a fortnight's interval, regaining the time lost. The next programme will consist largely of Beethoven: (*Coriolanus* overture, E flat Concerto, played by Otto Dresel, and 4th Symphony). A chorus of some 80 male voices will sing from Mendelssohn's *Antigone*, and smaller things with horn accompaniments, and the *Melusira* overture will close the feast.

We have yet to speak of the Organ performances of Mr. Pearce, from Philadelphia, and of the delightful private concert of Mr. Parker's singing club.

Next in Order (to-night) comes the fifth and *last* of the choice soirées of Messrs. Kreissmann and Leonhard. The former will sing one of the Bach arias and several Schubert and Franz songs, and the latter will play, among other nice things, Beethoven's *Sonata Appassionata*.

Next Wednesday the Orchestral Union will recommence their popular and charming Afternoon Concerts. They promise even better things than heretofore, and these will be the opportunities to hear *new* works.

Carlyle Petersilea. By our summary of Music Abroad, under the head of Munich, it will be seen that this young Boston pianist has distinguished himself by playing in one of the best concerts of that German city. After several earnest years in Leipzig, he has now placed himself under the tuition of Liszt's son-in-law, Hans von Buelow, one of the most remarkable musicians of the age.

Musical Correspondence.

NEW YORK, JANUARY 2, 1866.—If we regard the scarcely yet past holiday season with the eye of a musician who discourses of public musical celebrations, we find it to have been deficient in interest; but, looking at the time from a broader standpoint, we must pronounce it one of the most significant, and universally observed seasons of rejoicing that it has ever been our good fortune to participate in. The feelings of relief, of elastic hope in the future, of restored confidence in the mission of this nation as leader of the future unity and freedom of mankind, all those feelings, which have pervaded the community for some months, seem to have found a glad and welcome expression in the peaceful, social merry-makings, the generous gifts and charities of the Christmas and New Year holidays. The very faces of the crowds passing in the thoroughfares have worn a common look of expansive and sympathetic pleasure; reminding us again how closely the destiny of individuals is connected with that of the race—as when the body of Mr. Lincoln passed through our streets, a universal expression of regret and reverence was visible in the faces of the people, and to a degree that struck foreigners especially with wonder; not that they were astonished that regret and reverence should be there; but the sympathetic brotherhood in joy or sorrow of a nation free to work its own good or evil is never met with outside of a republic.

It is to be regretted that the Peace Christmas has passed away from New York without a fitting musical celebration; but perhaps, considering the relations which the members of the musical profession here bear to each other, unless belonging to the same clique, as it is called, such a demonstration would have been difficult, to say the least. Service was performed on Christmas day, in the churches of the different religious denominations, accompanied by music of more or less merit; the Harmonic Society gave its fourteenth annual performance of Handel's "Messiah" in the hall of the Cooper Institute; and the band of the Seventh Regiment, assisted by some resident artists, gave a concert at the Academy of Music in the evening. The latter was unsuccessful in point of attendance, and does not call for any special remark.

The performance of the "Messiah" was attended by nearly three thousand persons; two thousand tickets were sold, and taking into consideration, besides, the known generosity of the society in the presentation of tickets to its friends, it will be seen that the capacities of the Cooper auditorium were fairly tested. The singing of the soloists, Misses BRAINARD and HUTCHINGS, Messrs. GEARY and CAMPBELL, was satisfactorily on the whole; and the choral performances showed an advance in precision and expression, upon those of last year. To make any comparison between the performances of this and the oratorio societies of England and Germany, would be simply absurd; for where they number their members by thousands sometimes, the Harmonic, our largest society, counts at present only between two and three hundred singing members! With such small means, and only one, and that a partial orchestral rehearsal, Mr. F. L. RITTER, the conductor of the society, deserves the highest credit for having obtained even so satisfactory a performance. When Mr. Ritter undertook the conductorship of this society, two years ago, it claimed only *forty* singers! and was encumbered by debt. These encumbrances are now happily cleared away, while, attracted by Mr. Ritter's disinterested enthusiasm and energy in the cause of the highest in art, new members are constantly joining the society, from among our best amateurs and church singers. and there is now really hope of a future for Oratorio here.

It is Mr. Ritter's intention to bring out Handel's "Samson" in the beginning of February, to be followed by Haydn's "Creation," a Cantata of Bach, that has never been heard here, and a miscellaneous selection from the works of the old church composers, besides parts of a Mass, written by one of our most eminent resident musicians. One great disadvantage to the performance of the "Messiah" was the fact of its taking place in a hall, so low-roofed, and deficient in acoustic advantages, as that of the Cooper Institute. New York sadly needs a large music hall; the Academy is unfit for other than operatic performances, and Irving Hall seems to be almost monopolized by social gatherings, balls, &c., this season; while Dodworth's Hall, the headquartes of classic chamber concerts, is too small. The new hall of the Messrs. Steinway, which is to be ready next year, and will contain an organ, will partly remedy this long felt want. The question of a large and well ventilated music hall, of superior architectural pretentions, and containing on ample organ, is agitated among some of our wealthy music lovers, who have seen that the existence of such a hall, unburdened by debt, and apart from managerial influence or private views, is a necessity to the advancement of pure art among us. Let us hope that this plan will not sleep, as that of a National Conservatory has so far done.

The programme for the season of Quartette Soirées, to commence early this month, under the leadership of Messrs. MASON and THOMAS, as usual, is, also as usual, promising and attractive to all lovers of this refined class of compositions. At the next Philharmonic concert, we are to have Berlioz's fantastic symphony, "An episo in the life of an artist," and Mr. Thomas promises us a new symphony by Bargiel, at his next Symphony Soirée.

* * *

HARTFORD, CONN., JAN. 2.—The performance of the *Messiah* in so many cities about Christmas time shows how deeply rooted this sublime Oratorio is in the affections of the people. Its freshness is perennial, growing instead of withering with age. Every year it attracts greater and greater multitudes, and is listened to with deeper veneration and more exalted enthusiasm.

The performance of this work in Hartford is entitled to especial notice. The Beethoven Society (at the expense of nine hundred dollars) secured through Mr. Bateman the services of the magnificent PAREPA for the soprano solos. How splendidly she performed her task I need not say, for you have heard her in Boston. The audience (which filled every nook and corner of the Hall, at tickets two dollars and one dollar and a half "according to location") were in raptures and thoroughly enjoyed her grand voice and style of singing.

"Rejoice greatly" was especially beautiful, as jubilant in expression, as brilliant in execution. "Come unto me" was enthusiastically encored. Dr. GUILMETTE sang the bass solos. He was in grand voice and entered into the composer's meaning with all his great energies and vigorous style of singing. A beautiful young voice, Miss FRANKAN, a pupil of Mr. Barnett, sang finely the mezzo soprano part. Mrs. RISLY was the Alto, and Mr. PATTON, a French gentleman, sang the tenor part. He is a singer of much culture and experience. His voice is well adapted to this important and heavy style of music.

The Orchestra, mainly selected from the best musicians in Boston, performed their part admirably as usual. The Chorus singing of this Society reflects great honor not only on themselves but on their able conductor, Mr. BARNETT. They number about one hundred and forty voices. In purity of tone, the finest gradations of sound, delicacy and variety of effect they are admirable. They sing as one voice, they seem to be all moved by one impulse, all animated by one soul.

The labors of Mr. Barnett have been invaluable. His great ability as a musician, teacher and leader has gained him an eminent position in his profession; and the influence thence arising has been uniformly used in teaching his pupils and those he has under him, to understand and love the noblest works of the greatest masters.

The members of this excellent Society must be gratified to find their zeal and perseverance appreciated by the public. The "Beethoven" is growing in magnitude, and (if it is not so already) will soon become one of the most important musical institutions in the country. S.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

I know not why I love thee. Ballad. *G. Gustave Fitze.* 30
A fine, melodious song, well put together.

The bird that came in Spring. Song. *Jules Benedict.* 40
Describes the wild lay of the bird who preceded the leaves and flowers, has pretty cadenzas and bird songs in it, and is quite pleasing throughout.

Nightfall at sea. Reverie. *Virginia Gabriel.* 30
The words are by Arthur Mathison, and are quite melodious. A very pure and sweet song.

Slumber song. (Schlummerlied.) Song. *R. Franz.* 40
Very sweet and slumberous.

Lady of the Lea. Sung by Parepa. Song. *H. Smart.* 40

I will not ask to press her cheek. *V. Gabriel.* 30
Two very "satisfying" songs, which impress you with the idea that the composers thoroughly understand their business, and are up to the classical standard.

November Rain. Song. *Minnie A. Cole.* 50
A little gem of a poem, with pretty music, rendering the pattering of the cold rain on the window pane almost audible.

The Candy Shop. Sung by the Buckleys. 40

Nerves. Comic song. *T. Gordon.* 30
Designed to raise a laugh, which the girl "without a nerve," and the other with the sweetest of trades may well do. Good music.

How fondly I think. Song and Chorus. *J. W. Webster.* 30

Call me thine own. Song. For Guitar. *Bishop.* 30

Instrumental.

Felina Redowa. Four hands. *A. Talexy.* 40
A lively dance, neatly arranged by G. W. Hewitt. It has three pages for each player, which is a good length for an agreable duet. Easy.

Derniere pensee musicale. (Last musical thought of Meyerbeer.) Prelude in the 5th Act of *"L'Africaine."* 25
As one of the last strains in the opera, the title is appropriate. It belongs to the celebrated "Mancenillier" scene, and has gained the special distinction (for an instrumental piece) of drawing out a round of applause.

"Les Hussards." Quadrille militaire. *C. A. White.* 60
Has an engraving, prettily illustrating a figure in the dance, on the title page.

A voice in the night. (Une voix dans la nuit.) Melodie for piano. *A. Croisez.* 40
Of medium difficulty, and Nocturne style.

Wearing of the Green. Transcribed for Piano. *A. Baumbach.* 50

Books.

THE SINGER'S MANUAL. *W. Williams.* $1.00
A church music book is not always just the thing for a singing school, and the Manual supplies a want that is a real one. It contains Lessons, Glees, Anthems and tunes in abundance.

LIBRETTOS OF *"L'Africaine,"* and *"Crispino e la Comare."* Each 30
The opera is coming, so hasten to get these librettos, and study the plots thoroughly, humming over, meanwhile, the favorite airs which are inserted. Your enjoyment of the performance will be much enhanced.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12 00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross,	A. R. Taylor,
J. A Getzé,	Pasquale Rondinella,
J. E. Gould,	Chas. H. Jarvis,
M. H. Cross,	William Norris,
Jas. N. Beck,	W. J. Leinon,
B. Frank Walters,	A. J. Morgan,
Samuel Davies,	M. G. Bisbee,
J. G. Whiteman,	John Bower,
A. Douglass,	M. E. Morrell,
H. M. Alexander, &c., &c.	

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. |642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's Art of Singing**: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music**, 820 Broadway near 12th Street. 357

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."

CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method.....$3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School.....4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide..... 75
THE BEST MELODEON BOOK
Is Zundel's Instructor.....2.50
THE BEST GUITAR BOOK
Is Curtiss' Method.....3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School.....2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method.....3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School.....3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r.50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL**, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste**, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by undermating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford. I think. considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure. independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

edition far surpasses all others in its most important part ars. It contains MORE PIECES THAN THE DUBLIN EDITION, d of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price,	$2 50
" Cloth, emblematically embossed.	"	3 00
" " embossed and full gilt.	"	4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

STUDIES AND EXERCISES FOR THE PIANO-FORTE

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

BACH'S PRELUDES AND FUGUES. (The Well-tempered Clavichord.) By J. Sebastian Bach. 2 vols., each $4.00; complete, . $7.50

BACH'S FIFTEEN INVENTIONS. 75

BERTINI'S SCALES AND EXERCISES. 60

BERTINI'S RUDIMENTS. Op. 84. A Collection of indispensable Exercises for the Acquirement of a Perfect Mechanism. Book I., 3.00; Book II., 2.00; complete, ... 4.00

BERTINI'S 25 STUDIES. Op. 29. Introductory to the celebrated Studies of J. B. Cramer. 1.50

BERTINI'S 25 STUDIES. Op. 100. . . . . 1.50

CALISTHENIC EXERCISES. To precede Herz's Exercises and Scales. By H. Brown. 30

CLEMENTI'S GRADUS AD PANASSUM. A Set of Exercises for Beginners. 75

CRAMER'S STUDIES—Revised by Julius Knorr. With new Fingering and Explanatory Notes. In Parts, . . each 2.50
Complete in 1 volume, ... 4.00

Each of the twenty-one studies of the first book has been provided with brief remarks upon musical elocution and mechanical points. The fingering has been revised, and the musical phrasing of the single studies more correctly indicated than in former editions.

CZERNY'S CLASSIC SCHOOL. No. 1, from the works of Haydn; No. 2, from the works of Mozart; No. 3, from the works of Beethoven. . . . . Each No. 1.50

A collection of the most spirited passages and sentences from the works of the great composers.

CZERNY'S 50 GRAND FINISHING STUDIES. Op. 409. In Six Books, ... each 1.25

CZERNY'S FIVE-FINGER EXERCISES. Op. 802. . 1.00

CZERNY'S GRAND EXERCISES OF THE SCALE, and most necessary passages in the Twelve Major Keys, as a Preparatory School to all Studies of Velocity. 1.00

Masterly and elaborate exercises, intended to illustrate important points in piano-forte playing, and intended for advanced performers.

CZERNY'S 100 FIVE-FINGER EXERCISES. Designed to render an Acquisition of a Knowledge of Playing the Piano easy to the Young. Op. 139. In Three Parts, . . . each 1.00

A more valuable assistance to learners of piano music does not exist. Every pupil, and those even who are somewhat advanced, will find their use exceedingly advantageous.

CZERNY'S 101 PREPARATORY LESSONS, of moderate difficulty; to which are added 25 Fingered Exercises, and 6 New Studies for the Left Hand alone. In Three Parts, each 1.00; complete, 2.50

These exercises combine all that, in this species of composition, the most correct judgment and the most classical and pure taste can produce. The recent additions made by the author to this edition alone, have ranked it as the standard copy,—it having been entirely revised and enlarged, with several requisite improvements by him.

CZERNY'S 100 PROGRESSIVE LESSONS. Easily arranged and carefully fingered. 4 Nos., . . each .60; complete, 2.00

CZERNY'S 6 NEW STUDIES FOR THE LEFT HAND. .35

CZERNY'S STUDIES IN VELOCITY. 30 Etudes de la Velocite. Calculated to develop and equalize the fingers, and to insure the utmost brilliancy and rapidity of execution. Preceded by Nine new Introductory Exercises, and concluded by a new Study on Octaves (composed expressly for this edition) for the Piano-Forte, with Notes by J. A. Hamilton. Stereotype edition. 3 Parts, each .60
Complete, ... 1.50
Engraved edition, 4 Parts, No. 1, 1.00; Nos. 2 and 3, each .75; No. 4, 1.75

CZERNY'S 30 NOUVELLES ETUDES. Op. 849. 6 Nos., ... each .60

CZERNY'S 25 VERY EASY PRELUDES. (Etudes pour Le Jeunesse.) For the Piano. 60

DOHLER'S ETUDES. Op. 20. 38

DUVERNOY'S ECOLE DU MECHANISME. 15 Studies. In 3 Nos., each 50; complete, ... 1.50

DUVERNOY'S ECOLE DU STYLE. 4 Nos., . each .60

DREYSCHOCK'S EXERCISES AND SCALES. . . 1.25

DUVERNOY'S FIRST LESSONS. Airs from the works of Rossini, Auber, Herold, Le Barre, and Bellini. In 4 Nos., each .25
Complete, ...75

EASY AND MELODIOUS STUDIES. By Franz Petersilea. $1.
A most excellent series of studies, imparting habits of strict time, regul accentuation, and rhythm.

ELEMENTS OF VELOCITY. By J. H. Heller. 4 Nos., each .50. Complete, ... 1.

HELLER'S 24 PRELUDES. Op. 81. In all the keys. In Two Books, ... each 1.

HENSELT'S 12 STUDIES. Characteristiques de Concert, for the Piano. By Adolph Henselt. . . . . 3.

HERZ'S 18 SPECIAL STUDIES. By Henry Herz. In Three Books; 1 and 2, each .50; 3, ...

HERZ'S EXERCISES AND SCALES. Written expressly to form the hand of the pupil, and to impart, by an easy method, a perfect execution. . . . . .

HUNTEN'S SCALES AND EXERCISES. For the Acquirement of a Perfect Execution. In 3 Nos.: No. 1, .30; No. 2, .40; No. 3, .30. Complete, ...

JOUSSE'S 12 MAJOR AND MINOR SCALES. . .

LEMOINE'S 50 JUVENILE STUDIES. (Etudes Enfantine.) In 2 Nos., ... each 1

MOCKER'S 30 DRAMATIC STUDIES. (Etudes Dramatiques pour Piano.) Op. 74. Two Books, . . . each 1

MOSCHELLES' STUDIES FOR THE PIANO-FORTE. For the further Perfecting of advanced Pianists. Consisting of Characteristic Pieces in the different Major and Minor Keys, with Fingering, and with Explanatory Remarks upon the Object and the Manner of Performing each. By Ign. Moschelles. Op. 70. New edition, improved by the author. Book I. 3

MOSCHELLES' DAILY STUDIES. In all the Major and Minor Scales and in different Rhythms; comprising 59 Characteristic Pieces, harmonized for 4 hands. Intended for the Use and Amusement of Teachers and Pupils. By Ign. Moschelles. Op. 107. . 2

NEW MUSICAL ALPHABET. Containing 100 Exercises in one Position of the Hands, for Juvenile Pianists, and intended to precede any book of instruction. By Charles Chaulieu. . .

PIANIST'S BEST COMPANION. (Schmidt's Five-finger Exercises.) A Collection of 213 Five-finger Exercises for the Piano-Forte, intended to impart an independent and equal action of the fingers on that instrument. By Aloise Schmidt. With an Introduction by J. A. Hamilton. . . . . .

PLAIDY'S TECHNICAL STUDIES. (Technische Studien.) For Piano-Forte Playing. By Louis Plaidy, Teacher in the Conservatory of Music at Leipsic. Translated from the German by J. C. D. Parker. . . . . 2.
In this work many useful hints are given, which are undoubtedly well kno to all good teachers, but which have, thus far, been omitted in all schools.

PUPIL'S DAILY EXERCISE. To which are prefixed Preparatory Exercises to the Studies of every Master. . . . .

ROSELLEN'S 12 BRILLIANT STUDIES. Op. 60. 2 Nos., ... each 1.

SCHMIDT'S FIVE-FINGER EXERCISES. (See "Pianist's Best Companion.") . . . . . .

THALBERGARIAN EXERCISES; or, PIANISTS' DESIDERATA. A Complete Mastery of Chromatic Scales, together with all the Shakes, accomplished in a comparatively short time, in a Series of One Hundred Progressive Exercises, arranged uniformly for both hands, on a novel plan; with a Plate, showing the exact position in which the hands should be held. By Edward Frost.
This work is calculated greatly to facilitate the pupil's progress, and effect saving of much time and labor to both master and scholar; thereby proving valuable auxiliary to all other elementary works extant. To those who m have contracted bad habits, and find rapid passages difficult to execute, th are strongly recommended as unfailing correctives.

TWELVE PROGRESSIVE STUDIES. Preparatory to Reading and Playing Classical Music. By C. F. Ebers. . . .

VIGUERIE'S PRELUDES. (Douze Preludes dans les tons, les plus usites.) . . . . . .

WOLFERT'S PREPARATORY STUDIES. For very Young Beginners. . . . . 1.

Sheet Music & Music Books sent by Mail, Post-paid, on receipt of price. Complete Catalogues furnished on applicatio

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 647. BOSTON, SATURDAY, JAN. 20, 1866. VOL. XXV. No. 22.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, livered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
AWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

The Harvard Musical Association
WILL GIVE A
COMPLIMENTARY CONCERT,
On MONDAY EVENING, 22d inst.,
CARL ROSA, at Messrs. CHICKERINGS' HALL.
Mr. DRESEL, and others, will coöperate.
A few tickets, at One Dollar each, are for sale at Messrs. ickerings'.
Concert to commence at 7 1-2 o'clock. 647

SYMPHONY CONCERTS.
THE SECOND CONCERT of the Harvard Musical Associ- on is unavoidably postponed (through other engagements the MUSIC HALL) to THURSDAY, JANUARY 25, at 4 lock, P. M.
PROGRAMME—Beethoven's "Coriolanus" overture; Beetho- 's Piano Concerto in E flat, played by OTTO DRESEL; able chorus from Mendelssohn's "Antigone" for male voices h orchestra; Beethoven's fourth symphony; smaller cho- es; Mendelssohn's overture to "Melusina."
THIRD CONCERT, FEBRUARY 8, at the same hour.
Season tickets, with reserved seats, for the remaining five ncerts, at $5, for sale at the Music Hall. Single tickets, e Dollar, on the day of the Concert. 647

CHAMBER CONCERTS—17th SEASON.
The Mendelssohn Quintette Club
Will give their THIRD CONCERT of the Series of Four, CHICKERINGS' ROOMS, on TUESDAY, Feb. 6th, assisted by ermann Daum, Pianist. Beethoven's A minor Quar- , op. 132; Mendelssohn's B flat Quintet, &c., will be en.
Packages of Four Tickets, $3; Single Tickets $1 each. Concert at 7 1-2. 647

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.
The Orchestral Union inform their friends that they l commence their Concerts on WEDNESDAY AFTER- ON, Jan. 10, at the Music Hall.
The Orchestra has been augmented in the string depart- nt for the purpose of properly rendering many new works ich will be given during the season. Particulars soon.
Packages of five tickets, $2; single tickets 50 cents each. ncerts every Wednesday till April, commencing at 3 P.M.

I. W. WHITNEY, Basso, and Teacher of Singing, is at liberty to accept engagements for his professional ser- es.
Address, care OLIVER DITSON & CO. 646-8

Madame PAREPA'S NEW SONGS.
e Nightingale's Trill.....40
g, Birdie, Sing.....40
e o'clock in the morning.....30
say not woman's heart is bought.....90
Also:
vy's Popular
Whirlwind Polka.....40

NEW LIBRETTOS.

L'AFRICAINE,
BY MEYERBEER.
Containing Italian and English Text and the Music of the Principal Airs. Neatly bound; correct and reliable. Price 30 cents.

CRISPINO E LA COMARE,
(The Cobbler and the Fairy.)
BY THE BROTHERS RICCI.
With Italian and English Text and the Music of the Principal Airs. Neatly bound, correct and reliable. Price 30 cts.

The above are additional to the following, comprising DITSON & CO'S EDITION of STANDARD OPERAS, the most popular, complete and satisfactory edition published: Bohemian Girl, (La Zingara.) Cinderella, (La Cenerentola.) Der Freyschutz, Dinorah (Pardon de Ploërmel.) Doctor of Alcantara, Don Giovanni, Don Pasquale, Ernani, Faust, Fra Diavolo, Fidelio, I Capuletti E Montecchi, I Martiri. I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore, Ione, La Dame Blanche, L'Elisire D'Amore, La Favorita, La Fille du Regiment. La Gazza Ladra, La Juive, La Sonnambula, La Traviata, Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, Marriage of Figaro, Martha, Masked Ball, Masaniello, Moses in Egypt, Normä, Poliuto, Rigoletto, Robert le Diable, Sappho, Semiramide, Stabat Mater, Vepres Siciliennes, William Tell. Each of these have the original text with an English translation, together with the Music of the Principal Airs. Price of each, 30 cts.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*
No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard.*
No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings (Quartet).....*Barker.*30
Lo the day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

If You Have a Cabinet Organ,
GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New Music for January.

VOCAL.

Nightingale's trill. Sung by Mlle. Parepa. *W. Ganz.* 40
Lady of the Lea. Sung by Mlle. Parepa. *H. Smart.* 40
My heart is over the sea. Sung by Mlle. Parepa.....*Claribel.* 30
Stars with little golden feetlet. (Sterne mit den gold'nen füsschen.) Song.....*R. Franz.* 30
Young Love's fled. (Das macht das dunkelgrüne laub.) Song.....*R. Franz.* 30
Slumber Song. (Schlummerlied.) Song. *R. Franz.* 40
The last rose. (Die letzte rose.) Song. " 30
Sarah's young man. Comic song..*C. W. Hunt.* 30
I'm as happy as the day is long. Song. *C. White.* 30
Polly Perkins. Comic song.....*H. Clifton.* 30
The noontide dream. Serenade...*M. W. Balfe.* 30
How fondly I think. Song and chorus. *J. P. Webster.* 30
I will be glad. Quartet.....*L. H. Southard.* 60
Call me thine own. For guitar.....*Bishop.* 30
The candy shop. Sung by the Buckleys.....40
I know not why I love thee.. .....*C. G. Fitze.* 30
The bird that came in spring. Song.*J. Benedict.* 40
Nightfall at sea. Song..... ... ..*V. Gabriel.* 30
O magnify the Lord. Quartet..*L. H. Southard.* 40
Weave garlands for the brave.....*D. Godfrey.* 40

INSTRUMENTAL.

Whirlwind polka.....*J. Levy.* 40
Jolly Dogs quadrille. Illustrated title..*R. Coote.* 75
Jolly Dogs, or Slap Bang polka.....*C. Mariott.* 30
March das Amazones.....*J. M. Wehli.* 1.00
Night song of the wanderer. (Wanderer's nachtlied.) Romance for Piano...*D. Krug.* 40
Polka de concert for Piano.....*J. M. Wehli.* 1.00
Romance nouvelle .....*J. M. Wehli.* 1.00
Sparkling Moselle, galop.....*C. Godfrey.* 30
Windmill polka.....*A. Birgfield.* 35
La Belle du Nord, galop.....*W. J. Lemon.* 35
Sweet visions polka.....*Mark Hassler.* 30
La Caprera. Chanson for Piano.....*G. Forbes.* 40
Derniere pensee musicale de Meyerbeer. (Last musical thought of Meyerbeer.) Prelude in the fifth act of "L'Africaine.)..... 25
"Les Hussards." Quadrille militaire. Illustrated title.....*C. A. White.* 60
Eureka Polka brilliante.....*S. B. Whitney.* 30
Felina redowa. By Talexy. Arranged for four hands, by G. W. Hewitt..... 40
A voice in the night. (Une voix dans la nuit.) Melodie for Piano.....*A. Croisez.* 40
Deuxieme Tarentelle for Piano..... *S. Smith.* 80
Star Spangled Banner. Varied for Organ. *J. K. Paine.* 1.00
Polonaise in A♭ major. Op. 53.... ..*Chopin.* 1.25
Nocturne in C minor. Op. 48, No. 1. " 60
Patchwork. Medley quadrille.....*W. A. Field.* 40
Grand Air. No. 3. Paraphrase "L' Africaine." *A. Jaell.* 50

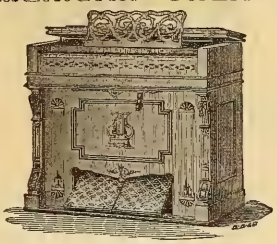
BOOKS.

THE SINGER'S MANUAL; consisting of:
Part 1. A complete elementary treatise on Music.
" 2. Glees and part songs.
" 3. Church music.
" 4. Music for concerts and exhibitions, arranged for Singing Schools, Choirs, &c.. *W. Williams.* 1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

THE TRINITY ANTHEMS.

(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.

The work is splendidly issued, in royal octavo form, and substantially bound in cloth.

Price $3 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
616 No. 547 Broadway, New York,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

J. L. GILBERT,
TEACHER OF PIANOFORTE.
Address O. Ditson & Co., or Hallett & Cumston, 339, Washington Street.
604-6m.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

ADOLPH KIELBLOCK,
TEACHER OF PIANO AND SINGING.
Residence 14 Chauncy Street. 594

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

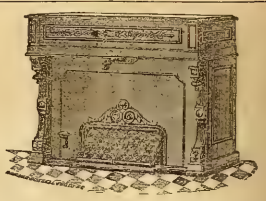
ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs t be unrivalled by any other of their general class, whethe European or American. A recent number of the Leipzig Si nale, the leading musica journal of Germany, admits the superiority.

For indorsement of the superiority of these instrument the manufacturers refer with confidence to the most emine organists and artists generally of Boston, New York and oth principal cities.

The attention of those desiring very elegant furniture invited to several new styles just finished. Descriptive Cat logues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Musi Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Music Instruments, etc., is the largest and most complete in t No. West. Our connection with Messrs. O. DITSON & C enables us to furnish their publications to Western Dealer at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditso & Co., we keep on hand and furnish all Music and Mus Books published in America, together with a choice stock Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AN MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIV DITSON & Co., he possesses unusual facilities for supplyi Teachers and Dealers at a distance, as well as those residing the city, who by ordering of him will save the extra time an freight of sending to New York or Boston. 627

New Music for Sabbath Schools

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid o receipt of 30 cents. Special attention is directed to th "Trumpet" as being a collection of Music particularly suite to the young, and one that cannot fail to be generally adopte The Cantata is one of the most attractive that has bee published. It is easily presented, and for this reason will b come popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Olive Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 647. BOSTON, SATURDAY, JAN. 20, 1866. Vol. XXV. No. 22.

For Dwight's Journal of Music.

Song.

O maiden with the pale blue eyes,
Thy heart is like a shining rill,
That, wrapped in Winter's icy guise,
Lies bound in slumbers deep and chill;
Yet thou art one to idolize!

For, fast enchained by magic spells,
Beneath the cold and wintry sky,
Deep hid within their frozen cells,
The self-same ripples folded lie
That sparkle in the Summer dells.

And ah! my fancy fondly tells
That, far within thy cold heart-deeps,
Where yet no germ of pity swells,
The golden light of promise sleeps;
The warmth of hidden passion dwells.

The meadows bloom 'neath April skies;
The flowers spring up to meet the rain;
When will the love I long for rise?
Have all my tears been shed in vain,
O maiden with the pale blue eyes?

* * *

Mozart's Letters.

THE PRIVATE LIFE OF A COMPOSER.

From the Evening Post.

Jahn, Nissen and other German writers have given to the world biographies of Mozart, in which they have made extracts from his letters, as far as, in their opinion, they would interest the public; but another writer, Ludwig Nohl, of Munich, has shown his admiration of the great musician by forming a complete collection of the letters and publishing them entire. The work was translated into English by Lady Wallace, whose translations of Mendelssohn's letters have made the musical world so well acquainted with the personal history of that composer; and an American reprint comes to us from the press of Hurd and Houghton, under the title, "The Letters of Wolfgang Amadeus Mozart (1769–1791), translated from the collection of Ludwig Nohl by Lady Wallace, with a portrait and facsimile; in two volumes."

The letters are arranged chronologically, the first being dated at Salzburg, in 1769, when the writer was thirteen years of age. It contains a long Latin sentence. The second is dated at Verona, in January, 1770, written half in German and half in Italian, to his sister. We next find Mozart at Milan, whence he writes gossipy criticisms on the operas he sees, and shows an occasional play of humor, saying, for instance: "I know nothing new excepting that Herr Gellert, the Leipsic poet, is dead, and has written no more poetry since his death." To be sure, Mozart's letters during his younger years are very gay and cheerful, but they do not show much real wit. He is thoughtlessly intolerant of ugly women on the stage, and by no means insensible to the charms of a pretty ballet girl. Indeed, these letters are destitute of what is called literary merit, and it is safe to say that the only interest of about one half of them arises solely from the fact that they were written by Mozart; and even this fact fails to impart any interest to such trifles as this:

"Milan, Carnival, Erchtag.

"Many kisses to mamma and to you. I am fairly crazed with so much business, so I can't possibly write any more."

Another feature of the book, which only serves to increase its bulk, is the fact that all the letters which Mozart wrote in Italian are given both in the original and in translation.

Most of letters at this period were written by young Mozart to his sister, mother and father. We give the following specimens:

"Bologna, July 21, 1770.

"I wish mamma joy of her name-day, and hope that she may live for many hundred years to come, and retain good health, which I always ask of God, and pray to Him for you both every day. I cannot do honor to the occasion except with some Loretto bells, and wax tapers, and caps, and gauze when I return. In the mean time, good-bye, mamma. I kiss your hand a thousand times, and remain, till death, your attached son."

"Milan, October 20, 1770.

"My dear Mamma: I cannot write much, for my fingers ache from writing out such a quantity of recitative. I hope you will pray for me that my opera ("Mitridate Ré di Ponto") may go off well, and that we soon may have a joyful meeting. I kiss your hands a thousand times, and have a great deal to say to my sister; but what? That is known only to God and myself. Please God, I hope soon to confide it to her verbally; in the meantime, I send her a thousand kisses. My compliments to all kind friends. We have lost our good Martherl, but we hope that by the mercy of God she is now in a state of blessedness."

The Mozart family, it is said, had sharp tongues, and used them vigorously. Wolfgang evidently inherited the family propensity for satire and ridicule, and in one of his letters thus describes one of his young pupils:

"Lately, at Stein's, he brought me a sonata of Becke's, but I think I already told you this. *Apropos*, as to his little girl, any one who can see and hear her play without laughing must be Stein [stone] like her father. She perches herself exactly opposite the treble, avoiding the centre, that she may have more room to throw herself about and make grimaces. She rolls her eyes and smirks; when a passage comes twice she always plays it slower the second time, and if three times, slower still. She raises her arms in playing a passage, and if it is to be played with emphasis she seems to give it with her elbows and not her fingers, as awkwardly and heavily as possible. The finest thing is, that if a passage occurs (which ought to flow like oil) where the fingers must necessarily be changed, she does not pay much heed to that, but lifts her hands, and quite coolly goes on again. This, moreover, puts her in a fair way to get hold of a wrong note, which often produces a curious effect. I only write this to give you some idea of piano-forte playing and teaching here, so that you may in turn derive some benefit from it. Herr Stein is quite infatuated about his daughter. She is eight years old, and learns everything by heart. She may one day be clever, for she has genius, but on this system she will never improve, nor will she ever acquire much velocity of finger, for her present method is sure to make her hand heavy. She will never master what is the most difficult and necessary, and, in fact the principal thing in music, namely, time."

At Mannheim he heard two organists, of whom he writes:

"They have two organists here; it would be worth while to come to Mannheim on purpose to hear them—which I had a famous opportunity of doing, as it is the custom here for the organist to play during the whole of the Benedictus. I heard the second organist first, and then the other. In my opinion the second is preferable to the first; for when I heard the former, I asked, "Who is that playing on the organ?' 'Our second organist.' 'He plays miserably.' When the other began, I said, 'Who may that be?' 'Our first organist.' 'Why, he plays more miserably still.' I believe if they were pounded together, something even worse would be the result. It is enough to kill one with laughing to look at these gentlemen. The second at the organ is like a child trying to lift a millstone. You can see his anguish in his face. The first wears spectacles. I stood beside him at the organ and watched him with the intention of learning something from him; at each note he lifts his hands entirely off the keys. What he believes to be his *forte* is to play in six parts, but he mostly makes fifths and octaves. He often chooses to dispense altogether with his right hand when there is not the slightest need to do so, and plays with the left alone; in short, he fancies that he can do as he will, and that he is a thorough master of his organ."

He is equally bitter on his brother composers:

"Mannheim, November 20, 1777.

"The gala began again yesterday [in honor of the Elector's name-day]. I went to hear the mass, which was a spick-and-span-new composition of Vogler's. Two days ago I was present at the rehearsal in the afternoon, but came away immediately after the *Kyrie*. I never in my life heard anything like it; there is often false harmony, and he rambles into the different keys as if he wished to drag you into them by the hair of your head; but it neither repays the trouble, nor does it possess any originality, but is only quite abrupt. I shall say nothing of the way in which he carries out his ideas. I only say that no mass of Vogler's can possibly please any composer who deserves the name. For example, I suddenly hear an idea which is not bad. Well, instead of remaining not bad, no doubt it soon becomes good? Not at all! it becomes not only bad, but very bad, and this in two or three different ways: namely, scarcely has the thought arisen when something else interferes to destroy it; or he does not finish it naturally, so that it may remain good; or it is not introduced in the right place; or it is finally ruined by bad instrumentation. Such is Vogler's music."

As time proceeds the character of Mozart's letters gradually changes. No longer a prodigy, he begins to experience the trials as well as the triumphs of a great musician's life. At Paris, notwithstanding his wide reputation, he is subjected to the insolence of rich patrons, and he writes an almost amusing description of a visit to a Duchess de Chabot, at whose house he was kept waiting in a large cold room while the guests, to whom he had been invited to play, were chatting away without paying the slightest attention to him.

In July, 1778, Mozart lost his mother, and describes her death in a really affecting manner. In the same letter he states that "the ungodly arch-villain Voltaire has died miserably like a dog." For some time thereafter Mozart's letters are overladen with complaints about the bad treatment he received from the Archbishop of Salzburg, and with rather unkind remarks about other persons. For instance, he says that Clementi is a good player of thirds, "but in all other respects he has not an atom of taste or feeling—all is mere mechanism."

Pecuniary affairs also trouble him, particularly as he intends to get married; and he also has a great deal of trouble with his future mother-in-law. At the same time he was the object of cabals and intrigues without number. His merit as a composer was criticized and his character assailed. It seems incredible that the great Mozart could have been sneered at by rivals and have been the victim of all the petty jealousies for which the members of the musical profession are unpleasantly noted. Yet such was the fact. The reading of his letters proves this. They also prove his strong domestic affections and a genial disposition, rendered somewhat irritable by troubles and annoyances. They prove a high religious tone of mind, marred by a tendency to fault-finding. They show the man as he was, with mixed virtues and faults, but hardly entitled to the eulogy of his biographer, who describes him as "a man whose mission in this world seems to have been entirely fulfilled, to whom it was given to link together the godlike in humanity, the mortal with the immortal—a man whose footprints not all the storms of time can efface,—a man who, amid all his lofty aims, esteemed the

the loftiest of all to be the elevation of humanity."

The incident of the "Last Requiem," which Mozart wrote believing it to be for himself, is familiar to all; but his last written words were also prophetic. They were at the close of a letter he wrote to his wife on the 14th of October, 1791, and were these.

"P. S.—Kiss Sophie for me. To Siesmag I send two good fillips on the nose, and a hearty pull at his hair. A thousand compliments to Stoll. Adieu! 'The hour strikes! Farewell! We shall meet again!'"

The quotation is from the grand trio in the "Magic Flute."

Beethoven's Letters.

"Beethoven,"* says Schindler—as we are reminded by the Berlin *Echo—(l'ami de Beethoven*, as he was fond of describing himself on his cards, after the composer's death), "was, in his political opinions, a republican, being more especially induced to be one by his genuinely artistic nature. Plato's *Republic* had become part and parcel of his very flesh and blood, and it was by such principles that he judged all the constitutions in the world. Thus he wanted everything to be arranged as Plato had prescribed. He lived in the firm belief that Napoleon intended nothing less than to republicanize France on such principles, and this—in his opinion—was the commencement of a state of universal happiness. *Hence* his enthusiastic veneration of Napoleon." Subjoined to the above is the well-known story of the paroxysm of indignation into which Beethoven was thrown on receiving the intelligence of Napoleon's coronation as Emperor, at the very moment Beethoven was about to dedicate the *Sinfonia Eroica* to him. In this relation of Schindler's the most interesting part probably is his statement that: Beethoven wanted to see *everything* arranged on the model of Plato's *Republic*, and regarded Napoleon as such a follower of Plato. Considering the lively interest which Beethoven took in general political events—his best years, too, agreed with the period of the French Republic—we should be compelled without more ado to doubt his sanity and at once to declare him cracked, if Plato's *Republic* with all its palpable absurdities had really and truly become "part and parcel of his very flesh and blood." In *this* sense we feel inclined to look upon Schindler's views as erroneous, an evil, by the way, with which we commonly meet when people of subordinate capacity publish *their* pictures of eminent men, and of men who even stand absolutely alone, as truthful ones. The matter, however, assumes a different aspect when Herr von Köchel seeks to cast doubt upon the gist of Schindler's story generally. A reason for this he finds in a letter of Beethoven's to the Arch-Duke Rudolph. He says, page 12:

"He" (Beethoven) "expressed enthusiastic delight when the Arch-Duke dedicated to him, as his master, his 'Pianoforte Variations' on a theme given him by Beethoven, and acknowledged himself on the title page 'his pupil.' Beethoven's Letters No. 37, 38, 39, 43, 45, overflow with allusions to the fact. In these letters Beethoven calls 'the Variations a masterpiece,' and the Arch-Duke 'a competitor for the laurels of fame,' 'his most gracious pupil, a favorite of the Muses,' continuing (Letter 38) thus: 'My thanks for the surprise and gracious favor (the Dedication), with which I have been honored. I scarcely dare express either by word of mouth or in writing, for I stand too low, even if I wished, or most earnestly desired it, to return like with like.'"

Hereupon, Herr von Köchel remarks:

"How can we make this phrase agree with Beethoven's republican principles as trumpeted forth by Schindler?" Well, if the question is one of explanatory art of this description, there are more 'Phrases' at our service. For instance, in the 60th Letter to the Arch-Duke, we find: 'If your Royal Highness would render me happy by a letter, I most humbly beg, etc.'"—

and immediately afterwards:

"If your Royal Highness would have the goodness, and if it is in according with your position to recommend the *Mass* to Prince Anton in Dresden, so that his Majesty the King of Saxony might subscribe to it, etc."

(The work to which allusion is here made is the so-called *Grand Mass*, which Beethoven, on the advice of several persons, had offered to the Kings of France, Prussia, etc). Referring to this same *Mass*, Beethoven speaks (Letter 61) of his "trifling talent." Still more striking is his dedication of the Ninth Symphony to the King of Prussia. The dedication commences with the words:

"Your Majesty! It is a great and happy event in my life that your Majesty should have been most graciously pleased to allow me most humbly to dedicate the present work to your gracious self."

Nay, in one of the letters collected by Herr von Nohl mention is made in no very obscure terms of an Order. All this, however, and every thing similar which might with some trouble be collected, is placed in its proper light by a letter of Beethoven's to Pilat, the Editor of the *Oestreichischer Beobachter*. It is, in substance, to the following effect:—

"I should account it an honor if you would have the kindness to mention, in your so universally esteemed paper, the fact of my having been created a foreign member of the Royal Swedish Academy of Music. However little vanity and ambition I may possess, it may, perhaps, be advisable not to pass over in complete silence things of this kind, since in practical life we have to live and work for others to whom they may frequently prove advantageous."

It was considerations fur definite practical circumstances which induced Beethoven to enter, with more or less tact and prudence, upon connections which appear to clash with his "republican" sentiments. But Beethoven was no republican in the sense that a practical politician, like Mazzini, for instance, is. His political opinions sprang, on the one hand, from the instinctive self-esteem of genius, which acknowledges only the minds "by the grace of God," and, on the other, from idealizing notions of the world generally, notions founded upon antique models, and his own peculiar conceptions of man's dignity. It was this mode of looking at things which caused him, ill, deaf, and worried by family troubles, to write the concluding movement—when taken objectively, a great mistake, but, subjectively, highly to be valued—of the Ninth Symphony, and we find an undoubted key to it in what he says to the Arch-Duke Rudolph (Letter 66 in Köchel):—

"May Heaven bless me through your Royal Highness, and may the Lord himself be ever over and with your Royal Highness. There is nothing higher than to approach the Godhead more nearly than other men, and to spread the rays of the Godhead among mankind here below."

If, in opposition to such views from out the writer's very soul, we preferred forming our opinion from separate detached expressions of feeling—constructing the entire man out of accidental symptoms of weakness and wrongheadedness—here, as elsewhere, it would be easy to produce a repulsive and distorted caricature, even of a most noble nature. Thus, in November, 1824, Beethoven writes as follows to Schott in Mayence about the Arch-Duke:

"I am sorry to inform you that it will still be a little longer before I send off the works. There was not so very much still to look over in the copies, but, not having passed the summer here, I am obliged to give two lessons a day at his Imperial Highness's, the Arch-Duke Rudolph. This bewilders me so that I am almost incapable of anything else. And yet I cannot live on what I have to receive; my pen alone can assist me to do so. Notwithstanding this, no consideration *is shown either for my health or my valuable time.*"

It was also to Schott that Beethoven wrote shortly afterwards (17th December, 1824):—

"The Arch-Duke did not leave here till yesterday, and I was obliged to spend much of my time with him. I am beloved and eminently esteemed by him; but—a man cannot live on this, and the cry re-echoed from various quarters: 'He who has a lamp, pours oil in it,' has no effect here."

Now it is pretty generally known that the Arch-Duke caused the annuity settled upon Beethoven to be regularly paid, besides affording him material assistance on the dedication of different works and other occasions, while Beethoven—as is proved by his numerous letters of excuse—did not display in the matter of the lessons all the conscientiousness of a schoolmaster. But would any one be, on this account, justified in accusing Beethoven of ingratitude and calumny! The momentary ill-humor of genius is expressed very naïvely. Moreover, we must take into account Beethoven's deafness and other ailments, the oppression exerted by which increased a melancholy frame of mind, and, moreover, the especial care Beethoven exhibited for his giddy nephew. Isolated, and having no family of his own, Beethoven had bestowed all his personal kindness on Carl's father, and on Carl himself. For the first, according to repeated statements of his own, he had in a few years expended 10,000 florins; for the sake of the latter, he preferred contracting debts to changing one of the bank-notes lying in his desk. Numerous letters, with which the public have long been acquainted, afford, moreover, the most eloquent testimony of the great love with which he sought to conduct his nephew's education. It is true that, even in this, he committed mistakes. At any rate, it could not contribute towards the proper education of the frivolous youth that, side by side with the most admirable advice, and most touching outburst of feeling, such passages as the following should occur in the letters addressed to him:—"Write at once to say whether you have received this letter. I will send you a few lines for that Schindler, the contemptible object, as I do not want to have anything to do directly with the wretch." (Nohl page 259—or (ibid, page 291): "My dear Son,—So we have to-day the joiner with the old—witch—at Asinanio's house, not to forget the pictures," &c.

By "Asinanio"—or, probably, more correctly "Asinaccio"—was meant, however, Beethoven's brother, and Carl's uncle, Johann. Lastly, what might not be said of Beethoven's endless complaints of *want of money*, of his letters to music publishers on the same subject, as well as of the course he took with the London Philharmonic Society? Any observations would be all the more justifiable, because it is now authentically proved that, not only from the Arch-Duke, but after various intermediate circumstances, even after the death of Prince Kinsky, and of Prince Lobkowitz, Beethoven received, up to the day of his death, a yearly sum which would alone have sufficed for him to live comfortably and respectably! (See Köchel, page 87). Nor have there been wanting persons to take advantage of these circumstances and charge Beethoven with being swayed by an unusual love of money. Apart from the separate facts and relations which would sufficiently explain this "Interest," without our being able to discover the fundamental feeling of egotism which characterizes an "interested" sentiment—apart from this, the peculiar nature of a creative genius like Beethoven has been totally overlooked. Busied with his own thoughts which sprang up involuntarily in his brain, sustained by the consciousness of realizing himself truly in his compositions alone, the mere idea of dependence upon others for support must have been fearful for his organization, which consumed his strength—this very contradiction, which he plainly perceived, between the natural condition of his life and the practical requirements of a position to be obtained or duties to be fulfilled for the sake of supporting existence must have rendered him doubly anxious and doubly inclined to take a sombre view of things. This is a trait he shares with Schopenhauer, but with this difference, that the latter, who originally possessed property which made him independent, did not display any special anxiety about his pecuniary circumstances till after he had suffered a very heavy loss and age was creeping upon him. "I should inevitably starve," he said to me once in

* Briefe Beethoven's. Herausgegeben von Dr. Ludwig Nohl. Mit einem Facsimile. Stuttgart. J. G. Cotta.
Dreiundachtzig neu aufgefundene Originalbriefe Ludwig van Beethoven's an den Erzherzog Rudolph. Herausgegeben von Dr. Ludwig Ritter von Köchel. Wien: Beck.

1852, "were I to lose my property," and then proceeded to descant upon the abnormal position of those who labored for mankind. Indeed, the similarity between Beethoven and Schopenhauer, as far as regards their dispositions and characters, is rather striking. The fundamental trait of melancholy, for instance, is clearly perceptible in Beethoven as long ago as 1787, that is to say, even in his youth. For instance, he writes in the above year from Bonn to Dr. Schade at Augsburg:

"I met my mother, but in the most pitiable state of health; she was suffering from consumption, and, at last, about seven weeks since, died after having gone through a great deal of suffering and pain. She was such a good and affectionate mother to me, my best friend! Oh! who was happier than I was, while I could yet pronounce the sweet name of mother, and it could be heard, and to whom can I utter it at present? To the dumb pictures of her, which my power of imagination creates? As yet, I have enjoyed but few pleasant hours since I have been here; during the whole period, I have suffered from shortness of breath, and cannot help dreading that it will end in nothing more or less than consumption; to this is to be added *melancholy*, which is for me almost as great an evil as my illness itself."

The peculiar energy of will, in contradiction to what is commonplace, is, in a great degree, common to both. No less so, a certain touch of sturdy humor allied to this and bordering on contempt for the world. At the same time, the two men were alike in the matter of "Resignation." Schopenhauer read Oupnekat over night, and, in the morning, played on the flute to calm his mind. —Beethoven read Plutarch, who "taught him to be resigned." Still he was a stranger to ascetic behavior, for in the same letter in which, on the 29th June, 1800, he makes the above statement, he burst out into the words: "Resignation! what a miserable resource, and yet it is the only one left me."—And—we might add—the first movement of the Sonata in C minor, Op. 3, together with the following strain of dreamy enthusiasm, shows *his* mode of being resigned. The disposition, too, displayed herein is precisely the same as that which predominates in the later Quartets; the transcendental tone partially prevailing in these, must not on any account be confounded with resignation properly so-called.

But all the more sharply did the composer and thinker diverge from each other in their objective representation of life itself. Whereas, in the case of Schopenhauer, a profoundly significant general conception was followed by a series of thoughts more than compensating by their striking truths for the faults of the first sketch, Beethoven loses himself more and more in a subjective direction, less adapted than any other for expressing with full justice any general worldly subject (as he attempts to do in the Ninth Symphony and the *Grand Mass*).

It may, perhaps, interest many persons to learn that Schopenhauer himself occasionally remarked he was said outwardly to resemble Beethoven. This may have arisen from their thick-set figures and the habitual expression of their faces. The resemblance between them in details could, on the other hand, have been but very small; their hair, eyes, nose, and mouth were quite different. The energy characterizing the upper part of the nose, and the broad chin, combined with the frank expression of extraordinary force of will, were, probably, common to both. To judge by what we have heard about Beethoven's skull, here does not appear to have been any particular similarity of construction between the skulls of the two.

As we happen to be speaking of the external appearance of the two, we may mention an antipathy common to both. "I think," writes Beethoven to Dr. Braunhoffer, "that stronger medicine is at length necessary, such, however, as does not tend to constipation. I might drink white wine and water, for I shall always feel a repugnance for that mephitic beer!" Neither of them thought much of St. Gambrinus.—But whoever is fond of playing with analogies would find a very wide field afforded him by a parallel between Schopenhauer as the philosopher, and Beethoven as the composer, of the will. People usually forget, however, that, in such matters, the characterizing element consists not in the matter, which is more or less identical, but in the completely different form of its representation. With regard, however, to the manner in which they struggled, on the other hand, with the *outward* representation, both have a great deal in common. Beethoven's handwriting and Schopenhauer's handwriting present, at the first glance, a confused and intricate tangle, springing from repeated efforts to clothe the idea originally conceived in the most complete and pregnant form. Clearly as both know from the outset what they really want to say, the first expression by no means satisfies them, and it is not till much casting to and fro, much re-writing and re-moulding, that they find *the* expression which they consider sufficient for the perfection of the work.

To return to the Letters, it may, in conclusion, be observed that in the naive directness with which the momentary impressions of the writers are mirrored in them, Beethoven and Schopenhauer again closely approached each other. They represent, to a certain extent, the uttermost limit—as regards sincerity—in the sentiment, which cannot be too strongly recommended especially to modern authors, of Seneca (Epist. 24): "*Turpe est aliud sentire, aliud loqui, quanto turpius, aliud scribere, aliud sentire?*"

Of the industry and conscientious care displayed by both editors, the best proof is afforded by their own introductions and remarks. What is contained therein, as well in the letters of Beethoven collected by these gentlemen, we consider it all the less our task to state, because we desire to excite the public, who already take things rather too easily, to read the Letters, and do not wish to spare them the trouble by extracting for them the most "piquant" bits.—*London Mus. World.*

Mendelssohn's Overture to "The Fair Melusina."

This is what Robert Schumann said of it after its first performance in Leipzig in December, 1835.

"There are works of such fine spiritual structure, that bearish criticism itself stands as it were abashed before them, scarce knowing how to make its compliments. This was already the case with the 'Midsummer Night's Dream' overture (at least I only remember to have read poetical reviews of it, and not a word of opposition); and now it is the case again with this to the story of 'The fair Melusina.'

"To understand it, no one needs to read the long-spun, although richly imaginative tale of Tieck; it is enough to know: that the charming Melusina was violently in love with the handsome knight Lusignan, and married him upon his promising that certain days in the year he would leave her alone. One day the truth breaks upon Lusignan, that Melusina is a mermaid—half fish, half woman! The material is variously worked up, in words, as in tones. But one must not here, any more than in the overture to Shakespeare's 'Midsummer Night's Dream,' wish to trace so coarse a historical thread all through. (A curious person asked Mendelssohn once, what the overture to Melusina meant; Mendelssohn brusquely answered: 'Hm—*a mèsalliance*,).—Always conceiving his subject poetically, Mendelssohn here portrays only the characters of the man and the woman, of the proud knightly Lusignan and the enticing, yielding Melusina; but it is as if the watery waves came up amid their embraces, and overwhelmed and parted them again. And this revives in every listener those pleasant images by which the youthful fancy loves to linger, those fables of the life deep down beneath the watery abyss, full of shooting fishes with golden scales, of pearls in open shells, of buried treasures, which the sea has snatched from men, of emerald castles towering one above another, &c.—This, it seems to us, is what distinguishes this overture from the earlier ones; that it narrates these kind of things quite in the manner of a story, and does not experience them. Hence at first sight the surface appears somewhat cold, dumb; but what a life and interweaving there is down below is more clearly expressed through music than through words; for which reason the overture (we confess) is far better than this description of it.

"What may he said of the musical composition after two hearings and a few chance peeps into the score, limits itself to what is understood of itself,—that it is written by a master in the handling of form and means. The whole begins and ends with a magical wave figure, which emerges several times in the course of the piece; the effect is to transport one, as it were, suddenly out of the battle ground of violent human passions into the vast, earth-surrounding element of the water, particularly from the point where it modulates from A flat, through G, to C. The rhythm of the knight theme in F minor would gain in pride and consequence by a still slower *tempo*. Right tenderly and clingingly still sounds on in mind the melody in A flat, behind which we descry the head of Melusina. Of single instrumental effects we still hear the beautiful B flat of the trumpet (near the beginning), which forms the seventh to the chord, —a tone out of the primeval times."

Beethoven's Fourth Symphony.

There may be those who do not feel its power in comparison with the more Titanic and heroic stuff of which the 3d, the 5th, the 7th and the 9th are made; it does not so sweep all away with multitudinous strong arms like a rushing torrent. But to the lover of serene, deep, heavenly *beauty* in a tone-poem—whether the beauty of sunshiny joy, or of the glowing inmost soul of an absorbing, pure, ideal passion, there is no Symphony more beautiful, more fraught with exquisite delight, more Raphael-like in the harmonious fusion of its elements and the divine atmosphere that trembles round them, than this in B flat. Berlioz in speaking of it hardly emphasizes enough that glowing warmth, which, with all its sunshine buoyancy, makes it as much a love poem as the "Adelaide." What he says, however, is worth translating, at least in part:

". . . The character of this score is generally lively, alert, gay, or a celestial sweetness. If we except the meditative *Adagio*, which serves it for an introduction, the first movement (*Allegro vivace*) is almost entirely consecrated to joy. The *motive* in detached notes, with which the *Allegro* begins, is but a canvass upon which the author proceeds to spread other melodies more real, thus rendering accessory what seems at first the principal idea or theme.

"This artifice, to be sure, had been happily employed by Haydn and Mozart. But in the second part of the same *Allegro* we find a really new idea, of which the first measures captivate attention, and which, after carrying the listener away in its mysterious developments, strikes him with astonishment by its unexpected conclusion. It consists in this: After a vigorous *tutti*, the first violins take a morsel of the first theme, and play with it *pianissimo*, dialogue-wise, with the second violins, till it ends with holds upon the dominant seventh chord of the key of *B natural*; each of these holds is cut short by two measures of silence, only filled by a light tremolo of the tympani upon *B flat* (the enharmonic major third of the fundamental *F sharp*). This is repeated, and then the tympani are silent to let the strings softly murmur other fragments of the theme, and arrive, by a new enharmonic modulation, on the 6-4 chord of *B flat*. Then the drums re-enter on the same sound (which, instead of being the *sensible*, or seventh, note as before, is now a veritable *tonic*), and continue the tremolo for twenty measures. The force of the *tonality* of this *B flat*, scarcely perceptible at first, grows greater and greater as the tremolo prolongs itself; then the other instruments, sowing their path with little unfinished phrases, end, with the continued rumbling of the tympani, in a general *forte* where the perfect chord of *B flat* establishes itself with full orchestra at last in all its majesty. This astonishing *crescendo* is one of the best invented things we know in music; we only find its parallel in that which ends the *Scherzo* of the Symphony in C minor. But that, in spite of its immense effect, is conceived upon a scale less vast, setting out *piano* to arrive at the final explosion, without departing from the principal key: whereas this one which we are describing, sets out with *mezzo forte*, loses itself for an instant in a *pianissimo* beneath harmonies continually vague and undecisive; then reappears with chords of a more fixed tonality, and bursts forth only at the moment when the cloud which veiled this modulation is completely dissipated. It is like a river, whose calm waters suddenly disappear, and only emerge from their subterranean bed to plunge down again, a foaming, roaring cascade.

"As for the *Adagio*, it eludes analysis. . . . It is so pure in its forms, the expression of the melody is so angelic and of such irresistible tenderness, that the prodigious art with which it is wrought, disappears completely. One is seized, from the first measure, with an emotion which at length grows overpowering by its intensity; and it is only with one of the giants of poesy that we find a point of comparison for this sublime page of the giant of music. Nothing in fact so much resembles the impression produced by this *Adagio*, as that which one experi-

ences in reading the touching episode of Francesca di Rimini, in the *Divina Commedia* of Dante. . .

"The *Scherzo* consists almost entirely of rhythmical phrases in *two-four* time, forced to enter into the combinations of *three-four* measure. This means, which Beethoven has frequently used, gives much nerve to the style; the melodic endings become thereby more piquant, more unexpected; besides, these rhythms *à contretemps* have in themselves a very real charm, although difficult to explain. You experience pleasure in seeing the measure, thus broken up, recover itself whole at the end of each period, and the sense of the musical discourse, for a while suspended, arrive nevertheless at a satisfactory conclusion, a complete solution. The melody of the *Trio*, confided to wind instruments, is of a delicious freshness; its movement is slower than the rest of the *Scherzo*, and its simplicity comes out all the more elegant from the opposition of the little phrases flung by the violins upon the harmony, like so many charming enticements.

"The Finale, gay and frisky, returns to ordinary rhythmical forms. It consists of a rustling and crackling of scintillating notes, a continual *babillage*, now and then cut short by harsh and savage chords, where those choleric starts, which we have often noticed in this master, manifest themselves again."

Beethoven wrote grander symphonies, but none more *beautiful*, more tender, delicate and passion-fraught than this. It is *warm* music; a whole rhythmic history of deep, consuming love, with its hopes and its despairs, its fitful moods, its infinite longings, Platonic meditations, reveries, exquisite caprices, depths "most musical, most melancholy," and heights of rapture uncontainable and heaven-storming. In sentiment, spirit, age, (speaking as of the heart's lifetime) it seems to class with the song *Adelaide*, and such Sonatas as the *Pathetique*, the *Mondschein*, and that entitled *Les Adieux, l' Absence et le Retour*. But this is the same prompting carried out on a complete scale; this is the whole dramatic poem, of which those are simply songs and sketches. Talk of learned, abstract, metaphysical German music! of Symphonies as forms remote from common sympathies! as cold affairs compared with the impassioned Italian operas that we hear! Either one only fancies that he listens to this symphony, hearing as one who hears not, deaf to sounds palpably before him, or he must recognize in it a warmth of feeling, a depth and energy of passion, an out-gushing from sweet secret springs of *melody*, a wealth of musical ideas, colorings and effects, and a progressive interest as of an ever deepening plot, which makes the said operas seem cold and empty in comparison.

The Adagio, introductory to the Allegro, is profoundly melancholy, full of love-sick pensiveness and tenderness. The promise is fully sustained in the impassioned outbursts of the Allegro. What dreams of happiness! what eager grasping for them! crossed continually on the brightest verge of triumph by the cold shadow of Fate! But the same quenchless ardor of fidelity to a deep, ideal, spiritual sentiment, which pervades the song of "Adelaide," seems to inspire this whole Allegro. The glees and glooms, the heaven-climbing hopes and the heart-sinkings of an immortal love, are the lights and shades that checker this exquisitely woven, warmly colored web of harmony. The uncontainable fire and restlessness of the Allegro is subdued in the Adagio to a sweet, resigned, spiritually sustained mood of melancholy. Over a ground-work of accompaniment, in which a little sobbing phrase is continually kept up, flows the loveliest and most consoling melody; but when this melody ceases upon the ear, and lingers only in the mind, the little accompanying phrase still throbs in drum beats, like the heart palpitating a few times yet with the old habit of a sorrow that has already yielded to higher thoughts and influences. There is something so human and so heavenly in this Adagio that all audiences appear to feel it. This, as also the resolute, finely imaginative minuet and trio, and the rejoicing finale are equally absorbing. D.

Music Abroad.

Cologne.—The following letter, dated Dec. 17, appears in the London *Orchestra*. There is, we fear, too much truth in the description of one class of "young Germany." But then there is another, truer and more German class, of whom we have lately seen and heard here a fair specimen in young Rosa.

Nothing can be more absurd and disgusting than the presumption of modern young German composers, very few excepted. The young musician who is so happy as to hit on a strange mode of talking, or walking, or dressing, or writing, and who possesses a sufficient amount of swagger, begins first to be called "clever." As soon as he gets this title, he walks, talks, dresses, and writes himself up to a genius. He is a pianist, and by dint of promenading up and down the key-board, throwing from time to time his long hair back with a violent and inspired movement of the head; by dint of heaping up a quantity of notes, of modulating a common-place figure of three or four bars over and over again through every tonality, of using the accord of the dominant seventh as a bridge to go anywhere but never knowing how to finish, because he never knows how to begin; by dint, I say, of writing all this chaos down and scoring it in the most eccentric way, he conceives he has composed an entirely new and marvellous work. Then he gets by heart the best verses of Schiller, Goethe, and Herder, as well as the finest sentences of the renowned works on Æsthetics, and so boldly begins to talk about music in autocratic style, and is given to "interpret" and "define" the Beautiful in Art. By and by the arrogance of his conversation and his piano playing begin to recruit him a few admirers, composed generally of feeble-minded and inexperienced students; now he gets a friend in the press, then a publisher, and in a very few years he is proclaimed a man of genius. This dangerous generation of musicians in Germany is the result of the great influence so long exercised in this country by Liszt and Wagner. The history of humanity shows clearly enough how great men as well as great humbugs have always created new sects of admirers and imitators. But alas! imitation is the source of corruption in literature and the fine arts, and much more so in music; for the field is a wide one, belonging to the metaphysical branch, and the demonstration more infinite, not being subject to material form. So the imitators of Liszt and Wagner are nothing less than the elements of musical decline in Germany. With what a shock of disappointment a first introduction to one of these modern geniuses is attended, after one has heard and read so much about them, may be understood by the following account:

Johannes Brahms, a young composer, pupil of the departed R. Schumann and the Abbé Liszt, produced himself for the first time at the Gürzenich concert in Cologne on Tuesday last, the 12th instant, as apianist aad composer. He has long enjoyed in Germany the reputation of a man of genius. I do not want to gfve you a description of his figure and manners; suffice it to say he is a good specimen of the category already mentioned. He first played the beautiful E flat concerto of Beethoven for piano and orchestra. His touch is hard, his execution inaccurate, he has very little expression, but affects the greatest assurance and excitement *à la* Liszt, without being a Liszt. The public were highly disappointed.

This was Herr Brahms as pianist; but now enter Herr Brahms as composer, himself leading the orchestra with calm and magisterial dignity. His *Serenade für Orchester* in D natural contains six parts; *Allegro, Scherzo, Adagio, Menuetto, Scherzo, Finale.* The music of this composition is of the most eccentric kind imaginable, utterly void of every melodic idea, and as heavy and tiresome as a long speech without form and sense can be. The last two movements being a little clearer, received some mark of approbation. As soon as the *Serenade* was over three quarters of the audience rushed out of the room. It was the finest protest I ever saw entered by an intelligent and self-respecting public against vanity and exaggeration. In consequence of this incident, the magnificent symphony of Mendelssohn (No. IV, in A natural), capitally rendered by the orchestra under F. Hiller, was played to empty benches. The overture to "*Oberon*" (Weber), which began the concert, was the other instrumental piece of the programme, and splendidly executed it was. We made a new acquaintance—a very clever cantata by F. Hiller, called "*Pfingsten*" (Whitsuntide), for chorus and orchestra. Hiller with his pure and elevated style knows how to write good music. His melodic ideas are small, but agreeable, his harmony clear and unaffected, his scoring first-rate, and he never attempts to produce effects in spite of beauty and common sense.

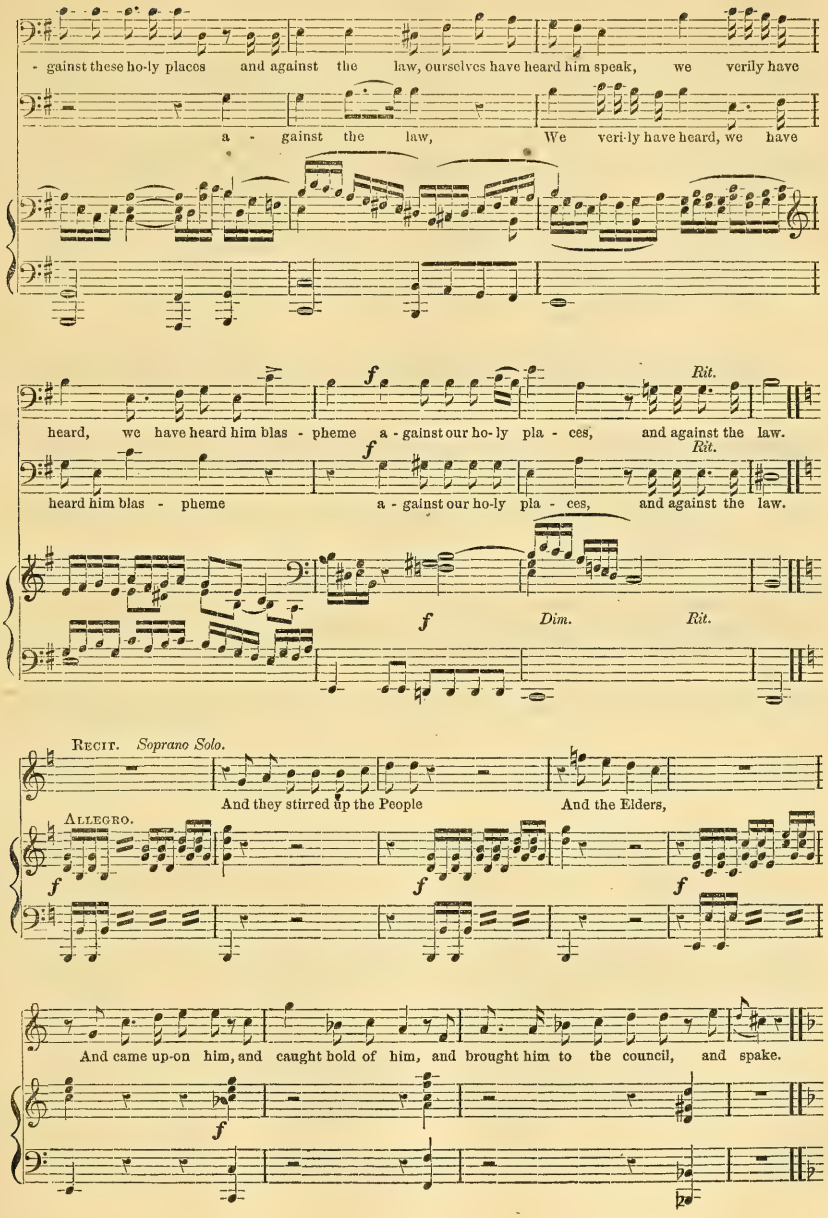
A psalm, solo and chorus by Marcello, scored by the departed M. Lindpaintner, introduced for the first time Frl. Erna Borchard to the public. She is very handsome, Polish by birth, her real name being something in *sky*. I remember to have heard her sing a very commonplace German *Lied* at a private party in London two seasons ago. She has a very good mezzo-soprano, but has improved her style very little indeed. After the psalm of Marcello she sang the beautiful *aria di concerto* of Beethoven "*Ah! perfido,*" and she spoiled it altogether, transposing it a tone lower, and altering all the high passages. But you see ladies have such peculiar means of pushing themselves forward, especially if they are pretty (as generally they all are), so that Mdlle. Borchard is prima donna at the Royal Opera House in Weimar.

I cannot pass unnoted the second "Historical Concert" given here by the *Conjugi* Marchesi with decided success. This second programme began with Porpora and ended with Rossini, embracing the era from 1735 to 1820 and bringing out the beautiful but forgotten gems of Jomelli, Gluck, Sacchini, Cimarosa, Fioravanti, and Paisiello. I am extremely sorry that I cannot send you the account about Niemann, the celebrated German tenor, as I intended to do, but I was absent when he sang "*Tannhäuser,*" and on the evening I went to hear him in "*Faust*" we were all disappointed. The *primo tenore* on coming out and seeing that the room was not quite full, *dicto facto* began to sing *sotto voce*, and after the first act obstinately refused to go on. We were sent away with our money returned, but public indignation was so great that Niemann was obliged to leave Cologne without again appearing. Thus all I can tell you is that he looks handsome and tall, but very pretentious. Mr. Mapleson has been here the last few days hearing artists and the successful opera "*Loreley*" by Max Bruch, who by the way is an exception among the young German composers, his music being full of melodies and dramatic thoughts.

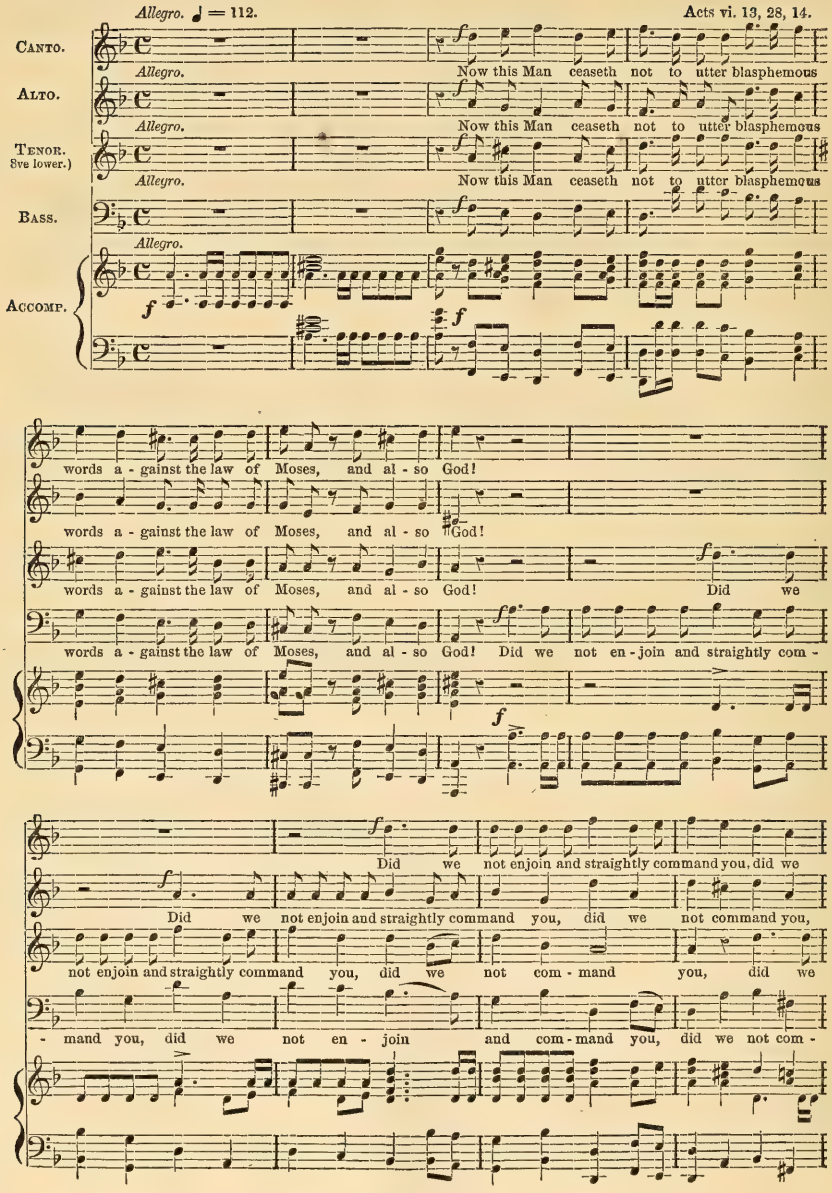
The musical world in general will be happy to know that the indefatigable English Impresario has secured this beautiful opera for Her Majesty's theatre. It will be a new field of glory for Mlle. Tietjens, who fills splendidly the part of *Leonora;* and the admirers of Mendelssohn in particular may rejoice to hear that the celebrated finale of "*Loreley,*" composed by the lamented genius, may be executed instead of that by Bruch. Mr. Mapleson has gone on to Hanover in search of novelties. Amongst other important engagements he has concluded one with our professor of singing at the Conservatoire, Madame Marchesi (the instructress of Tietjens, Fricci, Ilma de Murska, etc.). He has obtained permission from the authorities for her to visit England under his auspices to give instructions at Her Majesty's and elsewhere, during the months of May and June.

Jena. The concerts of the Academic Union are increasing more and more in public favor, the natural consequence of the spirit and cleverness with which they are managed. The following are the last three programes:—Nov. 21st: Overture to *Fierabras*, Schubert; Violin Concerto (No. IX. D minor), with orchestral accompaniment, Spohr (performed by Herr Kömpel of Weimar); "Furientanz und Reigen seliger Geister," from Gluck's *Orpheus;* Overture to the tragedy of *Loreley*, Emil Naumann; "Elegy for the Violin with orchestral accompaniment," Ernst (played by Herr Kömpel); "Suite for Orchestra," Op. 101, C major, Raff.—Nov. 28th: Symphony No. 1, B flat major, Schumann; "Pianoforte Concerto, C minor, Op. 37 (with cadences by Moscheles), Beethoven; Three Songs, "Am Meere," "Der Lindenbaum," and "Die Post," Schubert (arranged for male chorus and orchestra by Herr W. Tschirch of the Academic Gesangverein); Pieces for the Pianoforte, namely: Fugue in C sharp minor, Bach; and Notturno, F minor, Chopin (pianist, Madlle. Mehlig; "Aufforderung zum Tanz," C. M. v. Weber, scored by Hector Berlioz; "*Don Juan* Fantasia," Liszt. Dec. 5th,—Symphony D minor, Op. 44, R. Volckmann; Overture and Act I. of *Alceste*, Gluck; Concerto for string-instruments, flutes, oboes, bassoons, and horns, F major, No. 111, composed in 1776, Ph. E. Bach; Songs at the Piano; "Wer sich der Einsamkeit ergibt;" "Des Mädchens Klage," and "Mein," Schubert (vocalist, Madame Köster).—Herren Cossman, Kömpel, and Lassen have given the first of a series of Soirées for Chamber Music, when the following works were performed,—Sonata in B flat major, for Violoncello and Pianoforte, Mendelssohn; Sonata for Violin and Pianoforte, op. 23 (Kreutzer Sonata), Beethoven; Adagio for Violoncello (from the Pianoforte Sonata, Op. 35), Chopin; Trio for Violin, Violoncello, and Pianoforte, E flat major, Schubert.

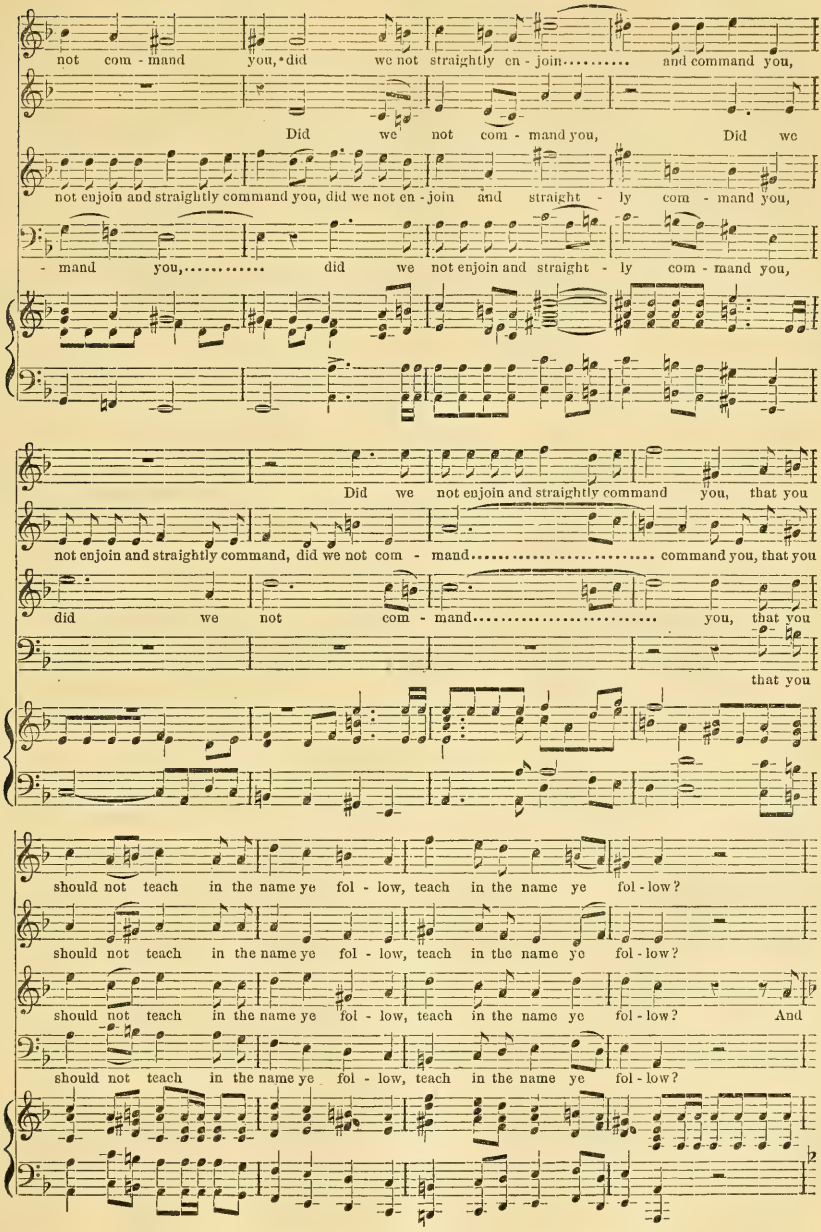
Darmstadt. However great the success experienced by Meyerbeer's last *chef-d'œuvre* in London and Paris, it is fully equalled by that which it has achieved at Darmstadt. Not only do the good Darmstadters themselves flock to the theatre, but the neighboring country for miles around contributes its contingent of auditors. Visitors come even from the north of Germany, and according to some of the German papers, many persons who have seen the *mise-en-scène* at Berlin, award the palm to the mode in which the piece is put on the stage here, especially as regards the monster Ship. Intendents and Managers, Stage-Managers and Inspectors, arrive, are lost in ad-

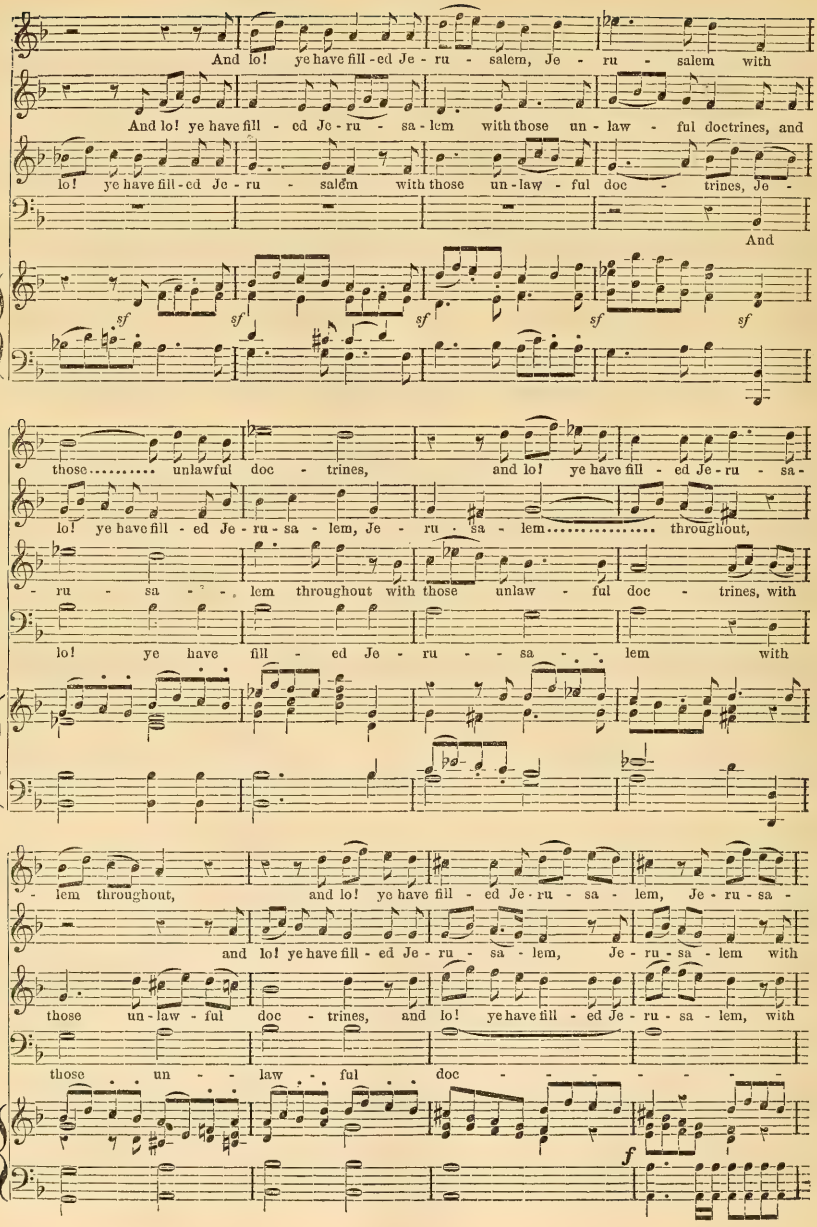

- gainst these ho-ly places and against the law, ourselves have heard him speak, we verily have
a - gainst the law, We veri-ly have heard, we have
heard, we have heard him blas - pheme a - gainst our ho- ly pla - ces, and against the law.
heard him blas - pheme a - gainst our ho-ly pla - ces, and against the law.
Rit.
Dim.
Recit. Soprano Solo.
And they stirred up the People And the Elders,
Allegro.
And came up-on him, and caught hold of him, and brought him to the council, and spake.

No. 5. Chorus.—"NOW THIS MAN CEASETH NOT."



23


not com - mand you, did we not straightly en - join..... and command you,
Did we not com - mand you, Did we
not enjoin and straightly command you, did we not en - join and straight - ly com - mand you,
- mand you,..... did we not enjoin and straight - ly com - mand you,
Did we not enjoin and straightly command you, that you
not enjoin and straightly command, did we not com - mand..... command you, that you
did we not com - mand..... you, that you
that you
should not teach in the name ye fol - low, teach in the name ye fol - low?
should not teach in the name ye fol - low, teach in the name ye fol - low?
should not teach in the name ye fol - low, teach in the name ye fol - low? And
should not teach in the name ye fol - low, teach in the name ye fol - low?


And lo! ye have fill-ed Je-ru-salem, Je-ru-salem with
And lo! ye have fill-ed Je-ru-sa-lem with those un-law-ful doctrines, and
lo! ye have fill-ed Je-ru-salem with those un-law-ful doc-trines, Je-
And
sf
those unlawful doc-trines, and lo! ye have fill-ed Je-ru-sa-
lo! ye have fill-ed Je-ru-sa-lem, Je-ru-sa-lem throughout,
-ru-sa-lem throughout with those unlaw-ful doc-trines, with
lo! ye have fill-ed Je-ru-sa-lem with
-lem throughout, and lo! ye have fill-ed Je-ru-sa-lem, Je-ru-sa-
and lo! ye have fill-ed Je-ru-sa-lem, Je-ru-sa-lem with
those un-law-ful doc-trines, and lo! ye have fill-ed Je-ru-sa-lem, with
those un-law-ful doc-
f

miration, and immediately determine to have the piece got up, as far as possible, in the same manner. This, of course, brings in plenty of business to the ship-building yard, and that eminent naval architect, Herr Brand, the master-carpenter. Excursion trains are organized to waft over visitors from Mayence, and the railway officials even sell the tickets. The Grand Duke has publicly thanked the management for the mode in which everything connected with the *Africaine* has been carried out, and desired that the persons engaged in the performance should be informed how highly he is gratified with their efforts.

MUNICH. The reign of Wagnerism is over. The New York *Review* (always deeply interested in the movements of the musical reformer) sums up the last act as follows:

Some highly interesting and perhaps important news reaches us from Bavaria in regard to an affair to which we alluded in our last issue, namely the quarrel of Richard Wagner with the courtiers of King Ludwig II. We mentioned that Wagner had made an anonymous attack in the newspapers. This attack was directed against Mr. Pfistermeister, the Secretary of the king's cabinet, who had resisted the demands of Wagner for a great sum of money. After that article had been published, Mr. Pfistermeister and two of the ministers of the king sent in their resignation. At the same time public meetings were held by the people in the different cities of the kingdom, at which the minister's action was endorsed, and delegations were appointed to wait upon the king, and request him to discharge Wagner from service. The decision of the king seemed doubtful. But at this juncture the queen dowager and the king's uncle Carl came to Munich and brought their pressure to bear. The entire cabinet also sent a memorial to the king, and the latter was unable to resist these combined efforts, and so sent Wagner away. He announced his resolution to the ministers, saying: "I want to show my good subjects that their confidence and love are dearer to me than anything else." The clergy and the bureaucracy immediately sent a deputation to Pfistermeister and congratulated him upon his victory, and when the king entered his box at the theatre on the 9th of December (the day after Wagner's dismissal) the reactionary party and the nobility rose and cheered lustily. The king was "deeply moved." Wagner departed on the morning of the 10th accompanied by a few friends. Before his departure he was threatened with seizure of his furniture for a debt of 2800 florins. He very indignantly stepped to his strong box, paid the money, and said with a sigh: "Such things can happen in Munich only!" He went first to Berne, but intends to make Geneva his home. The king, it is said, has promised Wagner a public satisfaction. It is certainly true that Wagner has acted very foolishly towards the courtiers of King Ludwig II., and that his impetuosity and self-reliance sometimes bordered upon madness. Being a radical democrat in politics, and having fought for the red republic in Dresden on the barricades, he was no *persona grata* to the Catholic party of Bavaria, but he could have kept himself in influence and power, if he had been more circumspect and cautious, and he could have done a great deal of good in politics and art by a more diplomatic demeanor. He thought that the king, who is merely a boy, and like all kings of Bavaria, has either four or six senses, would be entirely under his power; but in this he was mistaken. He should have remembered the advice: "Do not put your trust in princes." The golden era of music, which seemed to dawn upon Munich, is, of course, no longer to be expected.

London.

SIG. ARDITI'S CONCERTS.—The "popular" feature at these entertainments is at present indisputably the "selection" from Herr Wagner's *Tannhäuser*. The "music of the Future" in the form under which it is exhibited by Signor Arditi evidently possesses charms for the ear of the many. The clever Italian has accomplished his task most judiciously. Every snatch of genuine "tune" to be found in *Tannhäuser* is pressed into his *pot-pourri*, and for the most part set off with a pomp of orchestral instrumentation not to be met with even in the score of Herr Wagner himself. Such a "gorgeous company" of horns and trumpets, trombones and ophicleides, is altogether without precedent. Fancy no less than 16 French horns—not to mention other brass instruments—in the "*Chasse*;" the appeal to Tannhäuser on behalf of Elizabeth performed (and splendidly performed by Mr. Phasey) on the euphonium; and Tannhäuser's apostrophe to Venus dressed up for a multitude of instruments in unison—a sort of parody on the famous "*prélude à l'unisson*" to the last act of Meyerbeer's *Africaine!* All this is done, and effectively done, and the crowded audience roars in fancied ecstacy. No harmonious noises in our remembrance come up to the more strident passages in the Wagner "selection," the climax of which is appropriately reached in the grand march and chorus at the end. Herr Wagner speaks loud enough in all conscience; but his sonority compared with that of Signor Arditi is as small beer to thunder.

CRYSTAL PALACE.—Perhaps the most perfect achievement of the Crystal Palace Band, since Herr Auguste Manns "created" it, was its execution of Schumann's second (not second-best but first-best) symphony—the symphony in C major. This was at the last concert but one, another admirable feature in which was Mendelssohn's *Hebrides* overture. The remainder of the programme consisted, among other things, of Vieuxtemps' *Fantaisie Caprice* in A, played by Mr. H. Blagrove, with a number of vocal pieces, contributed by Mlles. Sinico and Edi, and Signor Stagno, the best of which was Annchen's second air from *Der Freischütz* (by Mlle. Sinico—viola, Mr. Stehling). There was also the new *Hymne* which M. Guonod has composed, as *offertorium*, in his Mass for St. Cecile—for solo violin (Mr. Blagrove), with orchestra, and which we conscientiously advise M. Gounod to suppress.

At the last concert, Mr. Henry Smart's *Bride of Dunkerron* was given entire. As far as the orchestra was concerned, it was the best performance we have yet heard of this romantic and beautiful *Cantata;* the solo singers, too—Madame Rudersdorff, Messrs. Cummings and Lewis Thomas—were all that could be wished; but the chorus was by no means up to the mark. *The Bride of Dunkerron* has yet to be afforded a chance of appreciation through the medium of an unexceptionally good performance. Luckily it can keep. Weber's overture to *Euryanthe;* a romance from *La Reine de Saba* (Mr. Cummings); a *Valse*, by Randegger (Madame Rudersdorff; M. Gounod's "Nazareth" (Mr. Thomas, with chorus); and the third and greatest overture to Beethoven's *Leonora*, completed the programme.—*Mus. World, Dec.* 30.

THE CONCORDIA MUSICAL SOCIETY FOR THE PRODUCTION OF UNPERFORMED OR UNFAMILIAR MASTERPIECES.—This new and already flourishing society made its profession of faith, on Thursday evening, 28th instant, through the medium of its conductor, Mr. Volckmann, who read a paper in the lower room Exeter Hall at a special rehearsal and meeting convened for the occasion. The salient points of this address were received throughout with acclamation. Amongst the most noticeable of these were the assurances that the Concordia was not in any way antagonistic to existing institutions, that it sought to widen the knowledge of great works, which the mere commercial spirit of concert-giving could never achieve, seeing that popularity, sometimes irrespective of intrinsic merit, was what the public would pay for the most readily, that the Concordia sought to be independent, self-supporting, and therefore unshackled by the slavish bonds of prejudice, that by its efforts all real lovers of music would be enabled to hear, and perform such compositions as they themselves approved, that it would ultimately occupy a paramount position in musical history, and that the names of its original members would be honored as those of amateurs of the amateurs.

PARIS.—The *Africaine* is now added to the revolving circle (whether it will not drop out before the rest?) which continually brings up in turn *Robert le Diable*, the *Huguenots, Guillaume Tell, Favorita*, and *La Juive*.

Flotow's *Martha* (strange to say) was unknown to the Parisians until last month, when it was produced at the Lyrique. A correspondent writes:

M. Flotow—or M. de Flottow, as he is called here—has journeyed all the way from Germany to superintend the production of his opera *Martha* at the Theatre-Lyrique. Not merely to superintend his opera, however, since its production involved very serious changes which M. Carvalho would not take upon himself to see carried out without the sanction and even the presence of the composer. M. Carvalho is prone to alteration in classic operas and prompt to undertake them—witness how he has handled *Der Freischütz*, the *Nozze di Figaro, Il Flauto Magico*, and other works of the great masters, which more conscientious and less daring managers would have shrunk from attempting. We may naturally suppose that M. Carvalho looks upon M. Flotow, or de Flottow, as a great master, and consequently he treats the work of a great master, as is his custom, as though it stood in need of revision and amendment. Nevertheless, as M. Flotow himself approved of the alterations in *Martha*, no one has a right to find fault with the manager of the Theatre-Lyrique, nor has the public serious cause to grumble. *Martha* was a very pretty opera as it stood, and, for my own part, with all the 'improvements' accomplished and the additions made, I cannot help thinking that the general effect is not so good as it was. The score is now enlarged by the introduction of three pieces from M. Flotow's opera *L'Ame en peine*, one of them being the celebrated couplets, "Dès le matin, j'ai paré ma chaumière," with other words written by M. de St. Georges, who, by the way was the author of the ballet *Lady Henriette; ou, la Servante de Greenwich*, produced at the Opera in 1844, and which was the original of *Martha*. It is strange—not, however, altogether unaccountable—that so well informed a writer as M. Gustave Bertrand of *Le Ménestrel*, in his notice of the first performance at the Theatre-Lyrique, when narrating the origin and history of the subject, tracing the various ways in which it has been employed, should have entirely overlooked Mr. Balfe's *Maid of Honor*. Was M. Bertrand ignorant of the existence of the English work? or did he wilfully conceal it? In order to strengthen the earlier part of the opera, the "Beer Song" sung by Plumkett, has been transferred from the third to the first act, the effect of which, in my opinion, is only to weaken the third act. The grand soprano air from the *L'Ame en peine* has been interpolated merely to permit Mlle. Nilsson to triumph in her high notes, where the young Swedish songstress can triumph. Altogether I prefer the unadulterated *Martha*, which is certainly not a *chef-d'-œuvre*, but is an exceedingly agreeable work, and, it may be, is destined to live longer than more lordly and profounder compositions. What the changes may effect in the attraction of the opera remains to be told. What a pity that M. Carvalho is nothing if not meddlesome. M. Flotow, or de Flottow, remained for the second representation, and was so satisfied with the music and the performance that he started off back to Germany. The following is the distribution of the characters in *Martha* at the Theatre-Lyrique: Martha, Mlle. Nilsson; Nancy, Mlle. Dubois; Lionel, M. Michot; and Plumkett, M. Troy. Mlle. Nilsson was encored in the "Last rose of summer," but the sentimental *cantabile* is evidently not her style. She gave some parts of the music with charming effect, and the brilliancy and purity of her high tones in the "Spinning-wheel" quartet told wonderfully well. Mlle. Dubois is not an artist of the first force, but contrived to elicit an encore in the "couplets de chasse" in the third act. Nor can I say much for M. Michot, who roared lustily when the opportunity was afforded him, and who, with forbearance, would do something. M. Troy was more to my taste in Plumkett, singing and acting like an artist, and always without a seeming endeavor to do too much. He was called on to repeat the "couplets de chasse" in the third act and the air borrowed from *L'Ame en peine*. The band and chorus were excellent, and the performance a decided success.

Madame Marie Cabel has re-appeared at the Opera-Comique in the *Ambassadrice* of Auber. She was received the first night with the most enthusiastic plaudits from all parts of the theatre.

The second performance of the second series of Popular Concerts of Classical Music was given on Sunday last. The following was the selection:—Overture to *Struensée*—Meyerbeer; Symphony, No. 51—Haydn; Adagio from the Clarinet Quintet (clarionet, M. Grisez)—Mozart; Music to *Le Comte d' Egmont*—Beethoven.

The *Gazette Musicale* says: Mr. Charles Adams, "the celebrated English (American) tenor, who has *created* the part of Vasco de Gama with so much eclat in English," has passed the week in Paris in order to hear *L'Africaine* at the Grand Opera. He goes to Madrid, where he is called to play the part of Vasco in Italian at the royal theatre. Mme. Rose Czillag, who was supposed to have retired from the stage, has made a brilliant engagement at the same theatre. —Mario has recently appeared there in *Faust*, exciting great enthusiasm.

At a recent concert in Pesth, Carlotta Patti was called twenty times before the curtain. Afterwards, Alexandre Dumas, at his request, was presented to her, and said, among other flattering things, "You have had the greatest success which can satisfy the ambition of an artist." "But greater success than all," exclaimed Carlotta, "to have made your acquaintance, dear master." "Oh!" exclaimed Dumas, in an ecstacy of feeling, "such talent, beauty, *esprit*, in a single person is too much!" Upon which

ened his arms and embraced the charming artist
f times in presence of some fifty people who sur-
ided them. The French paper which recounts
se facts also gives the couplet which Dumas wrote
Mlle. Patti's album next day. It shows that his
etry is hardly equal to his prose :

"A CARLOTTA PATTI.

"Je me plais à t'entendre, étant homme et chrétien;
Mais si j'étais oiseau, j'en mourrais de chagrin.
A. DUMAS."

Dwight's Journal of Music.

BOSTON, JAN. 20, 1866.

Music in the Public Schools.

I.

We have spent some time during the past two months in witnessing the way in which the rudiments of vocal music are now taught in the public schools of Boston,—especially the Primary schools. We must own we had not believed that we could have become so deeply interested in things so a-b-c-denarian and processes so literal and dry. But in the first visit to a primary school in Poplar Street, during the music hours, we experienced a fresh and really delightful sensation, which we were very happy to have renewed as often as we could make it convenient. In witnessing *true* teaching, that by persons who have a genius for teaching, even of the merest alphabet and humblest motions of any art, and in seeing a room full of little children intelligently alive to it and happy in it, one unconsciously becomes a child with the rest and shares their curiosity and their surprise at the genial presentation of things which he has known too long to think at all about them, until it comes to teaching them, and then he finds how the effort to impart to others makes old things new and more significant than ever to himself.

For many years, twenty at least, has singing in a manner been taught in our schools. But the idea of the teaching has been very vague, the methods blind and groping, the teachers independent of each other, each following his own path, resulting for the most part in sleepy and mechanical routine, the time of teaching and practice very limited, the results small, the faith of the community still smaller. In all the Grammar Schools there have been semi-weekly visitations of the singing teacher, and more or less daily exercise of singing by rote. More or less pleasure has been found in it, especially where the master of the school has himself taken an interest in it. By degrees, through the urgency of zealous members of the School Committee, better teachers have been found and more effective training realized in some of the schools, and the singing at the annual school Festival by a thousand or more fresh young voices has given delightful evidence of what can be done. Yet most of that has been the result of special practice limited to the one object of the yearly exhibition. Real, consistent, unitary teaching there had scarcely been; no unity of method, text-book or of teachers. And the great difficulty has been that the teaching did not take the pupil early enough, was not pursued uninterruptedly enough upon a well graduated scale, and that the majority of teachers in the schools were not interested in the subject, not musical themselves, nor capable of co-operating with the music-teacher by representing him themselves in the intervals of his visits far-between and short.

But, more than all, the want was of a *man*, an organizing and inspiring mind, who should embody a right vital method in himself, interest master and pupil everywhere and fill them all with the spirit of teaching and of learning how to sing and something about music. Many have been tried, and finally the right man is found; a man with small pretention to musicianship, but with musical sensibility, and a singular gift for teaching the youngest children, in classes as he finds them, how to sing. It is now not much more than a year since Mr. L. W. Mason was called from the good work he was doing in Cincinnati, to introduce his system of musical instruction into the Primary Schools of Boston; and under his supervision it is already in successful operation in 185 of the 250 primary schools. During the greater part of the year his efforts have been chiefly concentrated upon certain groups of these schools, four or five, in different districts; here the virtue of the plan is tested and illustrated to the school committee and to all comers, and from these centres the example is gradually spreading through the schools.

We entered a room on the lowest floor of a primary school. Some forty children of the age of five or six years, whose faces lit up with joy at the arrival of Mr. Mason, sang first a number of little songs by rote, all in good time, and nearly all of them in tune, and with a very pleasant average of good round musical tone; their attention was called to various points of expression loud and soft, and so forth, and one after another made in a manner a critic upon the whole. These little songs and exercises form the first seventeen pages of Hohmann's "Practical Course of Singing," Part I, an excellent manual which Mr. M. has had translated from the German. Then they sang the scale, upward and downward, by the scale names: *One, two, three*, &c. and by the syllables: *Do, re, mi*, &c., answering every question that could be thought of to test their understanding of what they were doing. Then came musical notation from the black board—a few steps only, as little technical as possible, things before names, the pupils copying the notes and signs upon their slates, and naming and describing all that the teacher wrote upon the board, such as: notes, short and long; the staff, its degrees, lines and spaces; the G Cleff, and the first six sounds in the key of G written in that Cleff; and several other things, followed by other songs at the discretion of the teacher. All this is dry in the description, but it was charming in the reality, for it was real happy acquisition of knowledge and first trial of young faculties, and the dry detail taught reflected something of the glow of the young soul receiving and as it were discovering it. It was evident that these little ones understood and enjoyed each stage of the process. And thus they were unconsciously inspired with order and with rhythmical behavior at the same time.

Ascending one flight, we found a somewhat larger class of children six or six and a half years old—fourth and third classes. Here the songs in the little manual were continued by rote, and afterwards examined carefully by note: but first new characters were learned, minuter subdivisions of time, &c., and various exercises explained and sung from charts hung up before them. Now and then one little child was called to take the pointing rod and teach the lesson to the others, and by various such devices their interest and attention were thoroughly engaged. The proportion of true voices and the average of good tone were manifestly greater here than in the room below. Still greater in the first and second classes (ages about seven) in the story above, where the technical course was carried forward several stages, and the song-singing even extended to singing in two parts, revealing to their fresh sense the new miracle of harmony.

And so the system is carried through the classes of the Primary school. Much is due not only to the wise and patient method of the teacher, but also to the sympathetic spirit of the man, his remarkable genius for teaching and for interesting children. But this is only the smallest portion of his work. For how shall one mind divide itself every week amongst 250 schools? The great fact is, that in each school he leaves behind him music-*teachers* as well as scholars. The mistresses of the primary schools become interested in such admirable teaching, and soon enlist as auxiliaries to Mr. Mason. And that too, in many instances, where they are not musical themselves. With the aid of an instrument, and their own quick intelligence, they can keep the ball in motion until he comes round again; and not seldom, when he comes, he finds that the inventiveness of these young women, trained in our Normal Schools, has worked out some portion of his method into new fineness and beauty of detail, which he is happy to adopt.

Before following the system up into the Grammar and the High Schools, we have to tell of another, closely allied, course of instruction, which in like manner has been fully tested in a few schools and is gradually finding its way into all the schools, and of another live *man* with the gift of teaching in him, who is inspiring all the teachers with his method so that they can teach it in their several class rooms in the intervals of his necessarily not very frequent visits. We allude to the exercises in the formation of the voice, the development of tone, called "Vocal Gymnastics," under the admirable direction of Mr. Munroe. These exercises have special reference to physical health, but at the same time are forming the vocal material for all our choirs and choruses, making good readers, and revolutionizing the pinched, shallow, nasal habits of our Yankee speech. Of this next time.

Concerts.

Messrs. Kreissmann and Leonhard gave their fifth and, we regret to say, their last Soirée at the Chickering hall on Saturday evening, the 6th inst. An uncommonly large audience listened with the finer sensibilities alive to every item of the following choice programme :

1 Sonate appassionata, op. 57. ..... Beethoven.
Allegro assai—Andante—Allegro.
2 Aria. ..... Bach.
3 Last movement from Fantasie, op. 17. ..... Schumann.
4 Song, "Der Erlkoenig." ..... Schubert.
5 Songs. ..... R. Franz.
a. Stille Sicherheit—*b.* Trübe wird's,
c. Sonnenuntergang.—*d.* Mailied.
6 Andante spianato and Polonaise, op. 53. ..... Chopin.
7 Songs. ..... R. Franz.
a. Die Lotosblume.—*b.* Das dunkelgrüne Laub.
c. Schlummerlied.—*d.* Im Frühling.
4 *a.* Nocturne, op. 62, No. 1. ..... Chopin.
b. Gavotte (B minor,). ..... Bach.

Mr. Leonhard ripens and deepens constantly in the thoughtful interpretation of the masters, the true poets of piano-forte music. There is intellectual weight and soulful fervor in his rendering of Beethoven; and he entered into all the passion, reproducing the energy and delicacy, the light and shade, of that extremely difficult Sonata in F minor, commonly called *"Appassionata."*

Mr. Kreissmann's voice was not so perfectly under his control as it is sometimes. The higher tones came out with difficulty, and somewhat strange in quality. This gave a bad start to the Bach aria

(from one of the Cantatas), which nevertheless captivated by the vitality and beauty of its sustained melody, and of the thoroughly loyal and artistic accompaniment by Franz, perfectly played by Mr. Dresel. The "Erl King" also made its effect mostly by the breathless rider-like accompaniment, played with such vivid dramatic suggestion, by the same gentleman. But in the songs by Franz the singer was much happier, indeed quite himself again, and every one was charmed by them. We wish we had room to speak of each, for they are all so individual; we can only allude to one of the earliest, the most beautiful of all "Slumber Songs" ever yet composed (the English words of which were given in our last), and the "May Song," a tricksy little thing in which the spirit of Goethe's *"Zwischen Hecken und Dorn"* is most happily caught.

We trust it will not be long before we have more concerts like these. They outweigh in real musical, poetic value a hundred of the loudly advertised entertainments on which the newspaper critics bestow their more liberal comments.

Mendelssohn Quintette Club.—The second Chamber Concert again filled the Chickering Hall. Again a very interesting programme, consisting of three large works; we could not but regret, however, that the Beethoven Quartet, op. 132, was not repeated this time, while something of the first impression still remained.

1. Quartet in E flat, Op. 44.....Mendelssohn
   Allegro, Scherzo, Adagio, Finale, Allegro con fuoco.
2. Trio in D, Op. 70.....Beethoven
   Allo. Vivace. Largo assai, Finale, Presto.
3. Grand Quintet, Op. 59, in F.....A. Rubenstein
   Introduction Lento and Allegro Moderato, Scherzo Moderato, Andante assai, Finale, Allegro non troppo. (First time.)

The Mendelssohn Quartet was a delightfully welcome revival; it tingles with fine imaginative vitality in every phrase, and was rendered with much life and delicacy, in short happily. One of the freshest and most unfading of the Mendelssohnian pictures of elfin revelry, is that Scherzo, which was keenly relished.

Beethoven's wonderful Trio in D, called, from the mystical halo of soft accompaniment which floats around the subject of the slow movement, the *"Geister"* Trio, was played by Mrs. Frohock, Messrs. Schultze and Wulf Fries. It was the lady's first appearance as pianist, and it was not a little remarkable that one so distinguished as an organist could cope so successfully with so arduous a task requiring a different kind of touch. It was in the main a well-conceived, good truthful rendering, honest and consistent, with no nonsense, no false striving for effect. The execution of the first two movements especially was quite satisfactory, although without the perfect ease and elasticity, the poetic inspiration of such pianists as Dresel or Leonhard. Her perfectly modest, quiet bearing won esteem for the woman and the artist. She was of course truly supported by the other artists.

Of the Rubenstein Quintet we can only say that portions of it interested us, the first particularly; but that much of it has left little or no impression on our mind. We are inclined however, to ascribe this largely to the heat of the room, under which our musical spirits drooped before the concert was over.

Orchestral Union.—The Wednesday Afternoon Concerts have began again (their twelfth season) with every promise of success. Other engagements have denied us the coveted pleasure of hearing the first two. But we give the programmes, which indicate a disposition to keep fully up to last year's standard, and even to improve upon it, in the quantity and quality of sterling classical matter, with just enough of light, sparkling, superficial music to reconcile the younger crowd. These were the selections on Wednesday, Jan. 10.

Overture to Euryanthe.....Weber
Waltz, "Rheinsagen" (first time).....Strauss
Symphony No 8, in F.....Beethoven
Fantaisie for Bassoon, on Themes from "La Sonnambula."..... .....Eltz
Paul Eltz.
(His first appearance as a member of the Society.)
"Frühlings Erwachen." Song without words...C. E. Bach
(First time.)
Finale Second Act "Der Freischütz".....Weber
Victoria March.....Hamm
(First time.)

and these for Wednesday, Jan. 17.

Concert Overture in A.....Julius Rietz
Waltz, "Rheinsagen".....Strauss
(First time.)
Symphony in G minor.....Mozart
"Frühlings Erwachen".....C. E. Bach
Overture to Medea.....Bargiel
(First time.)
Finale to "Lorely."".....Mendelssohn

The good influence of the "Symphony Concerts" appears already in these programmes, and in the strengthening of the string department of the little orchestra for the better rendering of the more important pieces. We think it a good plan, good for the musical culture of the people, and good artistic economy, for the Union thus to reproduce works just before given by the larger band of the Symphony Concerts, as here in the case of the *Euryanthe* overture and the Mozart Symphony. It furnishes a good review of the lesson, and helps to fasten the impression of the music. The Concert overture by Rietz is well worth retaining from the repertoire of last year; and the overture by Bargiel, one of the most noted of the new composers in Germany, gives earnest of a laudable intention in Mr. Zerrahn and his associates to make these concerts the occasions for testing such new works and authors, about whom there may be some curiosity, leaving it to the other concerts to deal exclusively with things of unquestioned excellence. This division of labor is pretty certain to work well. We hope to be more fortunate with the rest of the Wednesday Concerts, and wish them the fullest measure of success, believing that they do good.

Mr. J. C. D. Parker's Club. The annual vocal concert given by this club of amateurs to their invited friends has become one of the institutions, always looked forward to with a peculiar interest. This year it occurred on Monday evening, Jan. 1st, and was repeated on the 8th. The Chickering room was crowded. The choir is larger, more perfectly balanced, and in more admirable training than ever before; in truth we think we scarcely ever heard a finer ensemble than that of these forty or more well selected voices. The opening piece, a Choral by Bach, was richly sonorous, clear and even in all the parts, and set a good stamp on the thing from the beginning. The "New Year's Song" by Schumann, a lengthy composition to a long string of verses, was full of interesting bits, but seemed to us indefinite and unsatisfactory in form, without sustained inspiration or progress; not one of his stronger works. It was exceedingly well sung and well accompanied by Mr. Parker on the grand piano; the bits of solo, male and female, were really artistic. An Offertorium (*Landa anima*), by Hauptmann, pleased as a good solid, elegant church composition. But what stole all hearts away, and had to be repeated, was the exquisite and airy rendering of the "Hunting Song" by Mendelssohn.

Gade's "Comala," subject from Ossian, sung by the Club two years ago, formed the second part of the concert. We were more impressed by its peculiar romantic beauty this time than before. The coloring and atmosphere are somewhat monotonous, to be sure, but it fastens upon you by a poetic spell, a sometime bard-like, shadowy, antique and vast. The heroic shape of Fingal stands out boldly and sublimely in the music; and most artistically and feelingly was this part rendered by Mr. Wetherbee. The part of Comala was sung with expression and refinement, and Miss Houston in the part of the companion maiden entered fully into the spirit of the music. But the great impression was made by the delicacy and sweetness with which the female choruses were sung; by the grandeur of the sonorous basses and tenors in the choruses of bards and warriors; and above all by the wild, mysterious chorus of spirits guiding the souls of the slain heroes from the battle field, and the concluding chorus of bards and virgins.

Mr. Parker, in this quiet, sheltered way, is keeping open a clear spring of true, refreshing musical culture.

Italian-German Opera.

The Italian Opera commonly sweeps over us like a hot, consuming Simoom every year, scorching the tender germs of more quiet, wholesome, genuine musical movements, and creating such a fashionable excitement that no other good thing can live until the storm is past. But this time, limited to two weeks, it does not seem to be doing a great deal of harm. Its flaunting and bombastic announcements ("Ensemble to be nowhere equalled in the world!") were so absurd, that musical people could laugh and go on undisturbed about their own business. The Maretzek Italian troupe is supplemented by all that holds together of Grover's German company; the latter, who do the best things, are put into the afternoon.

At this time of writing, three Italian operas have been given this week; viz. *Lucrezia Borgia*, *I Puritani*, and Petrella's *Ione*; the two former very hackneied, the latter not a thing we care to hear a second time. But for those who admire these things, it is of course all very well; the Opera is addressed to *them*. We heard the first half of *I Puritani*. It is good music of its kind; much of Bellini's purest melody is in it, and he had a real genius for melody; the vein is his own peculiarly, much to be admired, though growing somewhat monotonous; in the *Sonnambula* it keeps its freshness longest. The *Puritani* music runs clear and fine, but syrup-y; two hours of it must surely cloy. And the stereotyped roaring of the two basses in *Suoni la tromba* is an exercise from witnessing which we would fain be exempt for the rest of our mortal life. We thought the orchestra and chorus unusually large and good. Miss Kellogg, in the principal rôle, sang with more voice and finished vocalism than ever, clever in all points of music and of action, bright, intelligent, and well read in her part, but lacking the charm of unconsciousness, the art to conceal art, and what is better to forget herself in art. But her effort justly won her loud and oft repeated plaudits. Bellini is the same glorious baritone that he was, the best among the men, and made a capital Ricardo. We were much pleased, too, with the Giorgio of Sig. Antonucci, one of the new comers; his bearing is natural and manly, and he sings like an artist, with a good musical bass voice. Of the new tenor, Sig. Irfre, as Lord Arthur, we got no very agreeable impression; he strains hard to bring out his tones, which sound thin at he best; but we are told that he grew in grace in the last acts of the opera. The secondary characters were filled by well-known German faces, Mueller, Reichardt, &c. The conductor, Sig. Toriani, seemed to take it easily.

We heard too, (and count it rare good fortune) the Matinée of Wednesday, Boildieu's *La Dame Blanche*, by the Germans. To our taste there is more charm in this light, graceful, natural opera than in all the Italian pieces announced for this season put together. This Frenchman has caught something of Mozart's spirit; it is sincere, wholesome, happily inspired music, such as cannot lose its freshness. Simple as it seems, your ear is perpetually caught by fine traits in the orchestra or on the stage. The two trios, the great auction scene, in fact all the ensembles, are intensely interesting; the attention never flags; the excitement never is unwholesome; the feeling never overdone and sentimental; yet it is full of sentiment, as it is full of grace and humor.

Of course Habelmann was George Brown: without him how could the play be given? The exquisite beauty and sweetness of his voice has lost nothing, while the manlier qualities have even gained; in singing, make-up, and in action it was as perfect a rendering of that difficult part as any reasonable man can care to see and hear. Hermanns, too, as the malign genius of the plot, the steward, was grandly sonorous and musical in voice, and dignified and true in action. Mme. Johannsen was in good voice for her, and sang with all that truth of feeling and conception, which have ever distinguished her. Mlle. Dziuba filled the coquettish part of the farmer's wife agreeably, though singing often out of tune; and the Herren Steinecke and Lehmann did their best. The chorus was capital, in naturalness of action and of grouping, as well as in singing. The orchestra was somewhat curtailed of its fair proportions, but was in the main good, and the addition of a harp, well played, helped greatly to realize and brighten up some of the finest intentions of the composer. A new figure occupied the Conductor's chair (hight Neuendorff, we are told), who certainly handled his forces with sure grasp and energy.

"Martha" is up for this afternoon. The most remarkable announcement of the week, perhaps the most remarkable we ever saw, is that (by request of lovers of the music of the "Immortal Beethoven.") of *Fidelio*, "as an Oratorio" (!) on Sunday evening. "Observe," says the inventive manager, "the Dialogue is entirely omitted; the music is given as an Oratorio, *after the manner of its most frequent modern presentation*"(!). This is the strangest piece of information ever vouchsafed to a musical public. Would not such a statement succeed better in Pithole City than in Boston? though possibly we do injustice to that mushroom oleaginous metropolis.

Next in Order. On Monday evening a Chamber Concert, given in compliment to Carl Rosa, at Chickerings' Hall. The gifted young violinist will play with Otto Dresel the "Kreutzer Sonata," and a Trio by Mendelssohn or Beethoven; besides the *Chaconne* by Bach, Schumann's charming *Abendlied*, &c. Mr. Kreissmann will sing Franz songs. A room full is guarantied by the Harvard Musical Association, in grateful return for Rosa's very important aid at the start of the Symphony Concerts.

Next Thursday, at 4 P.M., the second Symphony Concert, with the aid of Otto Dresel. A glorious programme. See advertisement.

The Mendelssohn Quintette Club's next Concert occurs on Tuesday, Feb. 6th. The programme will contain two of the finest strings works extent, viz: Beethoven's great Quartette, op. 132, in A minor—that which made such an impression on the audience at the first concert—and Mendelssohn's B flat Quintette. Mr. Daum will play, instead of Mr. Lang—the latter being very much engaged during the same week. Mr. Lang is reserved for the fourth concert.

HANDEL AND HAYDN SOCIETY. At a meeting of the society on the evening of the 14th instant, the president, Dr, J. Baxter Upham, having been requested by vote of the board of trustees, submitted, with a few feeling remarks, the following resolutions, expressing the great loss the society have sustained in the decease of their late treasurer, MATTHEW S. PARKER, Esq. The resolutions were seconded, with some appropriate remarks, by the secretary and others, and were unanimously passed:—

Whereas, Since the last meeting of this society it has pleased Almighty God to remove from the scene of his earthly labors our friend and brother, Matthew S. Parker; therefore

Resolved, That we avail ourselves of the earliest opportunity, individually and personally, to record our sense of the great loss we have sustained in the death of our esteemed and venerable associate, whose many estimable qualities of mind and of character had so endeared him to all our hearts.

Resolved, That, while with a deep and earnest sorrow we deplore our loss, we also thank God for the long life of usefulness and honor which has just closed; a life fragrant with the memories of good deeds, beautiful in its unpretending piety, full of Christian benevolence, abounding in charity and kindliness and good will towards all, a model of gentleness and purity, and, outreaching almost the utmost limit of the years that are allotted to man, patient and resigned unto the end.

Resolved, That as members of the Handel and Haydn Society, of which our honored brother was the last surviving original associate, and has continued now more than fifty years its firmest and most steadfast friend—holding all this while, with an interval of but two or three years, some post of honor and trust in the administration of the society's affairs—its first secretary, and for the last twenty-five years, and until his death, its trusty and devoted treasurer, we desire to express and put on record our high sense of his invaluable services in the sacred cause to whose interests we stand pledged—of the faithfulness and assiduity with which he has always discharged the official duties we have committed to his care—of the praiseworthy example he has given us in his conscientious attendance upon the oft-recurring and sometimes tedious requirements of the society's ordinary work, no less than his punctuality and constancy at their public performances, and the rich legacy he has left us in the memory of his unsullied honor and integrity and consistency of character in all the relations of life.

Resolved, That the secretary of the society be requested to transmit a copy of these resolutions to the family of the deceased, expressing to them, at the same time, our earnest sympathy with them in their affliction, and our firm assurance that the soul of our friend and brother has found, in Heaven, the reward of his Christian faith and faithfulness upon the earth.

MOZART'S LETTERS. We have only room now to acknowledge the receipt from Messrs. Hurd & Houghton of their beautiful reprint of Lady Wallace's translation of these most individual and charming letters, collected and published, many of them for the first time, by Nohl. They form two delightful volumes, and bring you very near to the real every day life of the inspired boy and man. With far less of literary culture, and in great part simply playful, to the reader of right insight they must be quite as interesting as the letters of Mendelssohn. They begin with his thirteenth year (1769) and continue into the year of his death (1791).—Messrs. E. P. Dutton & Co., at the "old corner," have the book for sale.

PITTSBURG, PA. Handel's "Messiah" was performed here also, about New Year, by the Philharmonic Society. Lafayette Hall crowded; over one hundred performers; Prof. W. T. Wamelink conducting; Mr. C. C. Mellor presiding at piano. A local critic "doubts whether this great masterpiece was *ever* performed in a more satisfactory and artistic manner." (!) Pit-hole City possibly may beat it next year. At the next performance of the Society, Haydn's third Mass and Mendelssohn's "Hymn of Praise" will be given.

PHILADELPHIA. Mendelssohn's "Elijah" is to be performed here for the first time on the 9th of February, by the Handel & Haydn Society. Mr. Rudolphsen, of Boston, will sing the part of the prophet; tenor, Mr. Simpson, of New York; soprano, Miss Alexander; contralto, Miss McCaffrey. The libretto contains not only the words, but descriptive notes upon each number of the music and a sketch of the life of the composer.

The "Germania" Afternoon Rehearsals are still popular, but cannot, it seems, yet trust an audience to swallow a Symphony whole. They play each time a single movement of one, and in this way lately Schubert's C-major Symphony has been served up by instalments.—Mr. WOLFSSOHN'S Beethoven Sonata Concerts, and Mr. JARVIS'S Matinées (who plays in one programme a *Faust* transcription by Liszt, a Beethoven Sonata, things by Chopin and Schumann, the *Septette Militaire* by Hummel, Mr. Schmitz, the excellent 'cellist, contributing a Romberg Concerto), are progressing very successfully by all accounts.—The Maretzek-Grover Opera has been in Philadelphia just what it is and will be here.

The friends of Mrs. VAN ZANDT will be gratified to learn that that lady has already begun a successful musical career abroad. She has received six offers of operatic engagements, and has signed a contract for six months to sing at the royal opera houses of Berlin, Amsterdam, Copenhagen and Stockholm. Madame Van Zandt sings in Europe under the Italianized name of Signora Vanzini, by which she is now known to the public.—*Eve. Post.*

A QUANDARY. Under this head the funny *Saturday Press* gives utterance and relief to a very common perplexity.

MY DEAR PRESS: I want to buy a piano, and, of course, refer to your advertisements to find the best.

I read of Steinway that Mills, and Mason, and Maretzek, and Gottschalk, and every other musical fellow say it is the best, and so I make up my mind to buy a Steinway; but as I look further, I find Chickering recommended by Mills, and Mason, and Maretzek, and Gottschalk, as being, by all odds, the most superior, and I conclude to patronize Chickering. My eyes wander along, and find that Mills, and Mason, and Maretzek, and Gottschalk think, after all, that Geo. Steck & Co.'s piano is the best, and still further, that Schütze & Ludolff far outstrip all others.

What am I to do? Tell me before I go mad.

HYPO.

Answer: Buy one of each—ED.

MARCELLO'S "O Lord our Governer," at Trinity Church, New York. The *Weekly Review* says:

This grand old anthem has been sung several times lately, at this church, and its very effective rendering—evidently the result of diligent perseverance, and careful labor, on the part of those having the direction of the excellent choir,—makes it, aside from its intrinsic worth, a noticeable event in church music. Benedetto Marcello, the composer, was born at Venice, in 1686, of a patrician family, and is an exception to the rule that musicians are good for naught but music, for he was one of the council of the Forty, and filled various other offices of dignity and importance. He died in 1739. In 1724—26, he published his greatest work, "Estro poetico Harmonico; parafrasi sopra li primi venticinque Salmi, Poesia di G. A. Giustiani, Musica di B. Marcello de patrizi Veneti"—in 8 vols. folio. This highly sounding title was not more extravagant than the praises the work received upon its appearance. Suard likens it to almost all that is beautiful in art, and illustrates his rhapsody with classical and oriental allusions, while all the musical critics of the day find nothing to condemn in it. There is a copy of the "Salmi" in the Real Collegio di Musico at Naples, in good condition. About the middle of the last century Avison proposed, and Garth, organist at Durham, carried out an English version, from which this anthem is selected. The undertaking was not very successful, and the work, of the same size as the Italian edition, is now somewhat rare.

Mr. Diller, the organist of Trinity, certainly deserves the hearty thanks of all lovers of ecclesiastical music for his successful efforts in training his fine choir. The prominent tenor and bass parts were on the occasion referred to, well given, by Messrs. Weeks and Giles, but from its arrangement, the beauty of the anthem rests with the soprano and alto—the former, Masters Ehrlich and Toedt, the latter, Master Grandin. Ehrlich, Coker's successor, has a voice of rare sweetness, with "les larmes" in it, and a knowledge in music wonderful, considering his years. Grandin's alto is like the trumpet stop of an organ, and it rings through the church right stirringly; while Toedt sings as though a flute was speaking. Add to these, an accurate chorus, worthy of any English cathedral, and the accompaniment so deftly and exquisitely played, and surely Marcello might well come up to hear his work, from his stately tomb under San Martino, in Venice!

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

When sorrow sleepeth, wake it not. Song. *Edward Land.* 30

Has English and German words, and is excellent throughout, in words and music.

Nothing better. (Nichts schöneres.) Song. *R. Schumann.* 30

One of those warm-hearted German home songs, that make a German home so pleasant. The singer is one to whom "it never occurred" to think, that anything could be more beautiful, or better, in any way, than the lady who was, first, his love, then his bride, then his wife. English and German words.

Fair as a heav'nly angel. (Bella siccome un angelo.) Romance from "Crispino e la Comare." 30

One of the most pleasing songs in this clever comic opera, which is now having a great run.

From Mighty Kings. *Judas Maccabæus.* 40

A well-known powerful and brilliant air by Handel. Rather difficult to execute, but repays thorough study.

The Swallows farewell. (Abschied der Schwalben.) Duet. *Kücken.* 50

"Ah! swallows, wherefore fly away!" The shepherd's simple good-bye to the swallows, who have been circling around his flocks, as if twittering a parting word in the ears of their playfellows, the Lambs. with this simple subject there is uncommonly pretty music, and the duet is very attractive.

Flee as a bird. Song. Arranged for Guitar by *Haydn.* 40

One of the sweetest of sacred songs.

Nel sentiere di mia vita. Baritone song. *G. Rizzio.* 35

An elegant Italian song.

My boy will not come home. Song. *J. W. Turner.* 30

A simple ballad, in Mr. Turner's well-known tasteful style.

Instrumental.

"Crown Jewels." By *A. Baumbach.*

How so fair. From Martha. 40

Ah! dont mingle. From Sonnambula. 40

Ever of thee. 40

Shadow song. From Dinorah. 40

These are four excellent arrangements, both for learners and amateurs. Mr. Baumbach composes with facility, but yet in excellent taste, and teachers, especially, are glad to get such pieces, which are not too hard, are excellent practice, and, at the same time, good music.

Marche des Tambours. *S. Smith.* 60

A brilliant piece.

Silver spray Redowa. *E. O. Eaton.* 30

Golden ray Polka. *J. W. Turner.* 30

Les Adieux des Niedeck. Grand valse. *F. Haase.* 40

Three taking pieces by good composers.

Books.

Mendelssohn's Songs without words. $4.00

Mendelssohn wrote, not for present fame, but for an enduring reputation. It so happened that he has had both, and these productions, not remarkably brilliant or taking, perhaps, at first trial, grow upon one, till we become fast friends with them, and seem, while playing, to come in closer communion with the Master's masterly thoughts.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12.00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross, A. R. Taylor,
J. A. Getzé, Pasquale Rondinella,
J. E. Gould, Chas. H. Jarvis,
M. H. Cross, William Norris,
Jas. N. Beck, W. J. Lemon,
B. Frank Walters, A. J. Morgan,
Samuel Davies, M. G. Bisbee,
J. G. Whiteman, John Bower,
A. Douglass, M. E. Morrell,
H. M. Alexander, &c., &c.

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. [642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S. E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."
CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide ..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each ..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r .50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor ..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor ..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each ..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xivi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

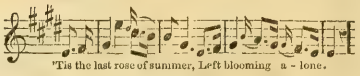
Price. In paper, $1.75; boards, $2,00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste**, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

CHEAPEST, BEST AND Most Complete Edition OF MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music*. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford. I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country — in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2.50
" Cloth, emblematically embossed. " 3.00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Foreign Music Department.

OLIVER DITSON & CO.

277 WASHINGTON STREET,....BOSTON.

HAVE recently added to their extensive stock of AMERICAN SHEET MUSIC and MUSIC BOOKS, a large and well selected assortment of

FOREIGN MUSICAL PUBLICATIONS;

Principally the works of German and French Authors, and have taken special pains to render this branch of their trade complete in all its various departments. Of these, may be mentioned,

I.

COMPOSITIONS FOR THE ORCHESTRA,

From eight parts upwards, as *Sinfonies, Overtures, Dances, &c.*

II.

FOR STRINGED INSTRUMENTS.

Compositions for three, four, five, or more Stringed Instruments.

III.

FOR THE VIOLIN.

Concertos, Sonatas, Select Operatic Airs and Instructive Pieces, with Piano Accompaniment; Studies and Simple Tunes for the Violin alone, Duets with a Second Violin, Alto, or Violoncello, &c.

IV.

FOR THE FLUTE.

Fantasias, Pot Pourris, &c., with Piano Accompaniments. Airs as Solos, Duets with a Second Flute, Trios, Quartetts, &c., with various instruments.

V.

VIOLONCELLO, CLARIONET, CORNET, &c.

With Piano Accompaniment.

VI.

FOR THE GUITAR.

Solos, Duets, Trios, &c.; also, with Flute or Piano Accompaniment.

VII.

FOR THE PIANO-FORTE.

For one, two, and three performers on one Piano; for two and four performers on two Pianos; Trios, Quartettes and Quintetts, with Stringed instruments, &c.

VIII.

FOR THE ORGAN.

All the best Pieces of the most celebrated Composers.

IX.

SCORES.

Piano and Voice, and Piano Solo, of the principal Italian, French, and German Operas; also, Orchestral Scores of Symphonies, &c.

Vocal Scores of NOVELLO'S Edition of Operas, Overtures, Cantatas, Masses, Choruses, &c., when desired in preference to German copies.

X.

DETACHED PIECES.

Concerted and otherwise, from all the popular Operas.

XI.

ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.

O. D. & Co. have every facility at their command for procuring, with despatch, any Music that cannot be kept constantly on hand, such as large VOCAL AND INSTRUMENTAL SCORES, COLLECTIONS OF CHURCH MUSIC, THEORETICAL WORKS IN FOREIGN LANGUAGES ON MUSIC AND KINDRED SUBJECTS, GERMAN PART SONGS FOR MALE AND MIXED VOICES, ORCHESTRAL ACCOMPANIMENTS TO ORATORIOS, MASSES, CANTATAS, &c., &c. They would further state that

Persons at a distance ordering Music in small quantities, can receive it by mail without extra expense.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 648. BOSTON, SATURDAY, FEB. 3, 1866. VOL. XXV. No. 23.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

CHAMBER CONCERTS—17th SEASON.

The Mendelssohn Quintette Club
Will give their THIRD CONCERT of the Series of Four, at CHICKERINGS' ROOMS, on TUESDAY, Feb. 6th, assisted by Hermann Daum, Pianist.

PROGRAMME.

1. Quintette in B flat, No. 2.....Mendelssohn.
2. Fantasia from the Piano Sonate in C minor....Mozart.
3. Andante and Allegro—Piece for Piano and Violoncello. Schumann.

(First time.)

4. Quartette in A minor, op. 130.....Beethoven.

Packages of Four Tickets, $3; Single Tickets $1 each.
Concert at 7 1-2. 648

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.

The Orchestral Union inform their friends that they will commence their Concerts on WEDNESDAY AFTERNOON, Jan. 10, at the Music Hall.

The Orchestra has been augmented in the string department for the purpose of properly rendering many new works which will be given during the season. Particulars soon.

Packages of five tickets, $2; single tickets 50 cents each. Concerts every Wednesday till April, commencing at 3 P.M.

M. W. WHITNEY, Basso, and Teacher of Singing, is at liberty to accept engagements for his professional services.
Address, care OLIVER DITSON & CO. 646-8

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

Madame PAREPA'S NEW SONGS.

The Nightingale's Trill.....40
Sing, Birdie, Sing.....40
Five o'clock in the morning.....30
O, say not woman's heart is bought.....30
Also:

Levy's Popular

Whirlwind Polka.....40

HANDEL'S ORATORIO
JUDAS MACCABEUS.

Price, Cloth $2.50; Paper, $1.75.
ALSO
Choruses of Judas Maccabeus.
PRICE, BOARDS, $1,25.
NEARLY READY
COSTA'S NEW ORATORIO,
NAAMAN.

The above are uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul"
OLIVER DITSON & CO., Publishers.

NEW LIBRETTOS.

L'AFRICAINE,

BY MEYERBEER.

Containing Italian and English Text and the Music of the Principal Airs. Neatly bound; correct and reliable. Price 30 cents.

CRISPINO E LA COMARE,

(The Cobbler and the Fairy.)

BY THE BROTHERS RICCI.

With Italian and English Text and the Music of the Principal Airs. Neatly bound, correct and reliable. Price 30 cts.

The above are additional to the following, comprising DITSON & CO'S EDITION of STANDARD OPERAS, the most popular, complete and satisfactory edition published: Bohemian Girl, (La Zingara.) Cinderella, (La Cenerentola.) Der Freyschutz, Dinorah (Pardon de Ploërmel.) Doctor of Alcantara. Don Giovanni. Don Pasquale. Ernani, Faust, Fra Diavolo, Fidelio. I Capuletti E Montecchi, I Martiri. I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore, Ione, La Dame Blanche, L'Elisire D'Amore, La Favorita, La Fille du Regiment. La Gazza Ladra, La Juive, La Sonnambula, La Traviata, Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, Marriage of Figaro, Martha, Masked Ball, Masaniello, Moses in Egypt, Norma, Poliuto, Rigoletto, Robert le Diable, Sappho, Semiramide, Stabat Mater, Vepres Siciliennes, William Tell. Each of these have the original text with an English translation, together with the Music of the Principal Airs. Price of each, 30 cts.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport*.

No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo. Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings (Quartet).....*Barker*.30
Lo the day of rest declineth. (Qt.).....*Emerson*.30
Guide me. O thou great Jehovah.....*Emerson*.35
Jesus, Saviour of my Soul. (Qt.).....*Wilson*.30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

Choice Music in a Cheap Form.

For the use of Choirs, Societies and Conventions. The Choralist; comprising Standard Choruses, Anthems, Trios, Quartets, &c., with accompaniments for Piano and Organ. 21 Nos. each, 20 Choral Classics; comprising Cantatas and Choruses, by eminent composers. 12 Nos., prices various. The Opera; comprising, Trios, Quartets and Choruses from favorite operas. 12 Nos each, 25. A list of pieces contained in the above sent on application. OLIVER DITSON & CO., Publishers, 277 Washington Street Boston.

New Music for February.

VOCAL.

From "Crispino e la Comare."...*Brothers Ricci.*
Fair as a heavenly angel. (Bella siccome un angelo). Song.....30
I no longer am Annetta. (Io non sono piu l' Annetta). Song.....60
Happy day whose dawning. (Now ha gioga in tal momento). Song.....40
I will not ask to press her cheek. Song..*Gabriel.* 30
November rain.....*Minnie A. Cole.* 30
Nerves. Comic Song.....*T. Gordon.* 30
The swallows farewell. (Abschied der Schwalben.) Duet.....50
Nothing better. (Nichts schöneres)....*Schumann.* 30
When sorrow sleepeth, wake it not. S'g.*E. Loud.* 30
Nel sentiero di mia vita. Baritone song..*J. Rizzio.* 35
My boy will not come home. Song.*J. W. Turner.* 30
Flee as a bird. For Guitar.....*W. L. Haydn.* 40
I forget the gay world. For Guitar.....*Bishop.* 30
Come, ever smiling Liberty....*Judas Maccabæus.* 30
Pious orgies. Song..... " " 30
His coming. (Er ist gekommen). Song.*R. Franz.* 30
Out of my soul's great sadness. (Aus meinen grossen schmerzen).....*R. Franz.* 30
She stood by the door. Ballad.*J. H. McNaughton* 30
My heart is on the sea. Song.....*Claribel.* 30
Shylie Bawn. Song.....*W. T. Wrighton.* 30

INSTRUMENTAL.

La Moison d' Or. (Golden Harvest). Easy Operatic arrangements.....*H. Alberti, each.* 25

No. 1. Traviata.	No. 11. Romeo et Juliet.
2. Rigoletto.	12. La Favorita.
3. Fille du Reg't.	13. Sonnambula.
4. Trovatore.	14. Sicilian Vespers,
5. Lucia.	15. Don Giovanni.
6. Norma.	16. Huguenots.
7. Lombardi.	17. Robert le Diable.
8. Ernani.	18. Masaniello.
9. Lucrezia.	19. Prophete.
10. Masked Ball.	20. Linda.

Leaves and Blossoms. (Blätter und Blüthen.) Ten characteristic pieces by *F. Spindler, each* 30

No 1. Messenger of Spring.	No 6. Ivy Leaf.
2. Fragrant Violet.	7. Hunting Song.
3. Song of Love.	8. Moorish dance.
4. Birds.	9. Warrior's march.
5. Gazelle.	10. Flying Leaf.

The Sylphs. Easy dances for Piano. In 6 Nos. *F. Spindler.* Op. 93, *each* 25

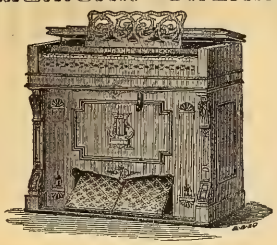
No. 1. Flora's polonaise.	No. 4. Wando Mazurka.
2. Tyrolienne Waltz.	5. Florello Waltz.
3. Fairy Polka.	6. Rosette galop.

Lily of the Valley. Mazurka.....*S. Smith.* 75
Angel whispers. Caprice Celestial. *S. B. Whitney.* 35
Red, white & blue. Quickstep.....*C. Farringer.* 25
Duncan galop.....*W Nunns.* 30
Wearing of the Green. Trans. by...*Baumbach.* 50
Marche des Tambours.....*S. Smith.* 60
Silver spray Redowa.....*E. O. Eaton.* 30
Golden ray Polka.....*J. W. Turner.* 30
How so fair. From Martha. "Crown Jewels." *A. Baumbach.* 40
Ah! dont mingle. From Sonnambula. " 40
Ever of thee. " 40
Shadow song. From Dinorah. " 40
Les Adieux des Niedeck. Grand valse. *F. Haase.* 40
Debatten waltzes.....*Gung'l.* 60

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price,

Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments.

Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

THE TRINITY ANTHEMS.

(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.

The work is splendidly issued, in royal octavo form, and substantially bound in cloth.

Price $3 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
646 No. 547 Broadway, New York,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

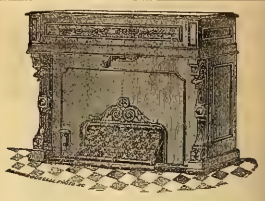
Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

If You Have a Cabinet Organ,

GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's

CABINET ORGANS

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600
Carved and panelled Walnut	200 to 500
Dappled Walnut	200
Oak	110 to 600
Oak, with Walnut carvings	200 to 500
Rosewood	135 to 800
Ebony, engraved and gilt	250 to 700
Black Walnut and Ebony, richly carved and panelled	1200

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Musikale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON &

LYON & HEALY,

Cor. Clark and Washington Sts

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Mu Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & enables us to furnish their publications to Western Dea at net Boston Prices.

☞ In addition to the publications of Messrs. O. D & Co., we keep on hand and furnish all Music and Books published in America, together with a choice sto Foreign Music. 619

C. W. A. TRUMPLER,

Music and Piano Forte Deale

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. O DITSON & Co., he possesses unusual facilities for supp Teachers and Dealers at a distance, as well as those resid the city, who by ordering of him will save the extra time freight of sending to New York or Boston.

New Music for Sabbath Schools.

THE

Sabbath School Trumpe

A COLLECTION OF

Hymns and Tunes, Chants and Anthem

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-pa on receipt of 30 cents. Special attention is directed t "Trumpet" as being a collection of Music particularly s to the young, and one that cannot fail to be generally ado The Cantata is one of the most attractive that has published. It is easily presented, and for this reason wi come popular in all Sabbath Schools as soon as introduce Price, in boards 20; paper 25. Just published by OL Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 648. BOSTON, SATURDAY, FEB. 3, 1866. VOL. XXV. No. 23.

For Dwight's Journal of Music.

Praise of Music.

(The first two verses partly imitated from a MS. in the German *Tabulatur*, A.D. 1620.

Iail, glorious Music! royal art,
Iow often hast thou cheered my heart!
Iy noblest powers to thee I'd give,
hough I a thousand years should live.
Then let the changing seasons roll,
I'll sing, with all my heart and soul,
While life's best blessings rest with me,
Love, health, content, song, poesy!

Vhen foolish tongues those accents blame,
n which, untired, I sound thy fame,
uch blame to me no bane doth bring;
hey chide, because they cannot sing.
Then, joyful, while the seasons roll,
Will I sing on, with heart and soul;
For Life's best blessings rest with me,
Love, health, content, song, poesy!

et others prize the wealth they've won—
hey are not lords of what they own!
songful, brave, contented heart
wealth, of man's best self a part.
So let me, while the seasons roll,
Sing on with all my heart and soul;
Life's richest blessings rest with me,
Love, health, content, song, poesy!

hen, royal Music, art divine,
y constant service shall be thine;
id thou my days to flow along,
full, complete, harmonious song.
Then, grateful while the seasons roll,
I'll sing with all my heart and soul,
For Life's best blessings rest with me,
Love, health, content, song, poesy!

FANNY RAYMOND RITTER.

For Dwight's Journal of Music.

Musical Grammar.

BY W. S. B. MATHEWS.

Grammar teaches how to speak and write a nguage correctly. Music is a language, ex- ressive of sentiments and emotions. Musical rammar, therefore, teaches how to compose and rite music correctly. All persons have occa- on for a knowledge of the grammar of their ver- acular, in giving utterance to their thoughts, w and simple though they be. Many, howev- , study music only to acquire the ability to in- rpret the thoughts of others to the listener, and e study of musical grammar has not always en insisted upon. Nevertheless a knowledge this science has its value to every student of usical art. For almost every one who pays any nsiderable attention to the study of music has, some time or other, occasion to express his n thoughts, either in the ephemeral style of im- ovisation upon themes of the opera last heard, in writing down his more matured conception some strain, heard else only in his imagina- n; or at least, in the re-arrangement of the oughts of others. And even should none of ese graver occasions for such knowledge arise, e selection of music for study and practice in- volves the determination of questions of merit, as to style of composition, which can be properly decided only by one familiar with the principles underlying such work. What we call *finish* in a musical work can only be appreciated by one conversant with such knowledge. To the student of the classical master-works such information is especially valuable, since these works are often as remarkable for the skilful manner in which *motives* are treated in accordance with the technical rules of composition, as for the truth and force of the thought itself. This is still more emphatically true of the Fugue, which is the highest development of the *intellectual* in music, as distinguished from the *emotional*.

For the information of younger students, who may never have given this subject much attention, the following schedule of Musical Grammar is presented. In this it is attempted to give each department of this science its true rank and logical place.

The scale is the alphabet of tones. With this, therefore, we begin. Next comes a consideration of intervals, consonances, and dissonances. Then comes the minor scale, and the study of both major and minor scales in all keys. Next we have the three primary chords, from which all others are in some way derived. These are the major and minor triads, and the chord of the dominant seventh, and they are to be studied in all keys.

The second stage of knowledge in this science involves acquaintance with the mutations of these primary harmonies,—changes of *position* and *inversion*,—and the doctrine of discords. It is believed that all discords may be ranked under one of these three heads: *suspensions*, *appoggiaturas*, and *passing-notes*. The proper figuring of these various chords and discords is included here, and with the addition of so much of the knowledge belonging to the following stage as relates to forbidden parallelisms, we have the science of Thorough Bass.

The third stage of progress includes the syntax of chords. Modulation and Cadence are taught here. And here comes in a new aspect in which we may regard musical compositions. Hitherto they have seemed to us merely successions of chords. We are now to consider them as combinations of two or more separate and independent voice-parts, or melodies. This stage embraces the whole doctrine of Counterpoint, both simple and double, Imitation, Canon, and Fugue. We also learn to discriminate between the *strict* and *free* style of composition. The former is written for voices alone; or, if for instruments, it is conceived to be for a certain number of voices, from which it never varies except when one voice temporarily rests. In the free style one air or melody takes very decided preference over the accompanying voices, and chords are taken now full, now very thin, as the fancy of the composer suggests. The free style has been built up by a system of licensed deviations from the severe rules of the strict style. The study of strict composition, therefore, is of great use even to the student who never designs to write in this manner.

In the fourth stage of progress we come to the doctrine of Symmetry. This embraces measures, phrases, and periods. The consideration of Musical Form follows this. Here we inquire into the distinguishing characteristics of the various kinds of composition; such as songs, dances, romances, nocturnes, the rondo, sonata, symphony, opera, cantata, oratorio, etc.

We have now, as far as it regards the melody, harmony, and form, the ability to write any kind of composition we may desire. The question of the color, or *timbre*, of tones to be employed now arises. This involves the study of the varieties of the human voice, the various general classes of instruments, the mechanism, *timbre*, and compass of each separate instrument, and its appropriate use. To this is added the art of combining and contrasting the different masses of tone in the orchestra.

With a thorough mastery of the various branches of knowledge thus briefly hinted at, and with a natural tendency toward melodic and rhythmic expression, the young composer is able to take a fair start in the race toward favor, distinction, or greatness. And will any lower standard of attainment be admissable?

The question arises: To how great an extent ought this study to be pursued by such students as do not desire to become composers, or even virtuosi? To this it is answered: Only in outline. And in all cases the principle holds that "general knowledge precedes special;" so that students who desire ultimately to explore the whole domain of musical science, ought first to study the subject in outline, in order to get a general idea of the true place and rank of each separate department, in the ardent pursuit of any one of which the student is led to forget that there exist others quite as important and equally interesting.

NOTE. An outline work on this whole subject has been prepared, and at some future time will, no doubt, see the light. A minute treatment of the whole subject is to be found in Marx's "*Kompositionslehre*," 4 vols., and in the works of Gottfried Weber and others. Cherubini's treatise on "Counterpoint and Fugue" is the best in that department. An English translation is published by Novello. Berlioz's Treatise on Orchestration, also published by Novello, gives information belonging to the fifth stage of progress. No treatise in English on Musical Form is known to the writer. A translation of Marx's volume on that subject is in progress.

W. S. B. M.

The Musical Conservatoire at Brussels.

(Report of P. Le Neve Foster, Esq., Secretary of the Society of Arts, London).

In compliance with the instructions given by the Council, I visited Brussels, and placed myself in communication with M. Fétis, the director of the Conservatoire Royal de Musique, and also with M. Cornélis, professor of singing in that establishment, and supported by public funds by vote of the Chambers, and by a subsidy from the town and the province, as well as by fees from foreign pupils. The in-

struction given is absolutely free to all Belgians of both sexes; foreigners are admitted on payment of an annual fee of £8 sterling. The instruction thus given is only for those intended for the profession, and not for amateurs; but inasmuch as there is no control over the students after they leave the Conservatoire, practically the education is open to all, without distinction.

The branches taught are—1, Solfeggio and reading music; 2. Singing—solo and concerted; 3. The organ; 4. Stringed and wind instruments and the piano-forte; 5. Thorough-bass and accompaniment; 6. Composition; 7. The Italian language and Latin pronunciation; 8. French declamation. There may be, in addition, a class for the plain chant, for acoustics, and for musical æsthetics. A Director, professors, supplementary professors, and *répétiteurs* have charge of the instruction.

The administration of the institution is under the charge of a Commission of seven members, including the president, all of whom are named by the King. It chooses a vice-president and treasurer from among its own body. The Burgomaster of Brussels is honorary President. The Director and secretary, who is also librarian, are not members. The Commission proposes to the minister, jointly with the Director, all the officers. It regulates all the expenses, the discipline, and interior economy, and, in consultation, the Director fixes the number of *répétiteurs* and pupils in each class. The Commission meets once a month, and annually settles the budget of expenses with the Director, and presents a report. Once every three months, at least, the members must make an inspection of the classes. Every member who has been absent from the meetings of the commission for six months ceases to belong to it.

The Director is appointed by the King, and can be removed by a ministerial decree. He has the general direction of the studies, methods of study, and the discipline of the classes as regards both professors and pupils. He may attend the deliberations of the Commission, but has no voice in it. He examines and admits or receives pupils, reporting the same to the Commission. He has charge of the furniture, instruments, and of the property of the establishment generally. With him, assisted by the professors of singing and instrumental music, rests the admission or rejection of the candidates.

Candidates for admission as pupils must be able to read and write, and must bring certificates of birth. They must be above seven years old. After 12 they cannot be admitted to the solfeggio classes, unless they can read music. After 15, they are not admitted to an instrument class unless they show a certain aptitude, and can read music. They can enter the singing classes up to the age of 25, provided they can read music. Those admitted commence their studies the first Monday in October annually. The pupils cannot be absent without leave from the professor, or more than one day in the month without leave from the director, and only for serious reasons. After prolonged absence they are re-examined before re-admission.

The professors and sub-professors are responsible for the conduct of their classes, under the supervision of the Director. Leave of absence may be given them for a fortnight by the Director; for a month by the Commissioner, for beyond that period by the minister, under the advice of the Director and the Commission, but not more than once in the year, without the special authority of the minister. Absent professors are re-placed by the sub-professors or *répétiteurs*. The former receive the salary of the professors during their absence. If the absence is unavoidable for important reasons, the professor only loses half his salary for the time. If absent for a fortnight or for a month with a medical certificate he loses nothing; beyond that time a quarter of his salary is taken for the benefit of his substitute. Any professor absent without leave or illness is fined two days' salary. Prolonged absence is reported to the minister, and visited with dismissal or suspension. Professors named by the Director take part in the practices and public and private performances. The Director chooses the *répétiteurs* from the most distinguished pupils. They have annual salary, and after two years of approved conduct may succeed to a vacancy as sub-professor. There is an officer termed Superintendent of studies, who is responsible for the order of the studies, and for the maintenance of discipline in the classes. He registers and makes a daily report of the presence or absence of the teachers or pupils, and must be present a quarter-of-an-hour before and during the time of study. He has under him servants who attend to the classes, fill the offices of messenger, porters and orchestra men. He has also the care of the instruments.

The library contains—1. Works on the theory and practice of music, for the use of the classes, 2. Scores and separate parts for the concerts; 3. Books and music for the instruction of the pupils and for reference. The advanced pupils may borrow library books with the permission of the director, the same being registered, and for no longer than a month.

In the month of May the Director commences his examination of all the students in the Conservatoire, in the presence of the professors in charge of each class. He ascertains the progress made in the year, and how far each pupil has advanced in his education. These examinations, which take place daily, last about six weeks. On the result of these examinations, the Director determines the dismissal of those pupils who have done nothing during the year. This, however, is rare, for there is a great amount of emulation in the school among the students. The Director also determines from among the students those who shall be admitted to the competitions. The Director examines all the pupils twice a year, and makes a report to the Commission. Each professor and teacher makes a report of the pupils in his class.

The competitive examinations for prizes take place annually in the last week in July, and first week in August. After receiving the reports from the professors, the director admits the pupils for competition, and those who are to accompany the solos and conduct the classes. The competitions in harmony and solfeggio are conducted with closed doors. Those for instruments and singing, in public. A jury of five or seven members is appointed by the Commission to award the prizes, of which the Director is President. The prizes are given by a majority of votes. In case of an equal number of votes, the Director has a second vote.

The names of the successful candidates are published in the newspapers. Each candidate plays or sings one piece at sight, and one which has been previously studied.

The prizes, of which the value is annually fixed by the Commission, consist of scores and works on the theory and history of music, collections of music for pianoforte, voice and solfeggio; and to the instrumental pupils bow and wind instruments. The prize-holders receive with the prizes a laurel crown and a certificate. The accessits receive a palm. The distribution of prizes takes place if possible in the month after the beginning of the academical year. It is followed by a concert in which the pupils who have obtained the first prizes are permitted to perform solos.

The pupils who obtain the first prizes for their instrumental performances, their singing, for their performance on the organ, or for composition, are artists whose education is considered complete, and their studies finished. The term usually required to turn out an artist of talent complete, comprising a knowledge of composition, is about eight years. Each pupil gets about six hours of teaching in a week.

Concerts are given by the professors and pupils of the Conservatoire. The Commission fix the number with the Director, who arranges the days and the programme, and at the beginning of each academical year he publishes in the school a list of the professors and pupils who are to take part in the orchestra and chorus of the concerts. Tickets for the concerts are sold, and the proceeds distributed amongst the most distinguished scholars.

The Town Councils of the Provincial towns are in the habit of paying the expenses of promising pupils, *i.e.*, of those who obtain the first prizes at Académies des Beaux Arts in those towns, in order to enable them to follow the classes at Brussels or Liége.

There are annually two vacations: from Palm Sunday to the first Sunday after Easter, and from the 15th of August to the 1st of October.

In Brussels there are for

	Professors.		Pupils.
Reading Music	5	..	85
Solfeggio	3 male, 3 female		104
Bassoon	1	..	6
Flute	1	..	5
Cornet	1	..	10
Trombone	1	..	7
French Horn	1	..	6
Trumpet	1	..	4
Hautboy	1	..	9
Clarinet	2	..	6
Violin	5	..	69
Violoncello	2	..	25
Double Bass	1	..	4
Pianoforte	4 male, 3 female		114
Singing	2	..	34
Italian language	1	..	14
Organ	1	..	16
Declamation	1	..	20
Counterpoint	1	..	19
Harmony	1	..	42
Practical Harmony	1	..	19
Accompaniment	1	..	11

The actual number of pupils in the Academy the present year is 564.

The Conservatoire is supported as follows:

	Fra
Subsidy from the State	15,
" " Town of Brussels	20,
" " Province	4,
Fees from Foreign Students	2,
	42,

General Expenses.

	Fra
Rent	6,
Music, &c., and books	3,
Pianofortes, furniture, and general maintenance of the establishment	7,
Total	16,

Expenses of Tuition.

Director	8,
Secretary	1,
Superintendent of studies	1,
Two inspectors of ditto	2,
Accompanyist	
Tuner	
Porter	
Organ blower	
28 Professors from 3,000 to 1,170	53,
6 Sub-Professors from 950 to 600	4,
8 Répétiteurs at 370 2 ditto at 300 2 ditto at 400	3,
Total	76

The Director has a private residence in the building of the Conservatoire. The rooms for conduc the teaching of the Conservatoire consist of class-rooms and a large room in which the orga placed. In it also the smaller concerts are given larger concerts and the competitive examinat taking place in the Palais Ducal.

The building appropriated to the Conservatoir of ancient character and forms a quadrangle, wi garden in the centre. It was formerly the resid of a nobleman, and has been purchased either by Government or the City of Brussels for the use o Conservatoire. The arms of the former owners be seen affixed to the building.

Anecdote of "Der Freyschuetz." A sto told by Hector Berlioz, which is as wildly roma as if concocted in the Wolf's Glen at midnight. give it in his own words:—"When *Der Freysc* was performed in Paris, I was young and enthu tic—oh, enthusiastic *à mourir*. Weber took my by storm. I had never heard such music; it d me out of myself—it bewitched—it enthralled There was then a young medical student in Paris bosom friend—his name was Eugene Sue. world has since known it. What Weber was to Weber was to him; we both venerated, we both ized the great Carl. Night after night were we i front row of the gallery. To us it was indeed dise. We never missed a representation. But t differ, *mon ami*. There was a fellow who came as regularly as we; but when we applauded he hi —when we applauded he sneered! The an hissed and sneered at Carl Von Weber! W supportable? No! Three times did I and Suc upon him *vi et armis*, and three times was he ru ejected from the shrine which he profaned. *Eh, mais le temps marche toujours.* Our first fervor *Der Freyschütz* abated, but not our friendship. night, years after, Sue came to me; he was the Hotel Dieu. 'Guess, my dear friend,' said 'who has died in my ward? A man with a str disease of the brain, producing distortion of the sk *'Eh bien!* and what then?' 'Why, the man 'Who?' 'The old unbeliever in *Der Freysc* Again years passed over, and I had forgotten a the matter. Sue was a great novelist. I had ch of the Grand Opera. I determined to get up *Freyschütz*. The incantation scene was to be ially splendid. It was not until the last moment I found I wanted a skull. Off I sent to my friend Sue. The author had not forgotten the tor, and his small cabinet of medical curiosities at my service. 'Take that skull,' he said, 'bu heaven's sake be careful of it! Never was th finer specimen of a rare disease.' So off I went the relic of mortality. Carefully did I place it i position, among vampires, and owls, and fiery pents, and skeleton horses. It was not until the ing of the seven bullets had commenced t thought flashed upon me. The skull! Gre powers! it may be—it must be—it is—it is—the of the man who hissed *Der Freyschütz*! I flew a to Sue's box. I told him my thought, and he

orated it. Marvellous the course of retributive ice! We leaned over the cushion, we gazed at mute grinning basin of bone, and we said, as with voice, 'This is *Der Freyschütz*! The music of l Von Weber is thundering around you! and r, skull, hiss—hiss—hiss—if you can!'"

"L' Africaine" in Berlin.

As regards the cast and execution of the German ptation, there is much to be said for and against, trasting both with those of Paris and London. on one point there can be but one opinion, ıely, as to the *mise-en-scène*. There cannot be the hest hesitation in stating, that in artistic concep- and finish, the "business" of the stage is infinite- uperior to the Italian and English versions. It be said that the managers here had the experi- e of the past to guide them. Not so however. that an entirely new line has been struck out in action of the story in many portions. Thus, the tomime in the Council Scene, the quadruple by- on the different decks of the ship, and the spec- ılar arrangements of the Indian March were as el as they were ingenious and animated. Unless ıad seen "rows" in a French Chamber of Depu- in constitutional days, a spectator of the lively ussion in the Portuguese Council during the con- ration of the plans of the great navigator, Vasco ama, might have concluded that there was exag- tion in the gesture of the artists here; but the t was admirable of the strong feelings of the gonistic parties, the animated action giving point ıe magnificent concerted piece which the com- r has carried on in the debate. In the ship scene, nautical details were in the main excellent. No ot when Prussia has a good fleet in the Baltic, rnumeraries will be found more *au fait* in run- r up and down the yards; but if the "old salts" not exactly T. P. Cookes, the general business unexceptionable. The two cabins of Ines and Pedro, the main-deck and the quarter-deck were eparately shown, instead of the really disgraceful ole at Covent Garden. More than this realiza- of a ship, was the atmospheric effect of the sun- in a mist and of the threatening clouds of the n. The *mêlee* took place in every part of the , the Indians seeking for the Europeans in every . The alteration in the course of the vessel the sinking, were cleverly contrived. The call ferr Daubner, the mechanist, was a well merited pliment to his ingenuity.

'. Paul Taglioni had a special ovation for his agement of the procession which ushers in Selika e fourth act. This scene indeed must be pro- ıced to be one of the most splendid spectacular tri- hs ever witnessed on any stage. The entire n and dancing differ from those of Paris and lon. The ballet at Berlin has always been famed. mimes are admirably trained and the bevy of phées and figurantes not to be surpassed any- e. The March was a continued series of sur- s to those who had seen the opera elsewhere. opening told, as a large mass of Indians rushed prostrate themselves before the idol. It would Harris's heart to see the Priestesses, Brahmins, leurs, Amazons, Warriors, &c. Such gorgeous resque costumes; such endless changes; such ma- res! The climax was overwhelmingly impos- nd enchanting, for after the masses had been ed in close circles round the Queen, they re- ad backwards, extending the circles down to the ights from the rear of the stage, amisdt the mas- strains of the two bands. The opera was stopp- r some minutes until the ballet-master appeared made his bow at the call of the excited audience. ıe Scene Painter, Herr Gropius, senr., was not otten, for he was summoned for his beautiful scene e "Mancenillier" tree; and the master-mind in mounting of the work—the Harris of Berlin— Hein, the Regisseur, received also at the end of pera a special ovation.

ıe Conductor of the *Africaine* was Herr Dorn. ally entitled himself to the distinction of a recall, ith the materials at his command, his reading of core was careful and conscientious. As regards cuts," it is fortunate he is not within your me- olitan boundaries to be annihilated by the "con- eurs and critics," at whose "suggestions" the tors of the English Opera Company (Limited) ed into Costa by implication for the abridgment in talian adaptation. Herr Dorn has in fact pursued y the same course in pruning as Costa;—that is, kes out bits here and there from a piece; he sup- es repeats, he excises recitatives, he leaves out in the middle of a concerted *morceau*. Dorn is ery way entitled to the elegant epithets which one our contemporaries has so freely employed. It t necessary in this missive to enter into a dis- on as to the *modus operandi* of a cutting down. The simple statement of the fact that the German professor has adapted the same system as the Italian maestro is left to your editorial appreciation. Your correspondent was certainly astounded, when already in the first act he found that the *terzettino* of Ines, Don Diego and Don Pedro, instead of being omitted altogether as in (Italian), was abbreviated, the passage of the passionate lament of Ines being actually suppressed. Herr Dorn has fallen foul of the third act awfully; the excisions are of every kind—bars here and there, and pieces bodily. After the duo between Vasco and Don Diego short work is made of Meyerbeer's score. The conductor concludes, like Costa, with canonic intervals during the Indianic outburst.

It may be interesting to know the duration of the *Africaine* here. Beginning at six sharp, the curtain fell at ten minutes to eleven; but the *entr'actes* were long. The first act was over at eight minutes to seven. The second began at eight minutes past seven and terminated at a quarter to eight. At three minutes past eight the Ship act was commenced and concluded at twenty minutes to nine. At nine precisely the fourth act began and ended at ten minutes to ten. At ten minutes past ten the fifth act opened and at twenty (?) minutes to eleven the curtain fell finally on the *Africaine*. The longest wait was between the third and fourth acts—to remove the ship. Upwards of an hour and a half was taken up with delays between the acts. In justice to the audience of Saturday be it recorded that not a person moved before the opera was ended, and when the bust of Meyerbeer was crowned by Lucca, during which ceremonial the orchestra played the "Morceau d' Unisson," everybody in the house, from the monarch downwards, stood up.

The cast of the opera was as follows:—

Selika	Pauline Lucca.
Ines	Mad. Harriers Wippern.
Anna	Fräulein Retz.
Don Pedro	Herr Salomon.
Don Diego	Herr Krause.
Don Alvar	Herr Kruger.
The Grand Inquisitor	Herr Bost.
The Grand Brahmah	Herr Fricke.
Nelusko	Herr Betz.
Vasco di Gama	Herr Wachtel.

The curious in casts can compare the above with Mdme. Saxe, Mdlle. Battu, MM. Beval, Castelmary, Warot, Faure, Portehaut, Obin and Naudin (Paris); Wachtel, Attri, Capponi, Lucchesi, Graziani, Herr Schmidt, Tagliafico, Fioretti, and Lucca (Italians at Royal Italian Opera); H. Corri, Dussek, Lyall, A. Cook, Laurence, Patey, C. Adams, Miss Louisa Pyne, Mdme. Sherrington, Mrs. A. Cook (English at Royal English Opera).

The general character of the execution here lacks animation. The German conductors like to take their time in everything. They are exact and not impulsive—finished but not elegant. Even the *Morceau* d' *Unisson* was dragged inordinately; but it did not fail to rouse the house, and the encore was inevitable. The chorus has been well trained, and the voices are good—those of the women in the ship scene coming out charmingly. The orchestra has not only the disadvantage of being numerically weak in the strings, but these are not balanced against the ordinary complement of wood, brass and percussion. The platform, however, is in a deep hole. Thirty-five stringed instruments against Costa's sixty-four good men and true are formidable odds against Berlin.

The principal vocalists (Lucca. Wippern, and Wachtel excepted) are not up to the mark. The best, next to the three cited is Herr Betz, the Nelusko, who has a fine voice, which he scarcely knows how to turn to the best account, but is no actor. The effect produced by the chief singers on the house may be best understood by citing the recalls. In the first act, Harriers Wippern, after the romance; and Wachtel (enthusiastically), after ths finale. In the second, Lucca after the Berceuse, Betz after the air, Lucca and Wachtel after the duet, all the artists after the Septuor finale; then Lucca, Wachtel, Wippern, and Betz, and finally Lucca and Wachtel. In the third act, the machinist had an ovation, as also Herr Betz. In the fourth act, Nelusko was recalled after the *adagio* in which he resigns Selika; Wachtel after the cavatina; Lucca and Wachtel twice during the duet; and Lucca and Wachtel three separate times after the fall of the curtain. In the last act, the two sopranos had a salutation for their high A's in the duet; the *Morceau d' Unisson* was rapturously redemanded; and Lucca, after a series of ovations in the final scene, had the crowning glory of the night. It should be noticed that the applause was confined to no particular part of the house. It came from royalty, rank and fashion, as well as from the stalls and upper region; there was no more earnest applauder during the night than the King of Prussia. Lucca has carried away the honors. She has gained immensely in declamatory power, and singing in her own language afforded her an advantage of which she most skilfully availed herself. She is indeed a Selika, full of charm, quite equal to the most pathetic portions of the music. The Wachtel of Vienna and of Berlin in German is a very different person from the Wachtel of London in Italian. He has certainly improved greatly in Vasco, and made a greater impression in the love duet than with the two high C's with which he favored the Berlinese. (He has a son at Vienna, 20 years of age, who is said to have even a finer voice than his father.)

Music Abroad.

Paris.

The *Orchestra's* correspondent (Jan. 2) gives the following *résumé* of the past operatic year, premising that it is not *all* comprised in the one name "*L'Africaine.*" He begins with the Grand Opera:

The year opened at this theatre with the continued success of "*Roland;*" and with the exception of one or two performances of "*La Muette,*" which served for the *rentrée* of Mdlle. Marie Battu, and an occasional night with "*Guillaume Tell,*" nothing of any importance took place until the 26th April, 1865, when Meyerbeer's posthumous work, *L'Africaine*, was given for the first time. A bare mention of the fact will suffice here, for enough has already been said in these columns and elsewhere of this immense production. The only other novelty was *Le Roi d' Yvetot,*" a ballet pantomime in one act, by MM. de Massa and Petipa, music by M. Théodore Lebarre; total six acts. The new comers are these: a contralto, Mdlle. Bloch, who made her début in the part of *Azucena* ("*Le Trouvère*"); M. Delabranche, an aspiring tenorino, who sang *Manrico* in the same opera; and Mdlle. Mauduit, a very fair and dramatic *Alice* (*Robert le Diable*). The three novices were well received, but I fear there is neither a Stoltz, a Falcon, nor a Duprez to be found among them. Difficulties arose between the management and the members of the chorus on one hand and the orchestra on the other. The former were successful and obtained an increase of salary; the last, notwithstanding a very well-written and moderate request, were sent rather roughly about their business with an intimation from a high authority that if they didn't like it they might—do the other thing, which I suppose means keeping quiet, for that's what they are doing at present.

The first new event of the year at the Opéra Comique was the production of "*Le Saphir*" (blue), music by M. Felicien David, libretto founded on "All's Well that Ends Well," arranged by MM. Méry Radot and De Leuven. The other new work is M. Bazin's "*Voyage en Chine,*" an account of which I sent you a few days ago, making six acts of entire novelty, to which add seven for important *reprises* of operas which have not been given for years, "*Marie*" (Hérold), "*Les Porcherons*" (Grisar), and "*Les Deux Chasseurs et la Laitière*" (Duni). The stock attractions have been "*Le Pré aux Clercs*" (Hérold), "*Les Mousquetaires de la Reine*" (Halévy), "*La Dame Blanche*" (Boïeldieu), &c. Mdme. Cabel made her *rentrée* on the 23rd Dec., in Auber's "*Ambassadrice,*" and among the *débutants* I notice the names of Mdlles. Roze, Gontier, Flory, Cadet, Seveste; MM. Falchieri, Leroy, Melchissedec, &c.

The Lyrique began the year with "*Mireille,*" in three acts; this opera had a long run, and "*Faust*" also received its usual share of favor. "*L'Aventurier,*" by M. de St. Georges, music by the Prince Poniatowski, was unfortunate, and died young (26th Jan.) Next came "*La Flûte Enchantée*" (Mozart's *Zauberflöte*), an immense success, which ran right through the season, was the opening piece after the recess, and withdrawn but a few days back, to make way for two novelties, to be mentioned in their turn. Verdi's "*Macbeth*" (May 21st) came like a shadow and so departed. From one-act operas, "*Les Memoires de Fanchette*" by the Comte Gabrielli; M. de Hartog's "*Mariage de Dom Lope,*" (a dead failure), "*Le Rio Candavle*" (Diaz de la Pena), and Mendelssohn's charming "*Retour*" ("*Son and Stranger*"), were also performed, and the house was closed on June the 1st, and re-opened on Sept. 1st. Shortly after M. Chérouvrier's "*Rio des Mines*" was given, but without success. *Violetta* ("*La Traviata*") with the charming Mdlle. Nillsen, "*Rigoletto,*" "*La Flute,*" etc., "*Don Pasquale*" (for the début of M. Bosquin), were the stock works until the end of December, when "*Marta*" (Flotow) and M. Bartho's "*Fiancée de Abydos*" were produced with great success: Mdlle. Nillsen and Mdme. Carvalho taking the principal soprano parts. This gives a total of eleven operas, containing twenty-five acts, and produced (accounts

being taken of the two months' vacation) at the rate of rather more than an opera per month. *Très bien*, M. Carvalho. We have only to remember that M. Bagier is director of the Italiens, to be sure that the troupe of the Salle Ventadour has not been idle. In January we had the début of M. Verger as *Don Carlos* in "*Ernani*." Success. Same month "*La Cenerentola*" for Mdme. Talvo Bedogni, *qui n'a fait que passer*. In February "*La Sonnambula*," with La Patti, Brignoli and Agnesi, drew good houses. An action brought against the management by Mdme. Veuve Scribe, claiming a right to prevent the performance, was arranged à *l'amiable*. "*La Duchessa di San Giuliano*" by M. Graffigna, founded on *Veronica Cibo*, a blood-thirsty production by Guerazzi, was unsuccessful, and was played three times only. On April 11th we had "*Crispino e la Comare*" by the brothers Ricci. This genuine opera buffo, interpreted by such artists as a Vitali, Zucchini, Agnesi and Mercuriali, was the great success of the season, which ended on the 4th of May. The same opera served for the inauguration of the term 1865–66, and was followed by "*Lucrezia Borgia*" for the *rentrée* of Fraschini, and the *débuts* of Mdlle. Grossi, a capital contralto, who was well received, and has since advanced in favor by her excellent performance of *Azucena* ("*Il Trovatore*"), *Pierotto* ("*Linda*"), and *Maddalena* ("*Rigoletto*"). Cagnoni's "*Don Bucefalo*" was given on November 9th, and was a great triumph for Zucchini."

BERLIN. A correspondent of the *Springfield Republican* writes as follows of Liebig's popular symphony concerts.

"Berlin is preëminently a city for seeing the inside rather than the outside of objects; it is the home of institutions rather than of splendid architecture. One of these institutions is Liebig's symphony concerts. These are very popular with Americans in Berlin, and, in truth, with the best elements of German society here. They are given in large halls in every quarter of the city, as Berlin is now grown so huge that people can hardly think of travelling two or three miles to attend a concert. So Liebig and his band appear on Monday night in one hall, on Tuesday in another, and Wednesday in still another, and so on. The main feature of interest is the fact that classical music, the great symphonies of Beethoven, the great overtures of Mozart and Schumann, are given, and are decidedly liked; nay, I dare go further and say, enjoyed. These concerts are not dress affairs, mere fashionable gatherings for the purpose of showing off magnificent toilettes; they are gatherings of gentlemen and ladies in the simple afternoon dress, who come together for the one acknowledged object of hearing an excellent band play classical music. The price of admission is the ridiculously low sum of seven cents and a half. The people all take their places, in the universal German fashion, around little square tables, and can order beer, coffee, or a hearty supper, if they like. There is not the slightest obligation to do so, and the Americans seldom or ever do. But a German cannot enjoy fine scenery, fine music, or anything fine in nature or art without it be over beer, at least, and as many other good things, such as fried meat and potatoes, coffee, bread and cheese, ham and the like, as his purse can bear. This is one of the most whimsical phases of the German character; and the nation consequently assumes the appearance of a race of perpetual eaters, drinkers and smokers. At every railway station, where a three minutes' stay is made, there is a frantic rush for beer and sausages; at the concert there is no getting on without beer; between the acts at the theatre there are unceasing cries for beer. They do not go quite so far as to put beer tables in the churches, but in the halls where the free-thinkers of the Renan, or as we should say, of the Theodore Parker school, meet on the Sunday, beer drinking is as common as in the concert room.

But I have wandered a little from good Herr Liebig and his concerts. I say good Herr Liebig, for although his name pronounced in the English fashion has rather a wicked sound, yet his life has been a missionary one, in a pure and high sense of the word. Twenty-four years ago he formed the conception and began to act upon it, that in a great city like Berlin, and with the aid of a well-trained band of musicians, it would be possible to educate a public which should enjoy the highest music; a public which should not praise Beethoven, and hear him, notwithstanding, with ennui, but a public composed of the scholarly, professional and fashionable world, which should take great delight in the highest works of genius. I wish Mendelssohn could have lived to see the happy fulfilment of Liebig's plan. His concerts are thronged, and though the price is so small, they remunerate him and his band, although they can never make him a rich man. So while the current of the fashionable world sets towards the opera, Liebig draws around him and educates the real culture of Berlin, and I know not a place where one sits down with so true a sense of comfort, and of feeling that he is in the most appreciative of society, as in one of his concerts. I was at one two evenings ago. The programme embraced Beethoven's Heroic Symphony, and one by Haydn, an overture by Schumann, and the Scherzo from Mendelssohn's Midsummer Night's Dream. A classical programme, yet thoroughly enjoyed. The audience is impatient of the slightest disturbance, and woe betide the unlucky man who moves his chair, os moves his foot, or has the indiscretion to cough aloud. A score of hisses instantly silences him. The waiters walk around on tiptoe, catching orders given in the faintest whispers. Between the pieces there is talk and laughter and cheer, but the first movement of Liebig's baton hushes all to silence. Above the heads of the audience the thin smoke clouds gather, increasing in density as the evening advances. Fainter and fainter grow the forms of Liebig and his coadjutors, and when ten o'clock comes, the audience is hid from its own view by the massive grey canopy which rests upon it. But the men enjoy it, and the ladies are used to it, and the musicians expect it, and the Americans must submit to it, and who's to blame? But this is one of the essential features of Liebig's concerts, and Liebig's concerts, smoke included, are one of the nicest institutions of Berlin. PANURGE."

FLORENCE. — A correspondent of the *Orchestra* writes:

We are full of chamber music. The Guidi party, with Becker to lead, after giving ten matinées, announce four soirées. The Sbolce party, after their first series of six evening quartet concerts, announce a second. Benefit concerts are given by Mdlle. Fanny Jervis, an English pianist of Italian descent on her mother's side, and a very talented performer; Perelli, a first-rate pianist, also gives his grand concert. Two orchestral concerts have lately been given in aid of funds to erect a monument to the illustrious composer Cherubini, a native of this city. Bazzini gives three morning chamber concerts of modern music. A sestet by Brahms was not very successful. A prize quartet by Bazzini was much liked, and pleased me much. In this composition there is less pretension and more effect; in the labored sestet of Brahms there is a total absence of genius—in short, a brilliant poverty of ideas. La Patti has left us, and nothing tempts one to go and hear operas which I have witnessed in Paris and London far better performed.

Mdme. Grisi and her family have left the Villa Salviati, and are by this time in London to meet Mario, from Madrid. Pinsuti is progressing with his opera, on a subject taken from Shakespeare's plays. There is a subscription going on here to erect a monument at Arezzo to the inventor of the nomenclature of the gamut — Guido d'Arezzo. Several distinguished names are in the list of contributors, headed by the great master of the gamut himself—Rossini.

LONDON.—The six preliminary rehearsals of the Concordia (new society for the performance of neglected old master-works) have passed off with *éclat* the Society steadily gaining in numbers. The *Orchestra* says:

Many admirable works have been already resuscitated, and although the "Seasons," introduced for the sake of visitors who could not be expected to feel interested in the drill required by less known compositions, can scarcely be called an "unfamiliar masterpiece" upon the whole, even at the outset enough has been done to prove that the society is thoroughly true to its principles. Amongst the works proposed for the serious business to come, are Mozart's Mass (No. 13) in E flat, Haydn's "*Tempest*," Graun's "*Te Deum*," and a Mass by Schumann. We may add that the organization of the society is now complete, a change having been made in the case of Dr. Flowers, who has accepted the post of Curator of Scores, his successor as organist being Mr. Alfred Carden, who appears to be eminently qualified for that important duty.

VIENNA.—Herr von Köchel, the well-known writer on musical subjects, lately delivered a most interesting lecture on the state of music, and the patronage bestowed on it by the rulers of Austria ever since the fifteenth century. The lecture may be termed an illustrated lecture, seeing that Herr von Köchel exhibited portraits of most of the sovereigns and celebrated artists he mentioned in it.

COBURG.—According to a letter from the Abbé Liszt there will be a grand performance of his "Dante Symphony" on the occasion of the opening at Rome, some time this month, of the Dante Picture Gallery, which contains twenty-seven colossal pictures, representing the principal events in the *Divina Commedia*. There is a probability, also, that the Abbé will attend the next meeting of composers in this town.

MUNICH.—In conformity with the last wishes of her deceased husband, Mad. Schnorr von Carolsfeld has accepted a post as teacher of singing in the Conservatory here.

BERLIN.—The Sing-Academie at its first concert this winter performed Sebastian Bach's great Mass in B minor. The singers are said to have brought out all the beauties of this sublime conception. We can readily believe it after hearing them, five years ago execute perfectly a sixteen-part Mass, by their conductor, Grell, all without accompaniment, *a capella* full of elaborate counterpoint, of course, and two hours long!—Herr Ehrlich, who, since von Bülow's secession, has been pronounced the best pianist in Berlin, has commenced a series of concerts. He "literally carried away his audience in a *Suite* by Handel, and played with unprecedented *brio* a Caprice by Alkan, a composition much esteemed here by all musicians; besides interpreting like a great musician as he is, the Sonatas of Beethoven in C minor and in C-sharp minor."

LEIPZIG.—At the tenth Gewandhaus Concert M. Gouvy conducted in person the performance of a new Symphony of his own. According to the *Gazette Musicale*, of Paris, the Allegro and Minuet, distinguished by much *verve* of rhythm and elaborate harmony, were much applauded.—Max Bruch's opera *Loreley*, was performed for the first time at the town theatre, with disputed success. "The verses of the poem (by Emanuel Geibel) are often very beautiful, but the action is barren. As for the score of Bruch it contains parts which are very remarkable, and the orchestration shows a master hand; but the almost complete absence of melodic inspiration will always be opposed to the real success of the work." We have seen, however, that Mdlle. Tietjens, the favorite most Londou prima donna, fell in love with this work during her recent visit to Germany, and means to have it brought out in London.

Musical Correspondence.

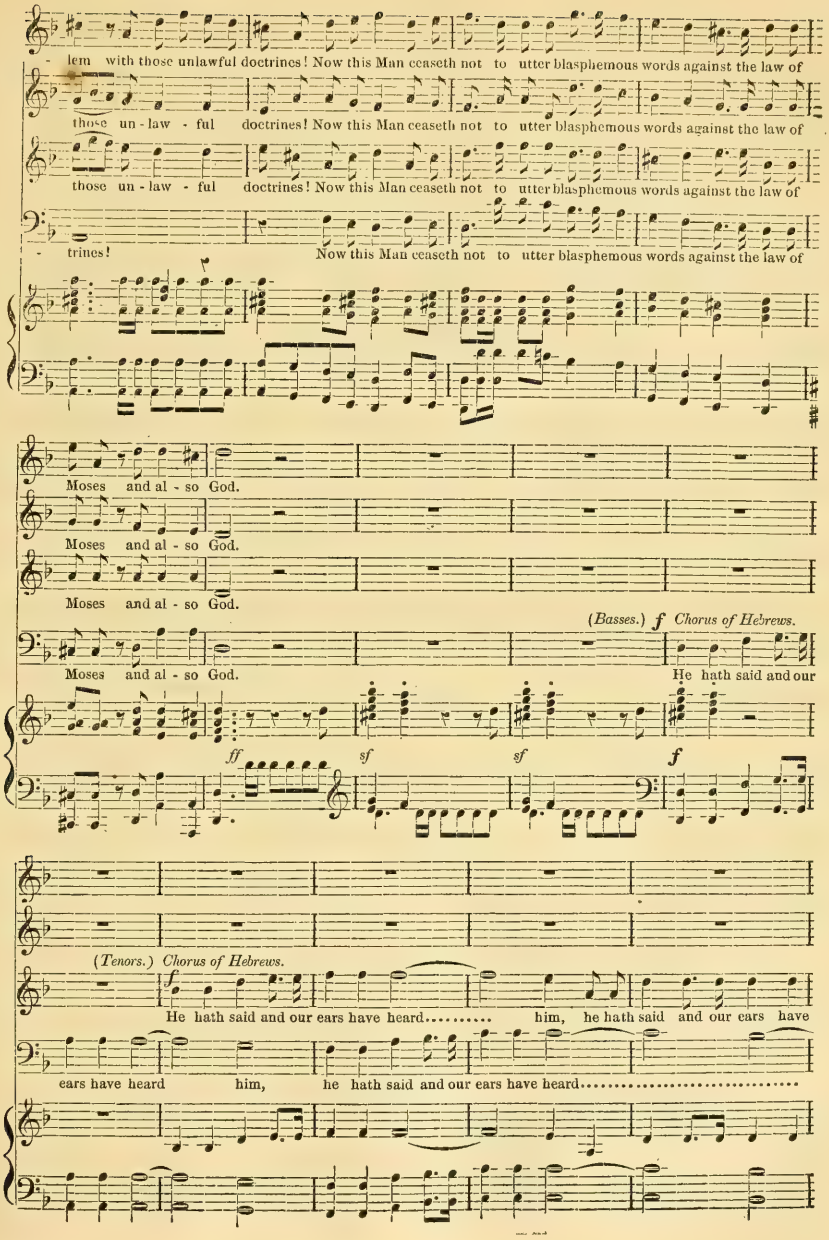
NEW YORK, JAN. 29.—We have seldom enjoyed the pleasure of recording so many genuine concerts, as have taken place here within the short period of three weeks; six, of decidedly artistic value. New York has been favored (?) with more than twice that number of others this month; but your correspondent claims a dispensation from the reporting there. First in order as to date, we find the programme of an organ concert, given by Mr. S. WARREN. Mr. Warren is yet a young man, a pupil of Haupt of Berlin; he masters his instrument with ease, certainty, and taste; his facility in the use of the pedals is remarkable. That Mr. Warren aims at the highest, his programme (containing a Toccata, a Sonata, a Fugue by Bach, things by Mendelssohn, Thiele &c.) successfully proves. He has selected New York as his place of residence, and will be an acquisition to the city, for the right kind of organ playing and organ music is rarely heard here. We hope to hear another speedy opportunity of hearing Mr. Warren.

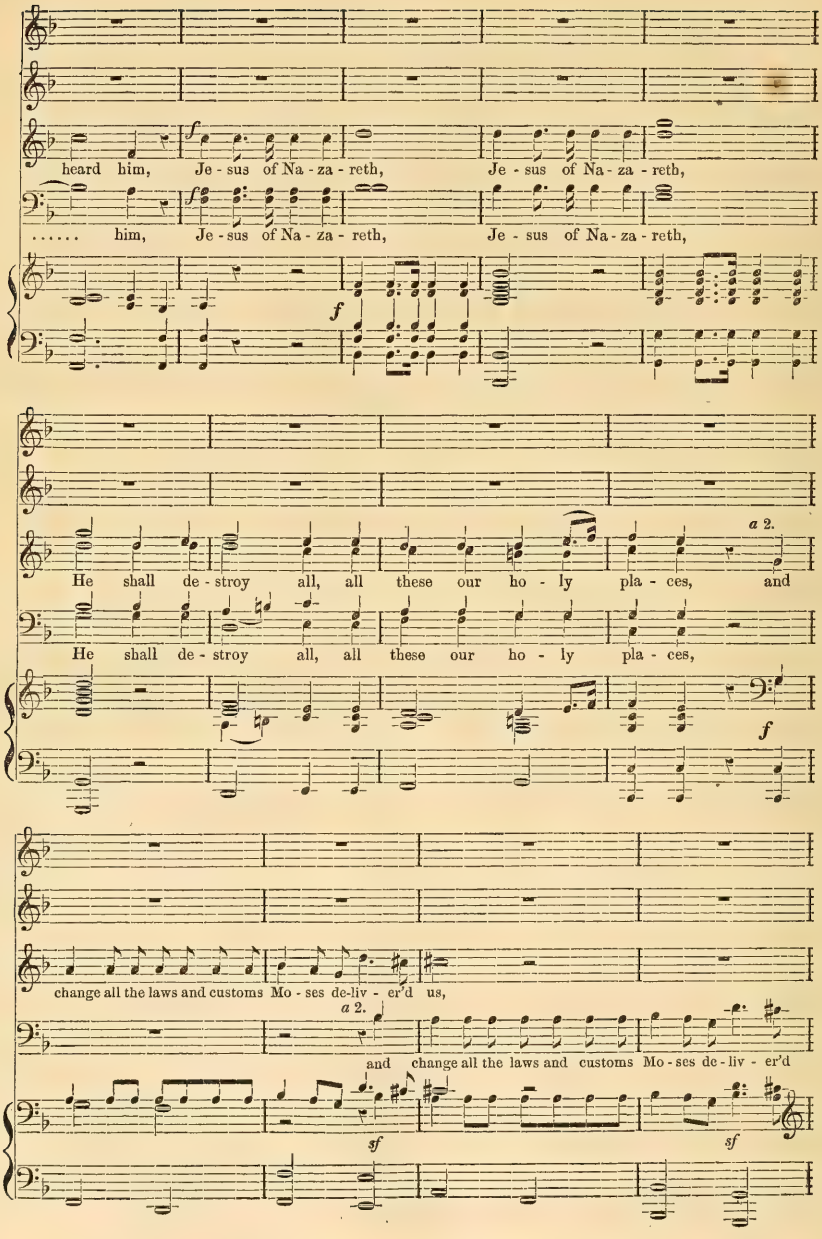
Here is the programme of the first soirée of Chamber Music, which took place in Dodworth's Hall, on the 10th of January:

Quartet. String. G, No. 1. ..... Mozart.
Trio, Piano, D. Op. 70. No. 1 ..... Beethoven.
Sextet. String. B flat, Op. 18 ..... Brahms.
1. Allegro ma non troppo. 2. Andante, ma moderato. 3. Scherzo, Allegro molto. 4. Rondo, Poco Allegretto e grazioso.

Executants: William Mason, Piano; Theo. Thomas, Violin; S. Mosenthal, do; G. Matzka, Viola; J. Hess, do; F. Bergner, Violoncello; H. Mollenhauer, do.

Of course the great masters Mozart and Beetho


- lem with those unlawful doctrines! Now this Man ceaseth not to utter blasphemous words against the law of
those un - law - ful doctrines! Now this Man ceaseth not to utter blasphemous words against the law of
those un - law - ful doctrines! Now this Man ceaseth not to utter blasphemous words against the law of
- trines! Now this Man ceaseth not to utter blasphemous words against the law of
Moses and al - so God.
Moses and al - so God.
Moses and al - so God.
(Basses.) f Chorus of Hebrews.
Moses and al - so God.
He hath said and our
ff
sf
sf
f
(Tenors.) Chorus of Hebrews.
f
He hath said and our ears have heard..... him, he hath said and our ears have
ears have heard him, he hath said and our ears have heard.....


heard him, Je - sus of Na - za - reth, Je - sus of Na - za - reth,
..... him, Je - sus of Na - za - reth, Je - sus of Na - za - reth,
a 2.
He shall de - stroy all, all these our ho - ly pla - ces, and
He shall de - stroy all, all these our ho - ly pla - ces,
change all the laws and customs Mo - ses de-liv - er'd us,
a 2.
and change all the laws and customs Mo - ses de - liv - er'd


a 2.
and change all the laws and customs Mo - ses de - liv - er'd us, which
us, and change all the cus - - - - toms which
f
Mo - ses..... de - liv - er'd us.
a 2.
Mo - ses..... de - liv - er'd us.
f
CHORUS. Treble.
Now this Man ceaseth not to ut - ter blasphemous words against the law of Moses, and al - so
CHORUS. Alto.
Now this Man ceaseth not to ut - ter blasphemous words against the law of Moses, and al - so
CHORUS. Tenor.
Now this Man ceaseth not to ut - ter blasphemous words against the law of Moses, and al - so
CHORUS. Bass.


God. He hath said, and our ears have heard
God. He hath said, and our
God. He hath said, and our
God. He hath said, and our ears have heard
f
him: Je - sus of Na - za - reth shall de - stroy these ho - ly
ears have heard him: Je - sus of Na - za - reth shall de - stroy these ho - ly
ears have heard him: Je - sus of Na - za - reth shall de - stroy these ho - ly
him: Je - sus of Na - za - reth shall
pla - - ces, and change, yea, and change all the cus - toms which Moses de-liv - er'd
pla - - ces, and change all the cus - toms which Mo - ses
pla - - ces, and change all the cus - toms which Mo - ses
change all the cus - toms which Mo - ses de - liv - er'd us, which Mo - ses de -
sf
sf

delighted us as ever, with their noble works. The novelty, a Sextet by Brahms, is a work that possesses its good features, together with many defects. While it has some fine thoughts, such as the charming theme with which it commences, we find others that are nothing more than trivial, far-fetched. Brahms never appears true to himself; it seems to us that he willingly avoids what is individual in his own talent, in order to appear original. We seldom enjoy a pure, unalloyed pleasure while listening to his works, on account of this untruthfulness, which will suggest itself to us.

The fourth Symphony Soirée of THEODORE THOMAS took place in Irving Hall on the 13th January. Here is the interesting programme:

Symphony, C, Op. 30.....Bargiel.
1. Allegro energico. 2. Andante con moto. 3. Menuetto. 4. Allegro Molto.
Scena and Aria, "Ah! perfido,"..... .....Beethoven.
Mme. Parepa.
Fantasia, F Minor, Op. 49.....Chopin.
Mr. Carl Wolfsohn.
Volkslied.....
Liederkranz Society. Conductor, Agricol Pauer.
Overture, "Melusine," Op. 32.....Mendelssohn.
Aria, "If guiltless blood," (Susanna).....Handel.
Mme. Parepa.
Fantasia, Op. 80, for Piano, Chorus and Orchestra, Beethoven.

Bargiel's Symphony is, in many respects, a meritorious work, especially whon we remember that it is his first in this difficult form. The composer, however, does not often step forward in his own individuality; his invention of themes is not always the happiest, and in the working out of his motives he is sometimes tiresome. Yet there are points in the work that command us to respect the talented young composer, such as the Minuet with its fine Trio, and much in the first movement. The Andante is only spoiled by its too uniform and long spun out close, but the last movement is the weakest of all. However, Bargiel has here opened a path to his future instrumental compositions.

We cannot remember to have heard Madame Parepa sing more finely than in this concert; the rest of a few days seemed to have removed the traces of fatigue, so apparent in her voice when singing the preceding weeks at the Academy of Music. In Beethoven's great aria, she displayed her uncommon compass and power to the highest advantage, in spite of the great demand this fatiguing (for ordinary singers) work makes upon the vocal organs. These qualities and her fine steady tone, were also fully appreciated in Handel's dramatic air from "Susanna." When Madame Parepa sings *genuine* music, she gives us the thoughts of the great masters presented in a large cartoon, as it were; then we find breadth of conception, continuity of power, great bravura; the lady only needs a finer finish in detail, and the breath of poetic passion, which is not, alas! to be *acquired*, to be a really great singer in the highest sense of the word. Mr. Wolfsohn again proved himself the talented and progressive artist; he added much to the enjoyment of the evening, especially in the pianoforte part of Beethoven's lovely and interesting Fantasie. The concert was altogether one of the finest that we have had here for a long time, and we hope it will not be the last, of so entirely satisfactory a nature, which we may enjoy in the course of Mr. Thomas's soirées.

The second soirée of Chamber Music took place on the 24th. There were three pieces. Spohr's Sextet (in C, op. 140) a very fine work, was played by Messrs. THOMAS, MOSENTHAL, MATZKA, BERGNER, with the assistance of Messrs. J. HESS and H. MOLLENHAUER. The second movement, *Larghetto*, is remarkably beautiful. Schumann's Trio (G minor. op. 110) was excellently played by MASON, THOMAS and BERGNER. The great Beethoven Quartet (E flat, op. 74), was well interpreted also.

Madame FANNY RAYMOND RITTER gave a concert in Dodworth's Hall on the evening of the 23rd of January. The following programme was performed:

1. Second Trio—For Pianoforte, Violin and Cello, Op. 80 Schumann.
Messrs. Mills, Thomas and Bergner.
2. a) Aria. "O del mio dolce Ardor," from "Paris and Helen"..... Gluck.
b) Arietta. "Lascia ch'io pianga," from "Rinaldo." Handel.
Madame Fanny Raymond Ritter.
3. a) Berceuse. } .....Chopin.
b) Etude. }
Mr. S. B. Mills.
4. Sonata. ("Kreutzer") for Piano and Violin. Op. 47. Beethoven.
Messrs. Mills and Thomas.
5. a) Invocation.....Liszt.
b) "Schoene Wiege meiner Leiden," from the *Liederkreis*. Op. 24.....Schumann.
Madame Fanny Raymond Ritter.
6. Variations—Piano et Violoncelle. Op. 17. Mendelssohn.
Messrs. Mills and Bergner.
7. Irish Melodies—"Love's Young Dream," and "The Minstrel Boy," arranged with accompaniment for Piano, Violin and Violoncello .....Beethoven.
Madame Ritter, Messrs. Mosenthal, Thomas and Bergner.

In Gluck's beautiful aria, as well as in Handel's lovely little arietta, Mme. Raymond Ritter gave evidence of a rich and powerful voice, and warm poetic feeling. The Goethe-Lisztian invocation, "*Der du von dem Himmel bist*," as well as Schumann's great dramatic song, were very effective, and well suited to the songstress's impassioned style of singing. The charming accompanied Irish melodies made us wish to hear more such arrangements by the old Lion, who, it is known, delighted in them, and worked them over and over again, so much had he fallen in love with his task. Nearly all these vocal selections were introduced for the first time to the public here.

Schumann's fine Trio in F was worthily executed, and in the "Kreutzer Sonata" MILLS and THOMAS played most admirably. Mendelssohn's Variations were also finely played. Mills displayed on this occasion not only his wonderful technical power and fine touch, bnt also the most intelligent and artistic conception. This was altogether a most delightfully arranged and in every way successful concert.

The PHILHARMONIC SOCIETY gave us this programme at their third concert, in the Academy o Music, on the 27th.

Symphony, No. 1, in D, (first time).....Mozart.
Adagio. Allegro. Andante. Finale Presto.
Capriccio Brillante, in B minor, Op. 22.....Mendelssohn.
Piano Solo—with Orchestral accompaniment.
Mr. James M. Wehli.
Overture—"Melusine".....Mendelssohn.
Grand Fantasie on Gounod's "Faust".... .J. M. Wehli.
Mr. James M. Wehli.
Fantastic Symphony, "An Episode in the life of an Artist" (first time).....Berlioz.
1. Largo. 2. Allegro non troppo. 3. Adagio. 4. Allegro non troppo.
Conductor.....Carl Bergmann.

Mozart's fresh, and throughout euphonious Symphony does not consist of four movements, as the programme here says, but only of three; the first, Adagio, is not an independent movement, but only an introduction. Berlioz's fantastic Symphony is a highly interesting work, abounding in fine melodic and harmonic passages, and most genially instrumented. We were sorry that the fifth part was not also performed. This difficult work, the programme of which, by the composer, (See note below), sufficiently explains its plan, was, on the whole, well performed. The pianist Wehli was, as you perceive, the soloist of the evening.

LANCELOT.

NOTE. Berlioz's Composition, "An Episode in the life of an Artist," consists, in its complete form, of a Fantastic Symphony for Orchestra, and a Lyric Monodrama, entitled "Lelio," which latter is preceded by the former.

In case of the seperate performance of the Fantastic Symphony by an Orchestra, which the author approves, a portion only of the five pieces, of which the Symphony consists, can be selected as circumstances may require. In the concert of this evening the first four numbers only will be performed, No. 5 (Dream of a Walpurgisnight) being omitted.

This latter No. is only of particular effect, and especially reared when immediately followed by the Monodrama; this not being the case, the "March to Execution" (No. 4) furnishes a more appropriate conclusion to the Symphony.

A young musician, morbidly sensitive, and possessing an ardent imagination, seeks to poison himself with opium in a moment of despairing love. But the narcotic, instead of ending his life, plunges him in a heavy sleep attended by the most singular visions, during which his diseased brain transforms feelings, sentiments and recollections into musical images and ideas. The beloved one seems to have become a melody and a fixed idea, which he hears and finds again everywhere.

1st Part. Reveries, Passions. At first he recalls that sickness of the soul, that vague passion, that causeless joy and melancholy, which he felt before he saw her whom he loves; and then the volcanic love with which she inspires him, its delirious anguish, its jealous fury, its tenderness, its religious consolations.

2nd Part. A Ball. He again encounters the beloved one, at a ball, amid the tumult of a brilliant festival.

3rd Part. In the Country. On a summer evening, he hears two shepherds singing the Ranzdesvaches; this pastoral duo, the time, the place, the light rustling of leaves softly agitated by the wind, the hope he has lately begun to entertain, everything combines to soothe his heart into a state of unusual tranquillity, and to give a more cheerful coloring to his fancies; but *the* appears again, his heart contracts, sorrowful presentiments agitate it—ah, if *the* should deceive him!—One of the shepherds again commences his simple song, but the other does not answer. The sun sinks—a distant roll of thunder—solitude—silence.

4th Part. The March to Execution. He dreams that he has killed the woman that he loves, that he is condemned to death, and conducted to the place of execution. The procession advances to the sound of a march that is now sombre and fierce, then brilliant yet solemn, and in which the dull noise of heavy footsteps succeeds, without any transition, to the most noisy shouts. At the end the *fixed idea* re-appears for a moment, like a last thought of love—interrupted by the fatal stroke.

BRIDGETON, N. J., JAN. 20.—Music in America owes a great deal to the large body of respectable German artists who have settled among us as teachers and instrumental performers. Wherever they come they bring a certain amount of good music in their wake, for they are resolute and unyielding in presenting the works of good composers to their audiences and pupils. We were struck with this fact the other evening, after being present at an excellent concert given in this place by Professor AGTHE, a Berlin artist, formerly of Bethlehem, Pa., who settled in Bridgeton this autumn. The programme was as follows:

1. Premier Trio. Violin, Violoncello and Piano. Reissiger.
2. Lucia di Lammermoor. Piano Solo.....Prudent.
3. Introduzione et alla Polacca. Violoncello and Piano. Chopin.
4. "In die Ferne." Song with Violin and Piano ac. Kalliwoda.
5. Duo, for Piano, Sur *les Huguenots*..... .....Wolff.
6. Trio. Violin, Violoncello and Piano.....Reissiger.
7. "Thoughts of Home." Song.....Gumbert.
8. "Hirtenlied." Shepherd's Song, Violin Solo....David.
9. Cavatine, from *Norma*.....Bellini.
10. Sinfonia, No. 2, Duo for Piano.....Beethoven.

A resident of the town rather discouragingly asked Mr. Agthe a day or so before the concert, if he expected much of an audience; "for," said he, "the people do not comprehend such music." "Then they must be educated up to the comprehension," was Mr. Agthe's brave reply. But "the people" showed an understanding and appreciation for which they had not received credit. The hall was well filled, and, with the exception of some persons who were as deficient in taste and breeding as information, the audience listened to the music with respect, and many times displayed a surprising degree of intelligent pleasure.

The Reissiger Trios were played with fidelity and smoothness; a little coldly to be sure, which last arose from the want of intelligent sympathy on the part of the audience; but the executants were in earnest, and thus commanded the attention of the uninformed. The Prudent piano solo, and the accompaniment to the Chopin Polacca, indeed all Professor PALING's work during the evening, was creditably performed. Messrs. Agthe and Paling belong to the Clementi school of pianists.

Mr. Agthe's Violoncello part of the Chopin Polacca was very interesting. The Violoncello is his instrument, although he is also an able executant on the Piano, and is likewise a conscientious and excellent teacher. He accompanied Mr. Paling in the two four-hand pieces,—the Wolff *Huguenots* duo, and the 2nd Symphony of Beethoven,—and his clear touch, good time, and smooth fingering must have been of service to his pupils, many of whom were present.

Mr. HEMAN ALLEN, of Philadelphia, was the violinist of the evening, and played the "*Hirtenlied*" of David as well as a damp evening and a poor hall would allow him to do; but those of us who have heard this fine artist under more favorable circumstances, knew how to sympathize with his dissatisfaction, and appreciate his clever execution.

The hall in which the concert was held, is as poor an audience room as can possibly be found, for the echo of every rude whisper, ill-bred giggle, and misplaced witticism can be heard as plainly as the performances on the platform. Madame Dressler, the vocalist of the concert, must have felt this painfully. This lady sang "*In die Ferne*," of Kalliwoda most agreeably, and was encored in "Thoughts of Home." Her voice is clear and pure, and the management of it showed a good style and much culture. This was shown in the Allegro of "*Casta Diva*," which she ex-

ecuted in a smooth and finished manner. But at times a silly titter of some ignorant persons present could be heard after a well-executed cadenza, which must have caused no little annoyance to this agreeable singer. In a better constructed hall the indecorous conduct of such unfortunate persons would not wound the feelings of a respectable artist,or offend the ears of the better instructed portion of the audience.

The concert on the whole was a success, and we sincerely hope Professor Agthe may be induced to continue his good work. If he will have the courage to give two or three more such musical entertainments we are sure he will be well repaid for his labor; not financially, we fear, but as an artist he will feel the satisfaction of doing good service in the cause of that Art which he and all of us love so dearly.

A. H. M. B.

Dwight's Journal of Music.

BOSTON, FEB. 3, 1866.

Concerts.

Second Symphony Concert. The violent snow storm which raged with all its fury up to the hour of the concert on Thursday afternoon, Jan. 25th, did not deter the great majority of the subscribers, and many other music-lovers. Indeed the Music Hall was better filled than at the first concert,—a signal proof of the genuine enthusiasm which these feasts of nothing but pure music have awakened. There was the same tone of refinement, the same sympathetic feeling, the same still, attentive listening, and the same murmur of true satisfaction, in the company. It was an atmosphere of Art, and each one felt that it was good to be there. The programme was as follows:

1 Overture to "Coriolanus,".....Beethoven.
2 Pianoforte Concerto, in E flat (Op. 72).....Beethoven.
Otto Dresel.
3 Double Chorus, for Male Voices, from "Antigone."
Mendelssohn.
(From the Greek of Sophocles).
Strophe I.

Fair Semele's high-born son—
Thou many-named one,
Thou who callest thy father the thunderer Jove,
Object of beautiful Italia's love:
Thou who crownest what Ceres bestoweth on all,—
To thee now we call!
Hear us, Bacchus, in Thebe, thy Bacchante's home,
Where the bright Ismenus, rolling her waters,
Unites the Dragon's sons and daughters.

Antistrophe I.

On thy mount's double-crested heights,
Thy votive flame ascending,
With Corycian nymphs attending,
Grace thy mystic rites,
While pure Castalia laves the ground.
Thy lofty Nysian summit sings,
Ivy-crowned, thy praise.
Vine and tree
Warble to thee;
Thy votive trains chant thy lays,
Thy sacred chorus raises,
And Thebe's fanes resound thy praises.

Strophe II.

Above all the rest,
Thebe thou hast guarded and blest.
She was its pride, who clasping the Thunderer, died,
And now, seeking its last repose,
We pray thee to come and heal its woes.
O, bither bend!
From thy Parnassean heights descend,
Or from over Eubœa's billows,
Hear us, Bacchus!

Antistrophe II.

Thou, whose power inspires
All our torch-lit, star-vieing choirs,
Guide our dance and lead our song,
Son of Jove, forever young!
Come with mirth and revelry.
Bring thy Naxian nymphs with thee;
Come, and let them, bounding before us,
Chime and time the tiptoe chorus,
To praise thee, adore thee, great Iacchus!
Hear us, Bacchus!

4 Symphony in B flat, No. 4.....Beethoven.
5 Choruses, for Male Voices.
a) "The Huntsman's Farewell," with four horns and trombone.....Mendelssohn.
b) "Abendlied".....
c) "Lützow's Wild Hunt".....Weber.
6 Overture, "The Fair Melusina."".....Mendelssohn.

The orchestra was somewhat increased in the string department, there being ten first and ten second violins; and, as none of the above compositions, save the "Antigone" chorus, bring any trombones or extra horns in play, the strings had certainly their fair preponderance. The good effects of careful rehearsal are more and more apparent; there was not only life and spirit, but unusual fineness, smoothness, delicacy in the tone pictures. Indeed this was remarkable, to a degree which few had dared to expect, in a work so difficult to render as the "Melusina" overture, where bits of melody from one and another instrument, of different color, one answering another, or one completing the phrase which another has begun, are so subtly interwoven and must steal in so unobtrusively and yet so unmistakeably and clearly. Rarely have we had the romantic beauty of that picture breathed so poetically upon the canvass; though we confess the figure is rather too strong and would leave no further perfection to be desired, which was not quite the case here. Readers of Mendelssohn's Letters will remember his own account of the origin of this overture; he had seen a play in a theatre founded on Tieck's *Mährchen* of the "Schöne Melusine," preceded by an overture which did not please him; so he went home and wrote one himself just to satisfy his own artistic sense of fitness; and how marvellously he succeeded!

The Overture to "Coriolanus" (the German Collin's not Shakespeare's), but music worthy to go with Shakespeare, might have had a little more fire and lightning-like vividness; was it not a very trifle short of fast enough? and were those impatient strong chords crisp and short enough? Those chords should strike sparks out. The overture, short as it is, is one of the greatest masterworks in this form, so concentrated and full of passion, like the *Egmont* overture, and even more remarkable; and how touchingly lovely the melodic theme relieving and humanizing the wild stormy picture! In general, however, it was about the best rendering we have yet had here of it.

The fourth Symphony, warmest and loveliest of Beethoven's, was never played in Boston so clearly, delicately and smoothly, as we fancy. In the Adagio, the instruments, even the tympani which have to take the sobbing figure in their turn, were for once in tune. There may be different notions about tempo, but never in this city have we so heartily *enjoyed* this Symphony. The violins, violas, &c., ran along like crackling electric sparks in the extremely rapid movement of the Finale, which is the very ecstacy of joy.

Need we tell how admirably Mr. Dresel played the E-flat Concerto, the most inspired of all the compositions of the kind? He has played it in that hall before now, twice; the first time was in honor of President Lincoln's Emancipation proclamation, when the heroic temper of the music, as well as its tender and profound humanity, its pure ideal aspiration, were felt by all. This time the piece had the advantage of much better accompaniment, although still it might require a coarser player not to be sometimes covered up by so powerful an orchestra. In all that pertains to precision, absolute unity of tempo, vital emphasis and accent, light and shade (what a beautiful example of the *decrescendo*!), and, in a word, thoroughly poetic conception and rendering, the piano-forte part left nothing to be desired; whether there might have been more of strength, without more than a corresponding loss in these finer qualities, is the only question.

The novel feature of the concert was the chorus singing by male voices. The success was fair under the circumstances. It was an improvised choir of some sixty gentlemen, mostly amateurs who had never sung on any public stage before, composed of members of the Harvard Musical Association (which gives the concerts), of Mr. Parker's Club, and a few Cambridge students, reinforced by members of the Handel & Haydn Society. It had proved almost impossible to find hours for rehearsal which all could attend at once. In the smaller pieces, part-songs, too, there was accidentally a short supply of copies, and one of these pieces, the "Abendlied," had only been tried over once, having been interposed as an after-thought between the other two pieces to break the uniformity of key. By a queer fatality this piece got started in the wrong key! The other two, however, sounded quite well, though practice (above all, committing to memory) would have made it more perfect. The glorious "Antigone" chorus was exceedingly effective and altogether enjoyed. So rich and musical a mass of tone has seldom been heard among us, and so refined withal; it was a new sensation; one or two high tenors were a little too prominent in their irrepressible ardor, but this is easily toned down, and was an error on the right side. The quartet of soli was excellent. One could not but wish that such vocal material as we had here might be consolidated into a permanent choir. (That "Bacchus" chorus, with others from the "Antigone" music, will be sung again at a future concert.) The organization and training of the chorus is in the sure hands of Mr. B. J. Lang, a member of the Association, who conducted orchestra and chorus with ability, and who, like Mr. Dresel, is giving his powers freely and without stint to the carrying out of the artistic idea of these concerts.

The Third Symphony Concert will take place *next Thursday* afternoon, with a programme quite as unique and as rich as the two that have preceded. A Haydn Symphony, the charming one in B flat, opens the feast, and the shortest and the happiest one of Beethoven, No. 8, in F, closes it,—offering an interesting contrast. Another Beethoven Concerto, that in C minor, will be played, by Mr. Lang, who will also play a brilliant Polonaise by Weber, as arranged, with orchestra, by Liszt. An overture by Cherubini, to "Anacreon," new to our public, opens the second part.

Carl Rosa.—The complimentary concert given to this young artist by the Harvard Musical Association on Monday evening, Jan. 22, was an occasion of rare interest in its modest way. A more enjoyable Chamber Concert was never given in the Chickering room. It was completely filled, and by the very people who make one feel at home with good music. Everybody was delighted with the playing and the singing, with the selections, with the company and the occasion. It was a success, resulting, we are glad to say, in a substantial benefit to the young violinist who had done us such signal service in the first Symphony Concert. The programme was this:

1. Sonata, F major for Piano and Violin.....Beethoven.
2. Songs:.....Robert Franz.
"Die Lotosblume." (Op. 25.)—"Hör ich ein Vöglein." (Op. 25)—"Nachtgesang." (Op 35.)
3. Abendlied, arranged for Violin by Joachim. Schumann.
4. Phantasiestueck, for Violin and Piano.... "
5. Chaconne, for Violin.....J. S. Bach.
(With Mendelssohn's Piano Accompaniment.)

6. Songs:.....Robert Franz.
"Dem Schnee, dem Regen." (Op. 33.)—Schlummerlied." (Op. 1)—"Wilkommen mein Wald." (Op. 21).
7. Grand Sonata, A major, for Piano and Violin. Beethoven.

It had been intended to close with a Trio, opening with the "Kreutzer" Sonata; but in the difficulty of procuring a violoncellist, another Sonata Duo was placed first, and the "Kreutzer" transferred to the end. The pianist was Otto Dresel, whose fingers rested not during the entire programme, nor his brain either. Physically ill and weak at the time, he volunteered with his whole heart and will and skill to make the concert a true expression of the musical and moral sympathy which the subscribers felt toward Carl Rosa. We do not believe that either of these Sonatas was ever heard in such perfection in this town before; certainly not the glorious old "Kreutzer;" for it was the coöperation of two first-class artists who inspired one another all along. Rosa's wonderful tone, his firm, manly bearing, his poetic shading, were very palpable in that small room. He played *"vom ganzem Herzen aus."* In the lovely *Abendlied* by Schumann, the *cantabile* of his strings was human, but without alloy, no taint of sentimentality. The *Phantasiestück* is a daring, passionate conceit, brought out with vigor by both players. But the great revelation of the violin was the *Chaconne* by Bach, which filled the place and filled the listener to the exclusion of all other thoughts. So grand a composition, growing on with such resistless logical unfolding, broader and deeper with each variation, when so played, possesses every fibre of one's sentient being while it lasts, and does not quit its hold for long afterwards. Strangely too, while it is so soundly Bach-ian, it is full of virtuosity, revelling in modern freedom of effect, one of the most brilliant of concert pieces. In both senses, Rosa's rendering was the nearest approach we have yet heard to Joachim.

An invaluable contribution to the charm of the Concert was Mr. Kreissmann's singing of the Franz songs. He, too, was there with his whole heart to give musical God-speed to the young brother artist, to whom, on the other hand, these songs were for the most part a fresh and beautiful experience. Mr. Kreissmann has been singing these and others during the season past in various quiet concerts purely to help on the cause of Art; he has sung even when he was ill, generously risking his voice, so sensitive an organ, rather than disappoint an audience; and if at any time, for literal truth's sake, ashamed of representing everything in rose color, we have alluded to his being not in his best voice, it was but the recognition of an accident and no disparagement of his always artistic and poetic interpretation of the finest song creations of Schubert, Schumann, Franz, Mozart and Beethoven. This time the singer seemed to do his utmost; he was plainly determined to sing well, and did sing admirably, in the last piece particularly bringing out splendid tones. The finely contrasted pieces quite inspired the audience.

Carl Rosa, with Mme. Parepa, and company, is already on the ocean-way to England, where he will again be near Joachim, and will doubtless play in the Monday Popular Concerts. Then he will betake himself to his native Germany, and devote some months to earnest practice, for which a concert tour in this country affords poor opportunity. He is under engagement with Mr. Bateman to come back with the rest next Fall, when he will surely be most welcome.

Italian Opera. We do not see why *L'Africaine* needed to come across the ocean. Could it not find decent burial in Paris? Was it not burying itself as fast as possible under its own great Ship? Surely no one can have intelligently studied the excitement about this opera abroad, have read the criticisms, the eulogiums, have remarked to what sort of audience it appealed, without reading everywhere between the lines the confession that it was all factitious, a work of advertising and *Eclat*, that god whom Meyerbeer unfortunately served until his Art became demoralized, and his creative genius (which he undoubtedly did once have, when he wrote *Robert* for instance) lost its freshness and its well-springs dried up by too much courting of the hot sun of immediate notoriety and favor. If any one has not read enough of foreign talk about the *Africaine*, let him peruse the account of its sumptuous production in Berlin, which we have copied on another page expressly for his benefit. And let him ask himself what is the fair presumption as to the intrinsic musical and lyric value of a work, when the composer has to come down to ship-building and such excess of melodramatic pageant on the stage, that all the eulogistic critics must expend columns upon that where they give ten lines to the music? A great composer must be far gone when he condescends to such means. It must be that he distrusted his own music; the conscious inspiration was not in it. For twenty years, intermittently, he had been altering and patching, studying out effects with painful calculation, keeping back the doubtful thing while the more sure thing, each child with which he was well pleased, went straight before the world, and here is the posthumous result in the shape of an opera, which is two-thirds melo-dramatic spectacle, while the musical third is frittered into little bits of effect, without natural flow and continuity of thought, constantly starting some new motive only to disappoint you and relapse right back into orchestral noise and glitter; now you have murky passages of reed and brass tones down in the lowest depths of the orchestra, as far from beautiful as they are strange and apparently unmeaning; now, and that frequently, the ending of a musical sentence with an explosion, short and sharp, of brass *fortissimo*, why—no man can tell, unless it be to wake a drowsy audience; then again we have sweet aërial strains of violin tremolo in *alt* and flutes quavering in parts, euphonious and pleasant for the moment, till you find how Wagnerish, and Gounod-ish and altogether modern fashionable, with some ingenious variation, it is. Indeed, through three acts at least, it seems to us to be only ingenuity and to lack the sincerity of Art. Of course one may listen to the orchestra and pick out many a charming bit, enjoy such and such combinations as original and rare, or be lifted for a moment by something grandiose; but far oftener he is crushed down and left dull and unedified.

We have not room for detail. We admit that the last two acts had to us much more of the natural flow and charm of music, especially the last, and its famous "unison" prelude is certainly impressive. We cannot help suspecting that, after all, the real opera lies in these two last acts; that Meyerbeer at first pleased himself with the idea of a musical picture of that voluptuous, intoxicating, Hindoo, South sea island life, and that all the former part, the Portuguese inquisitors, Vasco di Gama, &c., was tacked on as an after-thought to make out a plot and fill a colossal canvas. For in the last acts there is something like spontaneity, as if the musician enjoyed his own work; but in the others none, except occasionally.

The "Africaine" was performed here three nights. We think the enormous crowd on the first night, in spite of all the applause, were bored; there was no musical enthusiasm; all looked patiently dull and heavy. We could not help wishing that an experiment might be tried; that in the middle of it there might be given a single scene by Mozart, or by Weber, or even anything as hackniced as *Lucrezia* or *Norma*, any flowing, natural *music:* should we not have seen all those faces lit up with a wonderful refreshment, think you?

The second time the crowd was less immoderately large, and the work was probably more enjoyed, because then it was natural to give more attention to its details, and because it was sung and acted with a great deal of spirit. Indeed Mme. Zucchi, whose voice has never seemed to us as refined as it is strong and enduring, won great respect by her dramatic, truthful, self-forgetting impersonation and singing of the part of Selika, while Sig. Mazzoleni's robust tenor carried through the exacting strains of Vasco triumphantly, though his voice is of coarse quality and his action of the common-place heroic order. Signorina Bosisio has a fresh, delicate beauty o voice, in harmony with her person, and sang sweetly and well for the most part, though not always equal to the music. Bellini, glorious baritone, made a perfect Nelusko.

The third time (the subscription season being over and the galvanized fever spent) there was a small house; then we confess that we enjoyed it most, because we expected less and could find a curious pleasure in studying out details, especially in the excellent wood department of the orchestra, near which we were fortunately placed.

The little buffo piece by the brothers Ricci, *Crispino e la Comare*, was shrewdly made to follow the *Africaine*. It was a perfect relief to laugh so. This *buffo* vein, even in its common-places, is the most genuine and genial part of modern Italian music. In this case there was no slightest approach, to be sure, to the music of the "Barber"; but it was light, graceful, naturally flowing music; music which never disturbs you and sometimes catches a delighted recognition, while it buoys up and bears along the nice fun on the stage right pleasantly. Bellini's Cobbler was as exquisitely funny as his African was stern and grand the night before. Miss Kellogg was charming as the cobbler's young wife, and Sig. Dubreuil, as the doctor, had the true comic unction and the good style of singing, which makes his small voice go far. The trio of doctors kept the whole house roaring.

German Opera.—Mr. Grover has improved the week with some very acceptable performances of his German troupe, now reënforced by the return of Herr Himmer. So far *Robert le Diable* has been the great night, Mme. Rotter's Alice being an inspired and splendid effort, while Himmer, Habelmann and Hermanns all did their best to make the whole thing good, and with rare success. A new soprano, Mlle. Naddi, a French lady, made her debut in the part of Isabella, and sang the difficult music in a manner highly creditable.—But our room is exhausted. *Freyschütz* and *Fidelio* were to follow, and this afternoon a *Faust* matinée for a finale.

Orchestral Union.—Last Wednesday's Concert was a very fine one. The orchestra, which now numbers six good first violins, and a first bassoon, which it sadly lacked last year, played Beethoven's 4th Symphony and the *Oberon* overture so that they were greatly relished. The Bridal Procession piece from *Lohengrin*, a good Strauss waltz, &c., found willing ears.

The preceding (third) Concert gave Mendelssohn's Overture to the "Return from Abroad," Gade's Symphony in B flat, Beethoven's Turkish March, &c.

Mr. Daum will play at the Quintette Club Concert on Tuesday evening next, instead of the first, as originally intended. He has entirely recovered from the effect of his late illness, and will give during the next two months two Musical Soirées, at one of which he will produce Hummel's grand Septet.

Dramatic Readings.—Miss Fanny R. Edmunds, of Boston, has just given a series of public readings in Newport, R. I., much to the pleasure of her hearers. She came to Newport an entire stranger, and had to encounter the indifference with which such readings are apt to be received. Yet after her regular course had ended, she was detained by request of her hearers to read Hamlet; and again at the desire of the school committee, to give a special reading for the public school-teachers. She has a most agreeable voice, and a manner dignified and free from stage-tricks, and a thorough dramatic nature, which throws itself without effort into a great variety of parts, both tragic and comic. Public readings are, as a general rule, so uninteresting that it is a pleasure to bear testimony to the uncommon merits of one like Miss Edmunds. Her address is to the care of Charles Edmunds, Esq., 32 Congress street, Boston.

T. W. H.

My Dear Dwight. You will recognize the initials appended to the short paragraph I send you, clipped from the "Commonwealth," and do not require me to tell you that so competent a critic is not likely to praise lightly or carelessly.

I am among the very few in Boston who have heard Miss Edmunds. Her dramatic power, her control over a very sweet and womanly voice, her in-

sight into the deepest meaning of what she reads, should and will give her the very highest rank among public readers.

We have had so many bad and indifferent readers bidding, of late years, for popular favor, that our public has a right to some guarantees before subscribing to any new aspirant for favor or fame, and I do not fear the responsibility of most heartily recommending Miss Edmunds to the attention of the men and women of culture and taste in Boston, should she presently give us a chance to hear her. A.

Seeing the Elephant.—The following (which is literally true, our friend assures us) is one of the many amusing incidents of the late skilfully manufactured operatic fever.

"My Dear Dwight,—I had last evening quite an amusing experience of the acquisition of musical pleasure under difficulties. My son, a lad of sixteen, having purchased a supernumerary's right to appear in the grand spectacle of "*L'Africaine,*" reached the Theatre's rear door in due season for qualification. He was at once carried into a subterranean apartment under the stage, where he and his companions were requested to black their faces, necks and hands, so as to appear later as Africans. Finally they issued, duly colored and equipped, and, as you may imagine, in a comical humor. "Don't hit against me, Charlie," said my son's next companion, "for our shields will rattle like two coal skuttles." A few moments on the stage finished their work, when they claimed to go into the house; but neither their services nor their payment at the rear door entitling them to any such privilege, they were told that they could stay where they were, retire to the underground dressing room, or go home. They remained, but were much abused, in language more forcible than elegant, for being in everybody's way. My boy reached home very dirty, very tired, and fully convinced that he had to his heart's content seen the operatic elephant, and that his first experience as supernumerary for Grover's Grand ("unequalled in the world") Opera, would suffice.

"This account, as related with an expression of disappointment, caused such a titillation with me, who had awaited my son's coming long past midnight, that I decided that I had perhaps enjoyed *L'Africaine* quite as much as some who were at the theatre. If any of your readers possess and enjoy a keen sense of the ridiculous, then this may serve to bring a smile as they read of this youth's first entrée."

Ernst Perabo.—This gifted young musician and pianist, of whose studies in Leipzig and the high recognition he has won there we have from time to time made mention, returned to this country a few weeks since, and the lovers of classical piano-playing in Boston will soon have an opportunity to hear him. Meanwhile he has been visiting his parents in Ohio, and has given several concerts in Cleveland and other Western cities, exciting a rare interest. A German paper in Cleveland, speaking of one of his concerts at Brainard's hall, says: "In the playing of Ernst Perabo it is *all music;* there is no mere striving for *effect,* as his very selection of concert pieces shows. In cleanness, elegance, and wonderfully fine *piano,* it vividly reminded us of the playing of Mendelssohn. And then his modesty wins the hearts of his audience at the outset. We feel that we have to do here with a disciple of Art, one who forgets himself in the Art-works which he has to reproduce."

A correspondent of the *Western Musical World* writes thus of Perabo:

Having learned to know him intimately in Leipzig, during his course at the Conservatory, we admired him as a matter of course for his rare talent and exquisite playing, while our wonder was continually excited by his astonishing memory and remarkably infallible ear. But much as we admired these gifts, when we witnessed their exercise, they were, in our estimation, as in that of all who knew him intimately, the smallest part of his excellence as an artist. His entire devotion to the true and the beautiful in art, his reverence for the great masterworks, entirely exclude from his performance that self-consciousness which too often, with other artists, forces the hearer, who would gladly lose himself in the *work,* to a division of his attention between the *work* and the *performer,* and lend an indescribable charm to his playing, and, indeed, to the whole man. We shall never forget the youthful, modest face which greeted us when we first arrived, "a stranger in a strange land," at the Conservatory.

Little should we have conjectured, at first sight, if his fame had not already reached us, that his rare powers as an artist placed him on an elevation where not even the most ambitious in that large school of art thought of pretending to equal him.

May he find in this land of his adoption, where flourish and technical display have won too much applause, friends who know how to value true art and a genuine artist. J. P. M.

Rochester, N. Y.—The first musical soirée of Mr. James M. Tracy took place on the 22nd ult. Mr. Tracy played Beethoven's piano-forte Sonata, op. 26, (that with the variations and funeral march); a Paraphrase on the *Trovatore,* by Liszt; Mendelssohn's *Rondo Capriccioso,* op. 14; Henselt's "If I were a bird"; Chopin's *Polonaise* in E flat (op. 22), and a Fantasia by Herz. Schubert's "Serenade", Rossini's "*Una voce*", and Cherubini's *Ave Maria* were sung by Mrs. Shelley. The tone of concert programmes in the interior seems to be improving.

Worcester, Mass. — An original Mass by a young native composer was the main attraction of a concert lately, which appears to have excited great interest. "Stella", of the *Palladium,* shall be our reporter, and we hope her glowing impressions will be confirmed:

Mechanics Hall has seldom been the scene of a more interesting musical event than on the evening of the 23d inst., the occasion of the second public performance of Mr. Stearns's Mass in A. The composer had spared no pains nor expense to give the work the best possible performance, and a large and appreciative audience, many from adjoining and even distant towns, rewarded his efforts. Previous to the Mass, the Mendelssohn Quintette Club, of Boston, performed several selections, two of them of especial excellence, viz: the first movement from Mozart's Quintet in E flat, No. 5, played with delicacy and almost perfect skill; and an *Andante* and *Rondo* from a Clarinet Quintet by Weber, in which Mr. Ryan fairly surpassed himself. It was a rare performance, and, it is hoped, recalled regretfully the fact that the Club has not lately been induced to make frequent visits to Worcester as in days gone by.

The chorus singers selected for the Mass had been well chosen. Every voice told, and the parts were well balanced. Moreover, the rehearsals had been frequent and faithful. Very pleasant it was to notice that each singer made the work his own for the time; and all sang as if heart and soul were with the young composer and his music—no small compliment to the innate merit of the work which could voluntarily command such interest. The Quintette Club gave the accompaniments, with the assistance of Kleser's trumpet. Mr. Allen's Organ playing lent depth and power to the whole, at times imparting such breadth and richness of tone as to seemingly treble the orchestral force. The performance of the choruses was highly satisfactory, but the same could not be said, in justice, of the solos, which, although sung conscientiously and with taste and feeling, failed to produce the desired effect. Several exceptions there were to be sure, but very few of the voices were able to bear the contrast with a chorus so strong and full, and accompaniments so brilliant and telling.

The Mass bears repetition; indeed it is rich in material for study. Very fine is the working up of some of its choruses; as for instance the "*Amen,*" with its fugue treatment, and the magnificent "*Sanctus,*" which was rendered on Tuesday evening with thrilling effect. The "*Et Incarnatus*" is finely conceived, as all must have felt who heard the quartet sung the other evening by sympathetic, well-trained voices. Fragments of the "*Gloria,*" the "*Agnus Dei,*" and "*Dona Nobis*" were hummed and whistled in the streets, and drummed out of pianos for months after the first performance of the Mass, and yet these melodies are as artistic as they are original, and as far as possible removed from the clap-trap which seizes the popular ear for a time, to be soon condemned as worthless.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Out of my soul's great sadness. (Aus meinen groscen schmerzen). *R. Franz.* 30
A charming gem-let from Heine, translated by Mr. Dwight. The music is perfect. Key of F and D minor.

His coming. (Er ist gekommen). *R. Franz.* 30
The words are by Rückart, and are full of feeling, as is the music, marks of expression quite filling up the spaces of the page. Key of F minor, ending in A flat major. Both this and the one above are good for Mezzo Soprano as well as Soprano voices, as they do not rise above the staff.

Shylie Bawn. Song. *W. T. Wrighton.* 30
One of the best Irish songs.

Pious orgies. Song. "*Judas Maccabæus.*" 30

Come, ever smiling Liberty. Duet. " 30
Two sterling good pieces from the great oratorio, the second, (duet for 1st and 2nd sopranos) being easy as well as brilliant.

Whip-poor-will. Song. *Wm. J. Wetmore, M. D.* 30
A pretty air, bringing in notes supposed to be those of the Whip-poor-will.

I forget the gay world. Song. Arr. for Guitar. *T. B. Bishop.* 30
A well-known, charming melody, now put within the reach of those who "strike the guitar, lightly."

I no longer am Annetta. (Io non sono piu l' Annetta). "*Crispino e la Comare.*" 60

Happy day, whose dawning. (Non ha gioga in tal momento.) "*Crispino e la Comare.*" 40
"Crispino" has taken its place among the decidedly favorite comic operas; and the first song is one of its most taking melodies. It is that in which the cobbler's wife begins to realize that she is to be a rich woman, and forms, in imagination, a bright picture of the dashing career in store, with her coach and four in the country, her gondola in Venice, &c. The second song has more feeling than comedy in it. It is that in which Crispino, who has seemed to be dying, revives, and is welcomed to consciousness by his wife and friends.

Instrumental.

Debatten Waltzes. *Gung'l.* 60
The German dance-music composers seem long ago to have got out of names, and to have invented a new set with the most outrè titles that were to be procured. The "Debate waltzes" have the crisp, hard, metallic ring which belongs to the best ball room melodies, and bid fair to be very popular.

Leaves and blossoms. (Blätter and Bluthen). Ten characteristic pieces for Piano. *F. Spindler.*
No. 3. Song of Love. (Liebeslied). 30
This neat and expressive little thing, which is also easy, belongs to a set composed, and dedicated to his four sons by Spindler. They will be found to be graceful and satisfying pieces.

La Moison d' Or. Petites fantasies faciles.
No. 1. La Traviata. *H. Alberti.* 2
Like the above, a pretty set for learners, but in a style a little more brilliant. Quite easy.

Village swallows. (Dorfschwalben aus Oesterreich). *J. Strauss.* 60
Brilliant waltzes, dedicated to the author of an Austrian novel, with the above title.

The last rose of summer. Impromptu brilliante. *J. Bellak.* 3
One of Bellak's characteristic easy and pretty arrangements. Capital for learners. Easy.

Lily of the Valley. Mazurka. *S. Smith.* 7

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12 00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross, J. A. Getzé, J. E. Gould, M. H. Cross, Jas. N. Beck, B. Frank Walters, Samuel Davies, J. G. Whiteman, A. Douglass, H. M. Alexander, &c., &c.
A. R. Taylor, Pasquale Rondinella, Chas. H. Jarvis, William Norris, W. J. Lemon, A. J. Morgan, M. G. Bisbee, John Bower, M. E. Morrell,

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,

PHILADELPHIA. [642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson. & Co.,** Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S. E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."

CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide ..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each ..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor ..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor ..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each ..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter,** No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL,** Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle;** A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song;** A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls;** A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By **Edward Batiste,** Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by **Oliver Ditson & Co.,** 277 Washington St., Boston.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH ..... C. F. Adam
BANISH OH! MAIDEN ..... Lorenz
BEWARE ..... Girschner
BRAVE SWORD OF LIBERTY ..... Weber
CHAMPAGNE SONG .....
CHAPEL ..... Kreutzer
CHEERFUL WANDERER ..... Mendelssohn
CHORUS OF PILGRIMS ..... "Tannhäuser"
CHORUS OF PRIESTS ..... "Magic Flute"
DAY SLOWLY DECLINING ..... Weber
ECCE QUAM BONUM .....
EVENING SONG ..... Bank
FAIR AND NOBLE LADY ..... 'Compte Ory"
FAREWELL TO THE FOREST ..... Mendelssohn
GAUDEAMUS .....
GONDOLA SONG ..... Gade
GOOD NIGHT ..... Abt
GOOD NIGHT ..... Girschner
HARK ABOVE US ..... Kreutzer
HE WHO IS UPRIGHT ..... Flemming
HOW CAN I LEAVE THEE ..... Cramer
HUNTSMEN'S FAREWELL ..... Mendelssohn
IMAGE OF THE ROSE ..... Reichardt
INTEGER VITÆ ..... Flemming
I KNOW A MAIDEN FAIR TO SEE ..... Girschner
IT IS THE LORD'S OWN DAY ..... Kreutzer
LONGING FOR HOME ..... Claudius
LOVELY NIGHT ..... Chwatal
MARCH ..... V. E Becker
MAIDEN'S LAMENT ..... Schaffer
MILLER'S DAUGHTER ..... Härtel
MILLER'S SONG ..... Zöllner
MUST I THEN PART FROM THEE ..... Otto
NIGHT SONG ..... Abt
NOW THE SUN HAS MOUNTED HIGH ..... Robin Hood"
O WERT THOU IN THE CAULD BLAST ..... Kücken
OFT WHEN NIGHT ..... De Call
PARTING ..... Otto
PARTING DAY ..... Abt
PRAISE OF THE SOLDIER ..... Boieldieu
PRAISE OF SONG ..... Mourer
PRAYER BEFORE BATTLE ..... Weber
RHINE WINE SONG ..... Zöllner
RHINE (THE) ..... Kücken
RUINED CHAPEL ..... Becker
SABBATH DAY ..... Kreutzer
SERENADE ..... Eisenhofer
SERENADE ..... Kreutzer
SERENADE ..... Marschner
SERENADE ..... Mendelssohn
SERENADE ..... J. L. Hatton
SILENT NIGHT ..... Weber
SLEEP GENTLE LADY ..... Bishop
TOAST ..... Zöllner
TWO ROSES ..... Werner
VOYAGE (The) ..... Mendelssohn
WANDERER'S NIGHT SONG ..... Lenz
WANDERER'S RETURN ..... Abt
WANDERER (THE) ..... Fischer
WALTZ ..... Vogel
WHAT BEAMS SO BRIGHT ..... Kreutzer
WHERE WOULD I BE ..... Zöllner
WHOM WE LOVE MOST ..... C. F. Adam
WIND (THE) ..... Otto
YOUNG MUSICIANS ..... Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes.	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. **OLIVER DITSON & CO.,** Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Mochree. "O Bright Pulse of my Heart," from "*Arrah na Pogue.*" 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne.
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried.
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night."

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"'Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round.
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."

Will You come to meet me, Darling? Ballad. *L. H. Gurney.* 30

NEW HUMEROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs; or, Slap Bang. *Copeland.* 30

Matilda Toots; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken-Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria.	*Gounod.*	35
Day is Done.	*Balfe.*	50
Fairies (The)	*Theo. Barker.*	35
Five o'clock in the Morning.	*Claribel.*	30
Golden Ring.	*Linley.*	30
Good Night, my dearest child.	*Abt.*	35
How fair art thou.	*Weidt.*	30
Hunting Tower. (Scotch)		35
I hear the wee Bird Singing.	*Linley.*	30
Il Bacio. (The Kiss)	*"Arditi."*	60
Impatience.	*Curshman.*	30
Lady of the Sea.	*H. Smart.*	40
Laughing Song.	*Auber.*	40
Love's Request.	*Reichardt.*	30
Merriest girl that's out.	*Minasi.*	30
Nightingale's Trill.	*W. Ganz.*	40
Night is Serene.	*"Don Sebastian."*	40
O, say not woman's love is bought.	*Whittaker.*	30
O, ye tears.	*Reichardt.*	30
Separation.	*Rossini.*	40
Shadow Song.	*"Dinorah."*	75
Sing, Birdie, Sing. (Parepa.)	*Ganz.*	50
Sing me a merry lay.	*Williams.*	30
Sing, smile, sleep. (Serenade).	*Gounod.*	50
Thou, everywhere.	*Lachner.*	50
Wild Shady Wood. (Sombreford).	*"Tell."*	35
Ye pretty Birds.	*Gumbert.*	40

SACRED PIECES.

Ave Maria.	*Kucken.*	30
" " Three voices.	*Weisel.*	50
Celestial Hope. Ten. Solo and Qt.	*"Fidelio."*	60
Come, ye Weary.	*Emerson.*	30
Guide me, O thou great Jehovah. Qt.	"	40
Hear my Prayer. Quartet.	*Southard.*	40
He will not always thus afflict.	*"Fall of Jerusalem."*	30
I will be glad. Quartet.	*Southard.*	60
I will praise the Lord. Quartet.	"	40
Lauda Sion. Chorus.	*Lambilotte.*	50
Let thy loving Mercy. (O Salutaris)	*Southard.*	35
Morning Service in C.	*Tuckerman.*	1.00
O Lord, my God. Quartet.	*Southard.*	40
O Lord, veil not thy face.	*"Fidelio."*	50
O magnify the Lord. Quartet.	*Southard.*	40
O Salutaris Hostia.	*C. C. Stearns.*	30
O that I had Wings. Quartet.	*Davenport.*	30
O were my head like the springs of water.	*"Fall of Jerusalem."*	30
Praise ye the Lord. Qt. & Solo.	*Beethoven.*	40
Rejoice the heart of thy Servant. Qt.	*Southard.*	40
Te Deum Laudamus, in B flat.	*Stearns.*	35
" " "	*Tuckerman.*	1.00
The Lord upholdeth.	*"Fall of Jerusalem."*	30
Trust in God. Sopr. Solo & Qt.	*Beethoven.*	50
Vespers in C with Magnificat.	*W. O. Fiske.*	1.00

GUITAR SONGS.

Aileen Aroon.	30
Call me thine own.	30
Come in and shut the Door.	30
Dear Mother, I'll come home again.	30
Do they pray for me at home.	30
Faded Flowers.	30
Flee as a Bird.	30
Home Delights.	30
I'd choose to be a Baby.	30
I'm leaving thee in Sorrow.	30
I'm lonely since my mother died.	30
Moss grown cell.	30
Move my arm chair, dearest mother.	30
Tenting on the old camp ground.	30
Too Late.	30
Twinkling Stars.	30

CHOICE PIECES FOR THE PIANO.

Arion Waltz.	*J. S. Knight.*	30
Brightest Eyes.	*Kruger.*	50
Cricket Polka.	*Withers.*	30
Debatten Waltzes.	*Gung'l.*	60
Dying Poet.	*"Seven Octaves."*	60
Fantasia "L'Africaine."	*Ketterer.*	75
Maiden's Blush Waltz.	*"Seven Octaves."*	60
Marche des Amazons.	*J. M. Wehli.*	1.00
Marche des Tambours.	*Sydney Smith.*	60
Meteor Galop.	*Wollenhaupt.*	75
Mossy Dell Waltz.	*Turner.*	30
New Anvil Polka.	*Koppitz.*	40
O whisper what thou feelest.	*Hoffman.*	75
Partridge Polka.	*Koppitz.*	40
Polka de Concert.	*J. M. Wehli.*	1.00
Romance Nouvelle.	*J. M. Wehli.*	1.00
Scheiden Waltzes.	*Weissenborn.*	60
Starry Night.	*Sydney Smith.*	60
Tears, idle tears. Nocturne.	*Turner.*	30
Tempest of the Heart. Variations.	*Grobe.*	40
Tenting on the Old Camp Ground.	"	60
Wearing of the Green. Trans.	*Baumbach.*	40

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 649. BOSTON, SATURDAY, FEB. 17, 1866. VOL. XXV. No. 24.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10.00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.

The Orchestral Union inform their friends that they will commence their Concerts on WEDNESDAY AFTERNOON, Jan. 10, at the Music Hall.

The Orchestra has been augmented in the string department for the purpose of properly rendering many new works which will be given during the season. Particulars soon.

Packages of five tickets, $2; single tickets 50 cents each. Concerts every Wednesday till April, commencing at 3 P.M.

M. W. WHITNEY, Basso, and Teacher of Singing, is at liberty to accept engagements for his professional services.
Address, care OLIVER DITSON & CO. 646-8

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

Madame PAREPA'S NEW SONGS.

The Nightingale's Trill.....,40
Sing, Birdie, Sing.....,40
Five o'clock in the morning.....,30
O, say not woman's heart is bought.....,30
Also:
Levy's Popular
Whirlwind Polka.....,40

HANDEL'S ORATORIO
JUDAS MACCABEUS.
Price, Cloth $2.50; Paper, $1.75.
ALSO
Choruses of Judas Maccabeus.
PRICE, BOARDS, $1,25.
NEARLY READY
COSTA'S NEW ORATORIO,
NAAMAN.

The above are uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul"
OLIVER DITSON & CO., Publishers.

ALL THE NEW SHEET MUSIC
And Music Books

Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

NEW LIBRETTOS.

L'AFRICAINE,
BY MEYERBEER.

Containing Italian and English Text and the Music of the Principal Airs. Neatly bound; correct and reliable. Price 30 cents.

CRISPINO E LA COMARE,
(The Cobbler and the Fairy.)
BY THE BROTHERS RICCI.

With Italian and English Text and the Music of the Principal Airs. Neatly bound, correct and reliable. Price 30 cts.

The above are additional to the following, comprising DITSON & CO'S EDITION of STANDARD OPERAS, the most popular, complete and satisfactory edition published: Bohemian Girl, (La Zingara.) Cinderella, (La Cenerentola.) Der Freyschutz, Dinorah (Pardon de Ploërmel.) Doctor of Alcantara, Don Giovanni, Don Pasquale, Ernani, Faust, Fra Diavolo, Fidelio, I Capuletti E Montecchi, I Martiri. I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore, Ione, La Dame Blanche, L'Elisire D'Amore, La Favorita, La Fille du Regiment, La Gazza Ladra, La Juive, La Sonnambula, La Traviata, Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, Marriage of Figaro, Martha, Masked Ball, Masaniello, Moses in Egypt, Normä, Poliuto, Rigoletto, Robert le Diable, Sappho, Semiramide, Stabat Mater, Vepres Siciliennes, William Tell. Each of these have the original text with an English translation, together with the Music of the Principal Airs. Price of each, 30 cts.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*
No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard.*
No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings (Quartet).....*Barker.*30
Lo the day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,
OLIVER DITSON & Co.,
277 Washington St., Boston.

Choice Music in a Cheap Form.

For the use of Choirs, Societies and Conventions. The Choralist; comprising Standard Choruses, Anthems, Trios, Quartets, &c., with accompaniments for Piano and Organ. 21 Nos. each, 20 Choral Classics; comprising Cantatas and Choruses, by eminent composers. 12 Nos., prices various. The Opera; comprising, Trios, Quartets and Choruses from favorite operas. 12 Nos each, 25. A list of pieces contained in the above sent on application. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Music for February.

VOCAL.

From "Crispino e la Comare."...*Brothers Ricci.*
Fair as a heavenly angel. (Bella siccome un angelo). Song..... 30
I no longer am Annetta. (Io non sono piu l' Annetta). Song..... 60
Happy day whose dawning. (Now ha gioga in tal momento). Song..... 40
I will not ask to press her cheek. Song..*Gabriel.* 30
November rain.....*Minnie A. Cole.* 30
Nerves. Comic Song.....*T. Gordon.* 30
The swallows farewell. (Abschied der Schwalben.) Duet..... 50
Nothing better. (Nichts schöneres)....*Schumann.* 30
When sorrow sleepeth, wake it not. S'g.*E. Loud.* 30
Nel sentiero di mia vita. Baritone song.*J. Rizzio.* 35
My boy will not come home. Song.*J. W. Turner.* 30
Flee as a bird. For Guitar.....*W. L. Haydn.* 40
I forget the gay world. For Guitar.....*Bishop.* 30
Come, ever smiling Liberty....*Judas Maccabæus.* 30
Pious orgies. Song..... " " 30
His coming. (Er ist gekommen). Song.*R. Franz.* 30
Out of my soul's great sadness. (Aus meinen grossen schmerzen).....*R. Franz.* 30
She stood by the door. Ballad.*J. H. McNaughton* 30
My heart is on the sea. Song.....*Claribel.* 30
Shylie Bawn. Song.....*W. T. Wrighton.* 30

INSTRUMENTAL.

La Moison d' Or. (Golden Harvest). Easy Operatic arrangements.....*H. Alberti, each.* 25
No. 1. Traviata. No. 11. Romeo et Juliet.
2. Rigoletto. 12. La Favorita.
3. Fille du Reg't. 13. Sonnambula.
4. Trovatore. 14. Sicilian Vespers,
5. Lucia. 15. Don Giovanni.
6. Norma. 16. Huguenots.
7. Lombardi. 17. Robert le Diable.
8. Ernani. 18. Masaniello.
9. Lucrezia. 19. Prophete.
10. Masked Ball. 20. Linda.

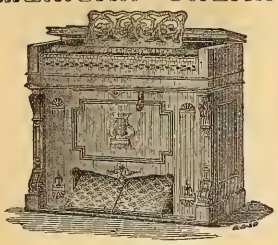
Leaves and Blossoms. (Blätter und Blüthen.) Ten characteristic pieces by *F. Spindler, each* 30
No 1. Messenger of Spring. No 6. Ivy Leaf.
2. Fragrant Violet. 7. Hunting Song.
3. Song of Love. 8. Moorish dance.
4. Birds. 9. Warrior's march.
5. Gazelle. 10. Flying Leaf.

The Sylphs. Easy dances for Piano. In 6 Nos. *F. Spindler.* Op. 93, *each* 25
No. 1. Flora's polonaise. No. 4. Wando Mazurka.
2. Tyrolienne Waltz. 5. Florello Waltz.
3. Fairy Polka. 6. Rosette galop.

Lily of the Valley. Mazurka.....*S. Smith.* 75
Angel whispers. Caprice Celestial.*S. B. Whitney.* 35
Red, white & blue. Quickstep.....*C. Farringer.* 25
Duncan galop.....*W Nunns.* 30
Wearing of the Green. Trans. by...*Baumbach.* 50
Marche des Tambours.....*S. Smith.* 60
Silver spray Redowa.....*E. O. Eaton.* 30
Golden ray Polka.....*J. W. Turner.* 30
How so fair. From Martha. "Crown Jewels." *A. Baumbach.* 40
Ah! dont mingle. From Sonnambula. " 40
Ever of thee. " 40
Shadow song. From Dinorah. " 40
Les Adieux des Niedeck. Grand valse. *F. Haase.* 40
Debatten waltzes.....*Gung'l.* 60

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance & saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

THE TRINITY ANTHEMS.
(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.

The work is splendidly issued, in royal octavo form, and substantially bound in cloth.

Price $3 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
646 No. 547 Broadway, New York,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

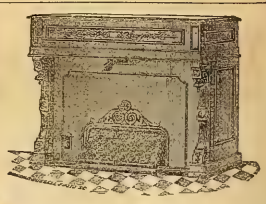
JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

If You Have a Cabinet Organ,

GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to $600	each
Carved and panelled Walnut	200	to 500	each
Dappled Walnut		200	each
Oak	110	to 600	each
Oak, with Walnut carvings	200	to 500	each
Rosewood	135	to 800	each
Ebony, engraved and gilt	250	to 700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 649. BOSTON, SATURDAY, FEB. 17, 1866. Vol. XXV. No. 24.

The Old Cathedral Organist.

'Tis forty years ago since first
I climbed these dusty, winding stairs,
To play the Dean in; how I spurned
Beneath my feet all meaner cares,
When first I leant, my cheek on fire,
And looked down blushing at the choir!

Handel and Haydn, and Mozart—
I thought they watched me as I played;
While Palestrina's stern, sad face
Seemed in the twilight to upbraid;
Pale fingers moved upon the keys—
The ghost hand of past centuries.

Behind my oaken battlement
Above the door I used to lean,
And watch, in puffing crimson hood,
Come stately sailing in the Dean:
On this, the organ, breathing low,
Began to murmur soft and slow.

I used to shut my eyes and hear
The solemn prophecy and psalm
Rise up like incense; and I loved
Before the prayer the lull and calm,
Till like a stream that bursts its banks,
Broke forth brave Purcell's "Oh give thanks."

I knew those thirteen hundred pipes
And thirty stops, as blind men do
The voices of the friends they love,
The bird's song, and the thunder, too;
And the fierce diapason's roar,
Like storms upon a rocky shore.

And now to-day I yield me up
The dusky seat, my old loved throne,
Unto another; and no more
Shall come here in the dusk alone,
Or in the early matin hour,
To hear my old friend's voice of power.

And yet methinks, that centuries hence,
Lying beneath the chancel floor,
In that dark nook I shall delight
To hear the anthem's swell once more,
And to myself shall quietly smile
When music floods the vaulted aisle.

Or, mocking gravely at some hand
Less skilful than my own was once,
In my snug nest I'll lie, and mark
The blunders of the foolish dunce;
But to myself the secret keep,
And turn me round again to sleep.

For Dwight's Journal of Music.

The "Moonlight" Sonata.

This immortal composition was published by Beethoven under the title of "*Sonata quasi una Fantasia*," and dedicated to "Damigella Contessa Giulietta Guicciardi." Among musicians it is known as the C-sharp minor Sonata, Op. 27, No. 1. Amateurs love to call it "Moonlight Sonata," which name it received—as Prof. Marx says in his Life of Beethoven—from the happy Austrians, guided early by the story of the composer's tender partiality for the above Juliet Guicciardi. The fame of the work rests, as is well-known, on the first movement. Beethoven has written Scherzos and Finales equally spirited and characteristic with those contained in this Sonata; but that Adagio stands unmatched in its grand simplicity. The means employed are most simple, the effect wonderful. As the story goes—which Marx and similar authorities have endorsed—the Sonata presents an episode from the composer's own history. It was written as a last adieu to the object of his attachment, when he saw himself disappointed and found it necessary to uproot this tenderly cherished, but ill-requited love.

Otto Jahn is supposed to have exploded the story, to the infinite regret of all tender, romantic souls. He says: "The graceful Rondo in G major (op. 51, No. 2) was originally dedicated to the Countess Giulietta Guicciardi, who, at Beethoven's desire, waived her right to the dedication in favor of the Countess Henriette Lichnowsky; as compensation, he dedicated to her the C-sharp minor Sonata (op 27, No. 1). We are all aware what importance both the Sonata and dedication obtained after it was known that B. was bound to Giulietta Guicciardi by the most tender partiality; knowing this, let any one compare the Rondo with the Sonata."*

Still, whether Jahn is right or not, he shall not disturb us. Such stories are welcome, not because they are true, but because they are significant. What do we care, whether the emotions embodied in this inimitable work were real or imagined? The story, then, is the best commentary on it. The appellation "Moonlight Sonata," likewise, is quite characteristic, at least with reference to the first movement. One is, indeed, reminded of the quiet weaving and working of the good moon, as she glides pensively through the blue heavens, the friend and confidant of all over-flowing hearts, who stand in need of sympathy and consolation. But we will not attempt to describe the Adagio, that night-piece, that song of sighs and tears. Play it over and over again, my dear readers; you who are fortunate enough to understand the master's language, who have ears to hear. To the rest it will forever remain a puzzle. *They* will go to hear it, attracted by the fame of the piece, shake their heads over it, and marvel how some people can make so much ado about nothing. Play it over alone, or with, perhaps, a few sympathizing and appreciating friends as listeners, late in the evening, at a time when all is solitude and repose around you. In this way the movement is most likely to appear with all its characteristic expression. Remember the master's injunction: "*Si deve suonare tutto questo pezzo delicatissimamente e senza sordino*," and in addition, "*sempre pianissimo*." (The entire piece should be played very delicately, continually very soft and without dampers, that is, with Pedal). After a short prelude, in which the bass wearily and heavily descends a few steps down the scale, accompanied by a figure of triplets, the *canto* enters at the close of the 5th measure. Interesting and novel is what Prof. Marx says here: "We rarely hear it executed but with the hand falling equally strong on the keys, so that such of the notes of the accompaniment as are struck together with the melody make the latter appear as though it were played in octaves. Nothing corresponds less with the expression of this tender, solitary song. The melody must be represented with a delicate finish, but so as to stand out prominently by itself, and note after note be treated according to its peculiar character. The triplets of the accompaniment should be completely separated from the melody, and flow along subordinate to it; they should in connection with the bass form the sensible, unobtrusive accompaniment to the melody, as if song and accompaniment were performed by two different players. In this way alone the *canto* will come out in perfect purity, and justice be done to the bass, which afterwards becomes so significant; and we also can follow the ingenious development of the triplets in the middle and at the close of the movement."

The question arises:—Can this have been Beethoven's intention? And again: Are not the pale grey tints—if we may say so—of this Adagio, and its mysterious, languid and melancholy character, in a great measure owing to the *canto* moving in octaves, as it appears when the melodic note and the first note of the accompanying triplets are touched together equally loud? We, therefore, do not subscribe to Marx's manner. Still, let the intelligent reader try it, and observe the effect; which will be best attained by playing both the triplets and bass, for once, with the left hand, so that the right may have full command over the melody. Thus triplets and melody may throughout be kept completely apart, and made to sound as if executed by two different performers. There are three remarkable passages in this movement, suggestive of intense agony and mental pain, if treated rightly. The first happens in the 16th and 18th measures from the beginning, as also in the 16th and 18th measures from the end. In all cases, after the first piercing cry, the bass quickly comes up and retires, as if to allay the grief. The second appears with the 37th measure, a motive of three grave tones, repeated three times, every time more feebly. How suggestive are these simple notes of the last dying wail of a broken heart!

The third passage, equally expressive is to be found at the end of the 7th and 5th measures before the close. The delivery of these three passages, more than any others, will prove the true interpreter of Beethoven.

(Conclusion next time).

* It were well, if Prof. Jahn had stated from what source he derived his information. Was the piece really deemed such a gem, that two Countesses contended for the prize of its dedication? This so-called graceful Rondo is nothing but a common Andante, covering 7 1-2 pages, interrupted once by an Allegretto, the rondo proper of 1 1-2 pages' length, and reminds one more of Mozart than of Beethoven. In regard to its importance it may be ranked with the two small Sonatas, op. 49. Lenz, in his carefully prepared Beethoven catalogue, places it among those works which have no opus-number.

The Last Days of Mozart.

AN OLD STORY NEWLY TOLD.*

Adieu! "The hour strikes! Farewell! We shall meet again!"

* From Nohl's collection of "Mozart's Letters," as translated by Lady Wallace. Reprinted by Messrs. Hurd & Houghton, New York.

These words, taken from the grand trio of the "Flauto Magico," are the last written words of Mozart which have been preserved, or are known to exist. His wife soon returned to Vienna, but she was not destined long to enjoy the society of her husband. While working with eager zeal and haste at the completion of "Titus" when in Prague, Mozart, who so delighted in being with his friends, and was always so cheerful in that city, lived chiefly in seclusion. He looked pale, took medicine, and on taking leave of his friends told them, with tears in his eyes, that they should never meet again. On returning to Vienna, he worked incessantly at the completion of the "Flauto Magico"; and the various airs composed at that time indicate how grave was his strain of thought, and how exclusively devoted to high and lofty subjects. Not only did he imagine that his reputation had been damaged in Prague, where, being accustomed to the "Entführung," "Figaro," and "Don Giovanni," they did not receive "Titus" with such inordinate enthusiasm as his previous works, but there was a peculiar circumstance which tended to solemnize his mood, and still further to elevate his soul beyond the things of daily life, than had been the case with him for years. Thoughts of death incessantly haunted him. It is quite easy to comprehend how the delicate organization of an artist who works with such a strain on his thoughts as Mozart had done from his youth upwards, and more especially since his stay in Vienna, should gradually begin to lose its elasticity, and at last press heavily on the whole nervous system of such a man. Nissen relates, no doubt on Constanze's authority, that Mozart, years before his decease, was harassed by thoughts of death.

Recently, too, a strange incident had occurred. The Requiem was ordered under such ambiguous circumstances that Mozart considered it to be a mysterious warning of his own death. A tall messenger, dressed in sombre gray, asked him, without naming the person who sent the commission, whether he would undertake to write a mass for the dead, and when it would be finished. Mozart accepted the order, and was eagerly engaged in the work, but owing to the composition of "Titus," he was obliged to set off in haste to Prague, when the singular gray messenger suddenly appeared in the same mysterious way beside the carriage, at the moment when Mozart and his wife were setting off, and pulling Constanze's dress, he inquired about the fulfilment of Mozart's promises. We indeed now know that this man dressed in gray was Leutgeb, the servant of Count Walsegg, who had spread such mystery over the affair, hoping himself to pass for the author of the work he wished to be composed in honor of the obsequies of his recently deceased wife. Mozart, however, who knew nothing of this, gave himself up entirely to the power of his imagination, and became more and more fascinated, not only by the sublime nature of his composition, but by the ideas engendered by the mystical requisition.

We learned from his own words how much he was absorbed in this his last composition. He constantly persevered in writing long after his dinner-hour, and even beyond the time for the opera. His friends assert that in those autumn weeks, whenever they saw him, he was most deeply engaged, sitting working hard at his writing-table, and he even declined giving lessons to a lady, the acquaintance of his particular friend Jacquin. He wrote the greater part of the work in the garden of his pupil Frau von Trattner, in the Laimgrube. As soon, however, as a number of his opera was finished, he sang it through at home with his friends, playing the instrumental part on the piano. The moment Constanze returned from Baden, she saw with alarm that her husband's health was beginning to decline, and, in the hope of diverting his mind, she one day drove with him to the Prater. But Mozart, who for some months past had been passing his time chiefly in quiet and thought, soon became very melancholy. He began to speak of death, and when his wife strove to dissuade him from such gloomy thoughts, he said, with tears in his eyes, "No, no! my presentiments are too strong; I feel I cannot last long: no doubt some one has given me poison. I cannot get rid of this thought." Constanze, alarmed to the utmost, immediately called in their intimate friend and physician, Dr. Closset, who at once prescribed a complete cessation of the strain of work as absolutely necessary. Mozart had been hitherto day and night brooding over the completion of the Requiem, and not unfrequently fallen back in his chair in a swoon. He no longer sought to deny his conviction that he was writing the Requiem for himself, and could not be persuaded to give up this idea, constantly recurring to the singular appearance of the person who gave him the order; and when those around him endeavored to make him banish such thoughts, he remained silent—but unconvinced.

The short rest from his labors which Constanze effected, invigorated so much the failing health of the invalid *maestro*, that soon afterwards he again asked for his score, and in addition wrote at this very time a Masonic cantata, "Das Lob der Freundschaft," which he conducted himself on the 15th of November, at a festival of the Masonic Lodge to which he belonged. Soon, however, the renewed strain of work brought on a return of his illness. Towards the end of this month he came one evening into the "Silberne Schlange" in the Kärnthner Strasse, which he was in the habit of frequenting; he looked very pale, and shivered violently; so after staying only a few minutes he offered his wine to the landlord, Joseph Deiner, with whom he often conversed, saying, "Drink this, and call on me to-morrow: winter is come, and we require fire-wood." But when Deiner went there next day he found Mozart in bed, and the maid told him that her master had become so much worse during the night, that they had been obliged to send for the doctor. When Mozart heard Deiner's voice, he sent for him, and said in a feeble voice, "Joseph, we can do nothing to-day but submit to doctors and apothecaries."

From that day he never left his bed. His hands and feet soon began to swell, and violent sickness came on. His faithful nurse, besides Constanze, was her young sister Sophie, who afterwards became Frau Haibel. To her we owe an account of these last weeks, of which she gives us the most graphic description. She wrote it in the year 1825, at the request of her brother-in-law Nissen; and with it we shall bring this work to a close.

"When Mozart was taken ill, not knowing how serious the attack was, we made him a wadded dressing-gown, that when he rose he might be well defended from cold. We visited him constantly; he seemed to take great pleasure in the dressing-gown. I went every day to town to see him [he lived at that time in the Rauhenstein Gasse], and one Saturday when I was there Mozart said to me, 'Now, dear Sophie, tell your mamma that I am going on very well, and that I shall be able to pay her a visit during the octave of her name day [St. Cecilia, November 22] to congratulate her.' Who could be happier than I was at bringing such joyful news to my mother,—news which indeed she could scarcely have expected? I therefore hurried to tranquillize her, as he really did seem to me better and more cheerful.*

"The next day was Sunday. I was still young, and, I own, vain, and fond of being gayly dressed, but still I never liked when I wore any finery to go on foot from the suburbs [they lived auf der Wieden] to the town, and to drive there cost money; so I said to our good mother, 'Dear mamma, Mozart was so well yesterday that I shall not go to see him to-day; no doubt he is even better to-day, and one day more or less can make no great difference;' on which she said, 'Make me a cup of coffee, and then I will tell you what to do.' She seemed rather disposed to leave me at home. So I went into the kitchen. The fire was out, so I struck a light to make it up again: but Mozart was never out of my thoughts. My coffee was ready, and the light still burning. I now fixed my eyes steadily on my candle, and thought 'I should like to know how Mozart is,' and as I was thinking of this and gazing at the light, it suddenly went out as completely as if it had never been burning; not a spark was to be seen lingering in the thick wick, and I am quite positive that nowhere was there the slightest current of air. I could not help shuddering; so I ran to my mother and told her about it. She said, 'Well, dress quickly, and go to the town, but bring me back word immediately how he is; be sure you don't stay long.'

"I made all the haste I could. Good God! how shocked I was when my sister, almost in desperation, and yet striving to control her grief, hurried to meet me, saying, 'Thank God! Sophie, you are come. He was so bad during the night, that I scarcely expected him to live till daybreak. Stay with me to-day, I beg, for if he has another such attack he must die this night. Go to him, and see how he is.' I tried to compose myself, and went up to his bedside, when he instantly exclaimed, 'Oh! my dear Sophie, it is well that you are come, and you must stay to-night; you must see me die.' I strove to control my feelings, and to dissuade him from such thoughts; but to all I could say he only replied, 'I have the taste of death on my tongue, I smell the grave; and who can comfort my Constanze if you don't stay here?' 'Yes, dear Mozart, but I must first go to my mother to say that you wish me to remain with you to-day, or she will think some misfortune has happened.' 'Yes, do so then, but come back soon.'

"Good heavens! what were my feelings! My poor sister followed me to the door, begging me for God's sake to go to the priests at St. Peter's, and ask one of them to call as if by chance. This I accordingly did, but they hesitated for some time, and I had great difficulty in persuading one of these unchristian fathers to do as I wished. I then went with all speed to my mother, so anxiously expecting me. It was by this time quite dark. How shocked my poor mother was! I persuaded her to go for the night to the eldest daughter of the late Hofer, and ran back as quick as I could to my inconsolable sister.

"I found Süssmayr [a pupil of Mozart's] sitting by Mozart's bed. The well-known Requiem was lying on the coverlet, and Mozart was explaining to Süssmayr the mode in which he wished him to complete it after his death.† He further charged his wife to keep his death secret until she had informed Albrechtsberger of it, for the situation [that of assistant at the Stephan Church] ought to be his before God and the world. Closset, the doctor, was long sought in

* The performances of the "Flauto Magico" continued uninterruptedly, and were as successful as ever. Mozart felt the deepest interest in the triumph of the work, with which he had in a manner closed his life, before linking himself with heaven. In the evenings, at the time of the performance, he was in the habit of placing his watch beside him, and following the various scenes in spirit. "Now the first act is over; now is the time for the great 'Queen of Night!'" And the very day before his death he said to Constanze, "Oh! that I could only once hear my 'Flauto Magico!'" humming, in a scarcely audible voice, the "Bird-catcher." Capellmeister Roser, who was sitting at his bed, went to the piano and sang the air, which cheered Mozart. But his spirit was still more engrossed by the Requiem, that testament of his life, with which he intended to close his account with heaven. His great object was to be able to complete this work, and in fact he did so in every material point. In it he expressed, in never-dying powerful tones, his consciousness of guilt and of reconciliation with heaven; and though some portions are only sketches which another has filled up, still their substance undoubtedly emanates from the genuine soul of Mozart. He felt that he could now calmly draw near the judgment-seat of the Almighty. In the innermost depths of his heart he was conscious of his human frailty, and expressed the deep penitence of his heart in chords such as no mortal ear had ever yet heard. It was also a great consolation to him to remember (this he expressly told his wife) that the Lord to whom he had drawn near in humble and childlike faith, had suffered and died for him, and would look on him in love and compassion. The tones of the Requiem were so heartfelt and true, that they fully display the earnestness of these convictions.

While working at the Requiem, which he frequently did on his sick-bed, when a number was finished, he caused it to be sung, taking the alt himself in his delicate falsetto. The day before his death he desired the score to be brought to him in bed, (it was two o'clock in the afternoon,) and sang his part; Benedict Shack (for whom he had written the part of Tamino) took the soprano, his brother-in-law, Hofer, the tenor, and Gerl (the singer of Sarrastro) the bass. They had got through the various parts, to the first bars of the *Lacrimosa*, when Mozart suddenly burst into tears and laid aside the score. The delicate organs of his bodily frame were already fast decaying, so much so, that even his cherished canary was obliged to be taken out of the room, because the invalid could no longer bear its singing.

† So certain did he now feel that he was dying, that, while looking once more through the Requiem, with tears in his eyes, he said, "Did I not always say that I was writing it for myself?"

vain, and was at length found in the theatre, but he waited till the end of the piece. He then came and ordered *cold* applications on Mozart's burning head, which gave him such a shock that he died without recovering consciousness.‡

"The last movement of his lips was an endeavor to indicate where the kettledrums should be used in his Requiem. I think I still hear the sound.

"Müller came immediately from the Cabinet of Arts, and took a plaster cast of the pale dead face.* No words of mine, my dear brother, can describe to you the boundless despair with which his faithful wife threw herself on her knees, imploring the support of the Almighty. She could not be induced to leave the body, in spite of my fervent entreaties. If her agony of grief could have been aggravated, it would have been so by the crowds who, on the day following this dreadful night, passed the house weeping and lamenting Mozart."

‡. His death took place on the 5th December, 1791, about one o'clock in the morning.

* Singularly enough, nothing has ever been heard of this death-mask. Might it not yet be found somewhere in Vienna?

Beethoven's "Ruinen von Athen."*

BY G. A MACFARREN.

The Ruins of Athenns is a dramatic work, in style and form resembling the Masque, of which the golden days of English dramatic literature furnish so many examples, and no less in style and form than in the circumstances, if not the place of its production. The Masque, to judge from example—for I am not aware that any rules of this species of composition have been otherwise preserved—the Masque, was a work comprising dramatic action, poetry, music, pageantry, and more or less of pictorial and mechanical decoration; the subject was always drawn from the occasion in honor of which the Masque was produced, and it was always treated allegorically or, at least, invested with the machinery of the classical mythology. The performance of this species of entertainment took not place in public, but at the court, or at the private residence of whatever noble family required its composition, and it was not uncommon for the members of such family or other aristocratic and even royal amateurs to take part in, if not entirely to sustain, the representation; and there rarely occurred a birthday, or a marriage, or a victory, or any occasion of rejoicing that either was, or was thought to be, of sufficient importance in the state, but the performance of a Masque, composed on purpose, formed part of the celebration.

* * * * * *

The custom of having these dramatic allegories to celebrate state occasions has been much more steadily brought down to our own age in Germany than here, for we have in the works of the best approved modern poets of that country very many specimens of this class of writing.

The work under consideration classes amoug these. It was written for the opening of the theatre in Pesth, the poem by Kotzebue, and the music by Beethoven.

* * * * * *

It was first brought to England by Mendelssohn in 1844, when he conducted for the greater part of the season the concerts of the Philharmonic Society, at one of which the most effective portions of this very interesting resuscitation were performed. As a *pièce de circonstance* the interest of the *Ruins of Athens*, of course, passed away with the occasion for which it was composed; as a dramatic work, by reason of its purely occasional character, it can never have had any interest; as a work of Beethoven,therefore, it can now only interest the world, and by this highest test it can now only be judged.

The subject of the Masque, so far as I can gather from report, and from Mr. W. Bartholomew's version (which is an adaptation rather than a translation, designed to meet a ready appreciation in England by the substitution of some entirely local matter for other, that being out of our knowledge, was supposed to be beyond our sympathy) the subject or argument, so far as I can gather from such uncertain authorities, is more or less as follows.

Minerva has been since the golden age of Grecian art, the glorious epoch of Grecian liberty, for some or other important offence against the Olympian tribunal, the particulars of which I am unable to furnish, fettered with chains of heaven-wrought adamant by the omnipotent thunderer within a rock impenetrable alike to the aspirations of man and to the intelligence of the goddess, a rock through which neither his spirit of inquiry could approach, nor her wisdom diffuse itself upon the world. The period of vengeance is past; Jove relents, and the captive deity is enfranchised. The first steps of her freedom naturally lead Minerva to the scene of her ancient greatness. She finds Athens, her Athens, her especially beloved and most carefully cherished city, in ruins, the descendants of her fostered people enslaved to a barbarous and fanatic race; the trophies of her former splendor, the wrecks of that art which is the example and the regret of all time, appropriated to the most degrading purposes of vulgar householdry; and the frenzied worshippers of a faith that knows not the divine presence in its most marvellous manifestation, the intellect of man. Here is no longer the home of wisdom and the arts; so the liberated goddess proceeds to Pesth, where she establishes anew her temple in the new theatre, and presides over a triumphal procession in honor of the emperor, its patron, under whose auspices the golden age is to prevail again.

In the English version, which was performed entire at the Princess's Theatre some seven or eight years ago, to the best of my recollection, the Royal Exchange with the statue of Wellington was substituted for the new theatre at Pesth, and Shakespeare with a pageant of the principal characters from all his plays was substituted for the Emperor of Austria,—modifications admirably adapted to the commercial character and the blind vain glory that so eminently mark the British nation, and at the same time interfering in no respect with such particulars as it was within the province of Beethoven's music to illustrate.

The merit of the music is very unequal. There are some pieces in the work that add a radiance to the brightest glory with which the immortal composer is crowned; there are others that bear no indication of the hand of Beethoven, but only his name on the title-page. * * *

The Overture commences with a portion of the opening symphony of the Duet which forms one of the most prominent features of the dramatic music; but the Overture breaks off precisely where the interest of the Duet begins. After this, we have another short fragment which is taken from the triumphal Chorus; this calls forth little admiration when given with the context that alone can make it intelligible; as it appears here, it is wholly without interest. This much constitutes what may be called the Introduction; the Allegro, which is the principal movement, is of the slightest possible pretention. * * *

The first Chorus, "Daughter of high throned Jove," calls for little comment. A digression from the original key of E flat, in C major, for an interludial symphony has an effect that can only be described as whimsical—the master may be supposed to have found himself, as the examination of the sequel will still further illustrate, uncomfortably fettered in the society of Gods and Goddesses, and he seems to have sought in this digression, and sought in vain, a safety valve for his imagination.

The next piece is the very beautiful Duet, to which allusion has been made, "Faultless, yet hated." This is of a wholly different character from what has preceded and gives scope for the warmest, the sincerest expressions of unqualified admiration. It is the lament of two Greek slaves for the fallen condition of their native land, whose fertile soil they are compelled to cultivate, although they cannot enjoy its fruits. The rugged, broken character of the opening bars, suggests the feeling of despair with which a sensitive heart must collapse within itself, at sight of the desecration of all that is most beautiful in art, of all that is most worshipful in nature, at the degradation of humanity itself, which, at the time of Kotzebue and Beethoven, polluted the ground where Socrates and Phidias taught their deathless lesson to the world. This subsides into an expression of plaintive sadness, conveyed in a long, continuous, well-developed, clearly defined melody, of most touching pathos. Every phrase of this exquisite little movement calls forth an exclamation of delight, and its general effect sinks deep in the memory, to leave an impression there that accumulating experience cannot qualify, that time cannot efface. To single out a point for especial eulogy from a surface of even loveliness, is as if to signalize the bluest spot in the expanse of heaven; yet, should we know where those we love abide, that portion of the impenetrable azure which we believe to cover them, will surely be to us the brightest; and thus if some portion of a work of art appeal more particularly than the rest to our individual sympathy, such portion will ever be prominent in its effect upon our feelings, while our judgment pronounces the merit of the whole to be equal. Such prominence, to my personal rather than to my critical appreciation, has the beautiful cadence commencing from a chord of the fundamental seventh upon A, where the responsive sighing of the two voices indicates the expression which nothing could more perfectly, more touchingly embody than the passage before us. One naturally wonders how it can be that a piece so evidently written with the whole heart of the composer, and appealing direct from thence to the kindred feeling of all who hear it, should be so little known as still remains the Duet under notice; not to speak of the still-growing appreciation of the author; not to speak of the homage that is due to a great man of rendering the justice of our attention to all his works, to consider this Duet apart from Beethoven, and to regard it for its own particular merits alone, I cannot conceive why it is not in the possession of every one whose taste inclines to the higher, the intellectual style of music, and in constant requisition wherever such music is performed.

The following piece,the Chorus of Dervishes, is indeed better known; and its wonderfully graphic effect I believe widely appreciated. Here we have a party of the fanatic devotees of the Moslem faith chanting their wild song of adoration, accompanied with the frantic dance that is said to form a part of the ceremonial of their worship. Music presents nothing more strikingly characteristic than the uncouth melody that marks this truly extraordinary composition, and even this is more powerfully colored by the perfectly original and quite individual accompaniment that is maintained throughout. I have never been in the land of the Crescent, and I know little of El Islam; but through the medium of that treasury of imagination, the *Thousand and One Nights' Entertainments*. * * * *

With minds thus prepared, let us listen to the marvellous creation of Beethoven, and I cannot but suppose that it will present a realization of the wildest ideality, so essentially local in its character, and so obviously a portrait in its local coloring, as to give us the certainty that if it be not true to the subject it illustrates, the subject cannot be true to itself, since nothing can be natural but only what is here portrayed. The chant of the Dervishes consists of a most entirely singular melody, which is once repeated with the same words and then, after an equally individual symphony, that fully carries out the feeling of the vocal strain, resumed with some slight modifications to accomodate the extended metre of the verse, and prolonged with more than reduplicated power; and this second strophe, with the instrumental interlude, is also given twice,—then without coda and with only a few concluding bars, for the orchestra, the movement closes. The voices, tenors and basses only, sing in unison throughout, and the string instruments play ceaselessly in unison with them, save that in the accompaniment every crotchet is divided into a triplet of quavers, and there is no harmony throughout, in the interludial symphonies, (wherein the only, and these, though transient, very striking modulations from the original key of E minor occur) but only the peculiar counterpoint of the brass instruments, the limited scale of which necessitates the employment of the most strange and unusual combinations with the notes of the Choral Chant—hence arises a beauty out of the so-called imperfection of the natural capacity of the horn and trumpet, which the misnamed improvements of valves and keys, and piston, and what not, tend to annihilate, and thus to destroy all the individuality of character of those most prominent instruments, and so to nullify the very existence of orchestral coloring. The Chorus commences at a pianissimo, which gradually rises with the furious zeal of the singers to the utmost power of the voices and instruments, when, for the first time, what—for the want of another technical definition—I have described as the counterpoint of the brass instruments, is introduced, and their fanatic fury reaches its climacteric, when on the high F the exclamation, "Great Prophet, hail!" is given with a preternatural ecstacy of fervor; the delirium that is here most forcibly depicted, gradually subsides, and the decrescendo that brings the movement to its conclusion, presents the exhaustion that is consequent upon such an exertion of all the mental and physical energies. Any, the greatest dramatic composer, might envy Beethoven such a subject for the exercise of one of his highest, most important qualities; but it is impossible to conceive the existence of such a genius as would not emulate in vain such a treatment of it as this, in which art supplants nature, or truth has so completely invested fiction with her own image, that we find the real and the ideal blent into one, and that one everything that can be imagined of perfection.

The Turkish March, that next follows, illustrates another phase of the oriental character with no less vividly picturesque and truly dramatic effect, than the preceding piece; but epithets have been exhausted in the description of the Dervishes' Chorus, and even admiration stands still, to rest from her unwonted excitement, after experiencing the effect of that remarkable movement. I can only say that, if this March be not national in its character, so eminently charac-

* Beethoven's Music to the drama of "The Ruins of Athens." The Piano-forte parts arranged from the Score by Wm S. Mounsey, the English version written and adapted by W. Bartholomew, Esq., Ewer.

teristic is it, and so full of all essentials that constitute nationality in music, nature should pay her debt to art that has so truthfully idealized her. * * *

A technical point that will always be prominent in its effect, is the anticipation of the key of B flat, with the full force of the orchestra, at each recurrence to the subject after the momentary digression to G major; and whoever hears the movement with attention, or examines it with care, will find still much more matter to repay his pains.

The Triumphal March and Chorus, "Twine ye a Garland," of which a fragment is introduced in the Overture, has been long known in London. Here we pass again from the true poetry of life to the bombast of allegory, and the music becomes mouthy, inflated, bathetic accordingly. In Mr. Bartholomew's version, this is the place where the pageant of Shakspeare's characters passes in procession, the accompaniment of which is a strain of music in the grandioso style, many times repeated, but always with additional, or, at least, varied instrumentation. The idea of a passing procession is well enough embodied, more or less, after the manner of the Chorus in *Judas Maccabæus*, "See the conquering Hero," but by no means so successfully.

The Chorus (in G), "Susceptible Hearts," is a most lovely stream of song, in which the smooth, flowing effect of the beautiful vocal part-writing is fully equalled by the exquisitely continuous, rhythmical melody, that is always obvious throughout. This again, is a piece that is perfectly available for separate performance, and that can never be efficiently performed without charming all who hear it. * *

The remaining pieces, the Air for bass with Chorus, "Deign, great Apollo," and the final Chorus, "Hail, mighty Master!" carry out the feeling, or if you will, the want of it, that is embodied in the Overture and the opening Chorus. Such music is made, not created; and not educed by the divine fire of heaven, may be truly said to smell of the lamp.—*Lond. Mus. World*, 1852.

Von Flotow.

[A Biographical Sketch from the Paris Correspondence of the *Evening Gazette*.]

He was born at the Chateau de Rentendorf in 1812. His family estate is in the Duchy of Mecklenburg Schwerin. After the battle of Waterloo restored Europe once more to the paths of peace, young von Flotow's father resigned his commission in the Prussian army, and devoted himself to the education of his children. His eldest son gave at an early period of life indications of great musical talent, which his mother—an accomplished musician—happily fostered. He "graduated" at college in his sixteenth year, and persuaded his family to allow him to reside some time in Paris in order to continue his musical education. He came to Paris and studied under the guidance of Mons. Reicha, a composer of some reputation in his day, but whose image has faded away from almost all of our memories. While he was engaged in his studies his father bounced into his room, and was half angry to find that he was not already a great composer. Hadn't he been studying for t–w–o years! General von Flotow had taken the precaution before quitting Germany to provide himself with letters of introduction to Mons. de Saint Georges, the well-known dramatic author. As soon as he discovered his son was not famous, he went with him to Mons. de Saint Georges' residence. After the customary salutations were exchanged, Gen. von Flotow asked: "Will you do me a favor? My son wishes to become a famous composer. Please be good enough to tell me is such a thing possible?" Mons. de Saint Georges replied: "Certainly." "Then pray tell me how long will it take my son to prove he has talents?" "General, that question is not so easily answered. I should say some five or six years." "We'll call it six years, Mons. de Saint Georges; I'll allow him money enough to live on for six years. If at the expiration of this period of time he has not made himself a name I'll allow him no more money; for I have no idea of supporting a young fellow in idleness in Paris. May I ask you to be so good as to be my son's guardian during these six years?" Mons. de St. Georges, before answering this question, requested young von Flotow to sit at the piano and play some music. Finding the young man the possessor of talents, he said: "I consent to be his guardian; we will try to make something of him." The very day the sixth year expired, Gen. von Flotow wrote to his son this letter:

"When you receive this note the last delay I granted you will have expired. As I am determined not to encourage your follies, I write you to order you to return home at once. My banker has given orders to his Paris correspondent to pay you money enough for your expenses home, but not one centime more."

The young man showed the letter to Mons. de Saint Georges and asked him what he should do. Mons. de Saint Georges advised him to remain. He asked: "But how can I remain at Paris? I have no money." "Earn your own livelihood." "I never earned a cent in my life and don't know how to set about it." "Follow the example of poor artists and give music lessons."

He followed Mons. de Saint Georges' advice and gave music lessons. The latter introduced him to families who required a music master, and the young composer managed to live, although the paternal purse was closed to him. Soon afterwards he gave a one-act opera at the Marquis de Belissen's Chateau de Royaumont. It was played by amateurs with great success, which was sustained the following winter when the opera was played in Paris at the Hotel Castellane. In 1838 he brought out an opera in three acts, *Le Duc de Guise*, at the Theatre de la Renaissance. The "book" was Mons. Alex. Dumas' *Henri III.* altered to suit with the exigences of the lyric stage. The performance was organized by the Princess Czartoryska for the benefit of the Poles; the characters were filled by amateurs of the highest rank and fashion (duchesses and princesses of the Faubourg St. Germain filled the parts of choristers, and when the curtain rose on Henri III.'s court there were $2,000,000 of diamonds to be seen on the performers' persons) foremost among whom shone Mlle. de La Grange, whom you have since seen exerting her talents to repair the loss of her fortune; $6000 were taken in at the door. The opera was eminently successful. Gen. von Flotow, convinced by his son's success in earning his own livelihood when thrown on his own resources, and by the favor with which the opera was received, that his heir was no idle fellow, restored his allowance.

He next wrote an opera comique. *L'Esclave de Camöens*, whose book Mons. de St. Georges wrote. It was played in 1843. His next appearance was at Hamburg where he brought out *Stradella*, an opera, which is still in vogue in Germany. In the midst of the early success of this work he had the misfortune to lose both his parents. He came now into possession of a handsome estate, and henceforward he spent a portion of his time at the Chateau de Rentendorf, and the remaining portion here. Mons. de St. Georges wrote in 1842 (at the request of the manager of the Grand Opera) a ballad entitled *Lady Henrietta*, suggested to him, it is said, by an adventure which befel two ladies of his family, who had disguised themselves and mingled with servants at a fair. The music of this ballad was confided to three composers. The first act was given to Herr von Flotow, the second to Mons. Burgmuller, the third to Mons. Deldeves. The ballet had enormous success. Herr von Flotow was so well pleased with the plot of the ballet he begged Mons. de St. Georges to make it the "book" of an opera. The dramatic writer cheerfully complied with the request, wrote, transformed the plot into a book of an opera, and Herr von Flotow wrote *Martha*. It was played for the first time at Vienna where it was received with enthusiasm. It has since been played everywhere.

Herr von Flotow married at Vienna in 1849, and had the misfortune to lose his wife the following year. His greef seemed for a time a sort of phrensy. He would hear of no consolation. He tore up his engagements with managers, retired to the Chateau de Rentendorf, lived in absolute solitude, and although his three act opera Indra was written he refused to allow it to be played. Indra did not see the foot-lights until 1852. It was received with success, and the merits of the composer were now so evident the Grand Duke of Mecklenburg Schwerin appointed him the superintendent of his theatre. Herr von Flotow accepted the place with the ambition and hope of making that stage play the same part in the musical history of Germany which the Weimar stage played in its dramatic history. Court intrigues, actress' rivalries, and those thousand-and-one incidents of theatrical life—each insignificant in itself, but, like those Lilliputian threads which bound Gulliver, able together to arrest the strongest will. Herr von Flotow resigned in disgust, re-married and took up his abode at Vienna. He visited Paris frequently and maintained a cordial friendship with Mons. de St. Georges, with whom he frequently worked. They have at this moment a two act opera, *Zilda*, at the Opera Comique, which was actually in rehearsal until Mlle. Marimon's departure from this theatre. SPIRIDION.

Music Abroad.

London.

ORATORIO. The Sacred Harmonic Society have performed recently *Israel in Egypt*, the *Messiah* and *Samson*. Haydn's *Seasons* was announced for Feb. 9. The principal singers in *Samson* were Mme. Sainton-Dolby and Sims Reeves, Miss Banks, Mr. Weiss and Mr. Patey.—The National Choral Society, G. W. Martin director, gave *Judas Maccabæus* and *Elijah* last month.

MONDAY POPULAR CONCERTS. These classical entertainments are more popular than ever. The eighth season commenced Jan. 15th, with a programme wholly of Beethoven, as follows:

Quartet, in E flat, No. 10, Op. 74, strings.....Beethoven.
Lieder-kreis.....Beethoven.
Sonata, in D, Op. 10, No. 3. Pianoforte alone..Beethoven.
Serenade, in D major, Op. 8, for Violin, Viola and Violoncello.....Beethoven.
Song, "Adelaide".....Beethoven.
Sonata in A, Op. 12, No. 2, for Pianoforte and Violin. Beethoven.

Conductor, Mr. Benedict.

The Quartet and Serenade were played by Herren Straus and Ries, Mr. H. Webb, and M. Paque, the latter "always welcome" in the unavoidable absence of Sig. Piatti, who is "starring" on the Continent. The pianist was Mr. Franklin Taylor, of whom the *Times* says:

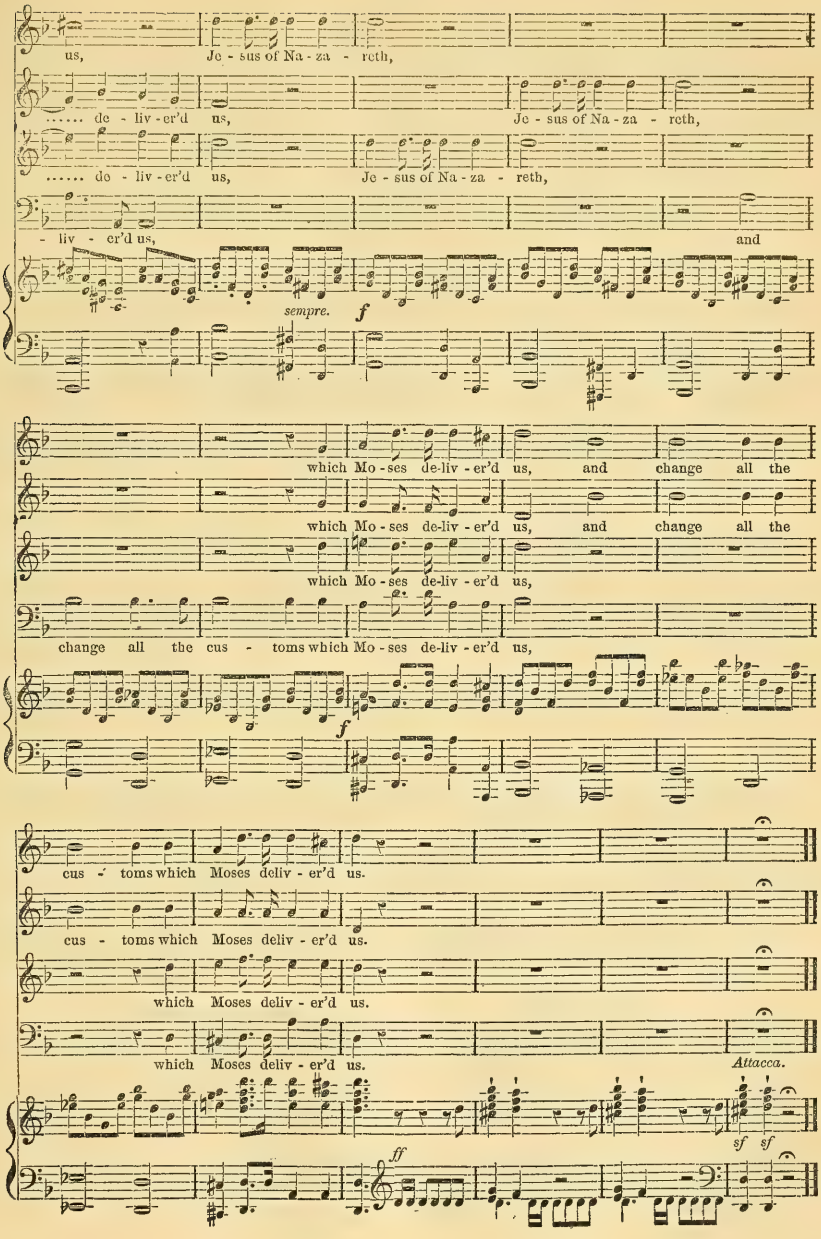
He played the sonata so admirably that he infected every hearer with his own enthusiasm, and was loudly called for at the conclusion of his performance. What most pleased us in Mr. Taylor was an entire absence of pretension, which gave to his invariably correct execution a double charm; and what most showed him to be possessed of real musical feeling was that among the four movements of which the sonata consists his reading of the grand *adagio* was best of all. His reception at the Monday Popular Concerts was just as frank and just as legitimate as that which, early last season, accompanied his performance of a concerto by Herr Ferdinand Hiller, at the Crystal Palace Concerts. After the sonata in D, Op. 10, the sonata in A, Op. 12,—second of the set of three inscribed to the famous Italian composer, Antonio Salieri, who endeavored to make Beethoven understand dramatic music from the then Italian point of view (not that of Cherubini, be it understood)—was mere child's play; and so well was this genial and vigorous piece executed by Mr. Taylor and Herr Strauss that it was a pity the whole audience had not remained to hear it.

The only singer was Mr. Sims Reeves; but Mr. Sims Reeves singing his very best, and in such splendid pieces, too, as the "*Liederkreis*" ("Circle" of six songs, the words by Jeitteles), and the incomparable "Adelaide," leaves nothing to wish at a concert of genuine music. Such was the case on Monday, when our great tenor threw his whole heart into the two songs, and enchanted his audience beyond measure. It is scarcely requisite to add that "Adelaide" was enthusiastically "encored"—so enthusiastically that, late as it came in the evening, the singer could not courteously decline the honor. Both the "*Liederkreis*" and "Adelaide" were accompanied to perfection by Mr. Benedict—in this especial art without a rival.

At the second concert, Mr. Charles Halle played a Sonata in D by Mozart, to which the *Times* thinks his biographer Jahn renders but scant justice, adding:

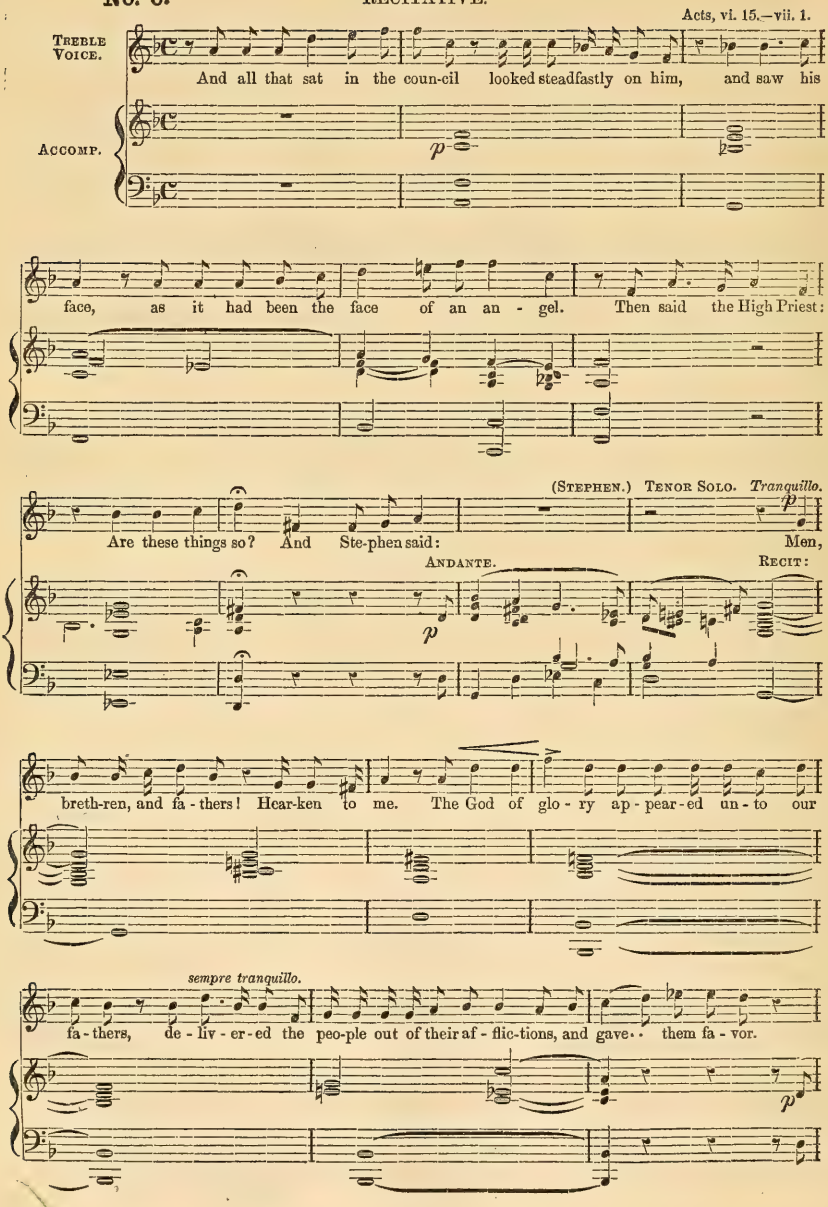
The opening *allegro*, in spite of its recalling, at the outset, one of the preludes from J. S. Bach's most familiar work, is vigorous and masterly; the theme of the *adagio* clearly suggested that of one of the most remarkable slow movements in the early sonatas of Beethoven; and by the final *rondo allegretto* the same Beethoven was also more or less inspired. Mr. Chappell styles this sonata of Mozart "No. 21"—upon what authority is not stated;—nevertheless, we are willing so give him the credit of having studied, with the requisite diligence, the *Chronologische Verzeichniss* of Herr Ludwig von Köchel—now beyond comparison the best authority. At all events the sonata in D is one of those in which the wonderful neatness and precision of Mr. Hallé's execution are displayed to most conspicuous advantage; and for that reason if for no other, the frequenters of the Monday Popular Concerts were delighted to hear it played by the eminent German "*virtuoso*," for the sixth time, at these excellent entertainments.

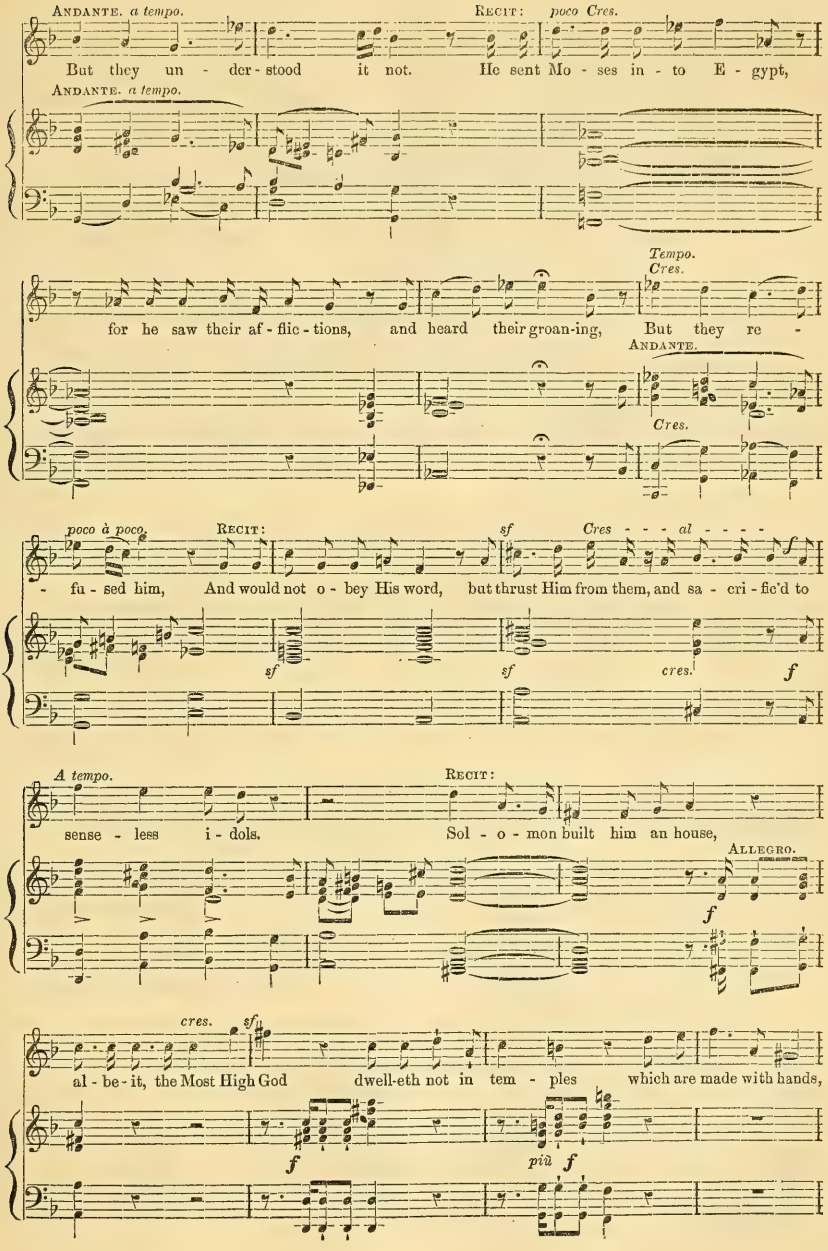
But in addition to the always welcome appearance of Mr. Hallé, the concert last night was remarkable by the 14th performance of Beethoven's—in its way inimitable—*Septet*, for violin, viola, violoncello, clarinet, "French horn," bassoon, and double bass, played as perfectly as could be wished by MM. Straus, H. Webb, Paque, Lazarus, C. Harper, Winterbottom and Reynolds, and applauded, as never fails to be the case, enthusiastically, movement after movement. The *Septet* is one of those inspirations that, no mat-

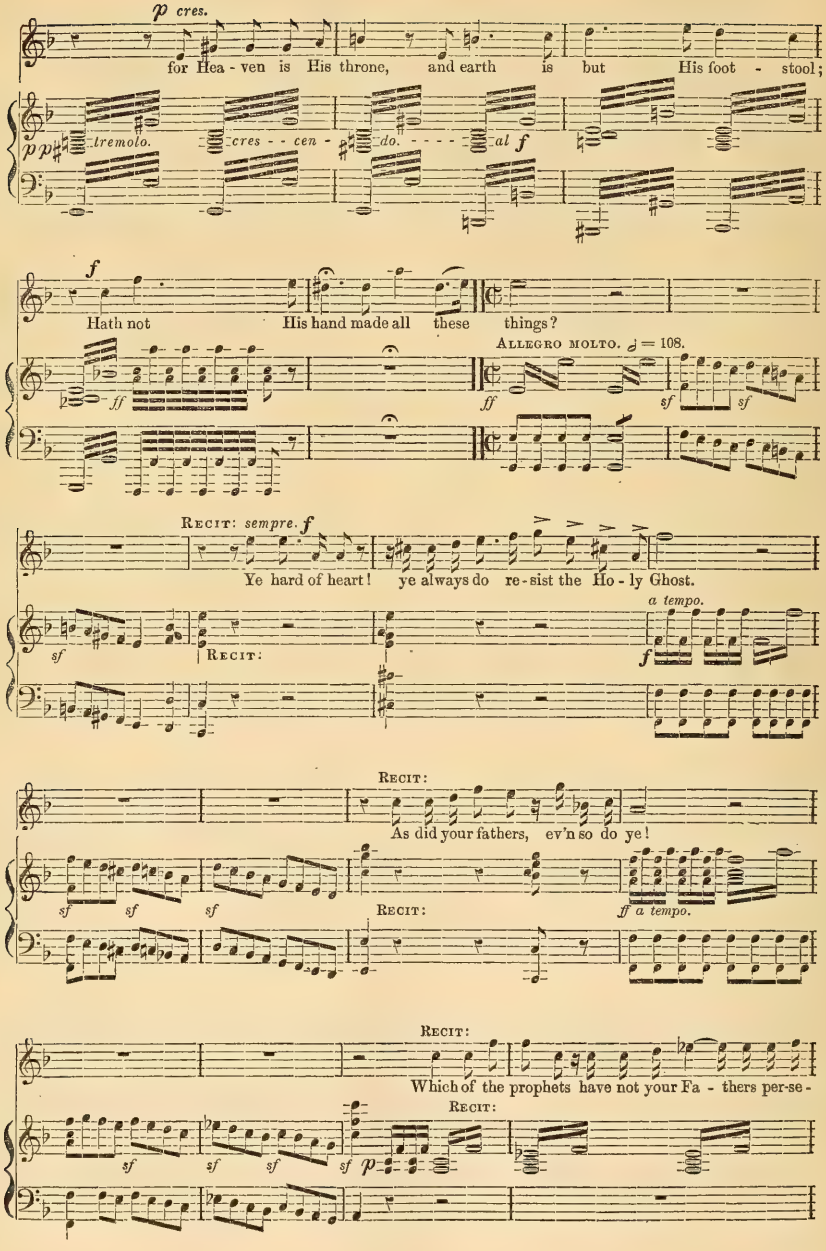

us, Je - sus of Na - za - reth,
..... de - liv - er'd us, Je - sus of Na - za - reth,
..... de - liv - er'd us, Je - sus of Na - za - reth,
- liv - er'd us, and
sempre.
f
which Mo - ses de-liv - er'd us, and change all the
which Mo - ses de-liv - er'd us, and change all the
which Mo - ses de-liv - er'd us,
change all the cus - toms which Mo - ses de-liv - er'd us,
f
cus - toms which Moses deliv - er'd us.
cus - toms which Moses deliv - er'd us.
which Moses deliv - er'd us.
which Moses deliv - er'd us.
Attacca.
ff
sf sf

No. 6. RECITATIVE.

Acts, vi. 15.—vii. 1.




Andante. a tempo.
Recit: poco Cres.
But they un - der - stood it not. He sent Mo - ses in - to E - gypt,
Andante. a tempo.
Tempo.
Cres.
for he saw their af - flic - tions, and heard their groan-ing, But they re -
Andante.
Cres.
poco à poco.
Recit:
sf
Cres - - - al - - - -
- fu - sed him, And would not o - bey His word, but thrust Him from them, and sa - cri - fic'd to
sf
sf
cres.
f
A tempo.
Recit:
sense - less i - dols. Sol - o - mon built him an house,
Allegro.
f
cres.
sf
al - be - it, the Most High God dwell-eth not in tem - ples which are made with hands,
f
più f


p cres.
for Hea - ven is His throne, and earth is but His foot - stool;
tremolo.
cres - - cen -
do. - - - - -
al f
Hath not His hand made all these things?
Allegro molto. ♩ = 108.
Recit: sempre. f
Ye hard of heart! ye always do re-sist the Ho - ly Ghost.
a tempo.
Recit:
As did your fathers, ev'n so do ye!
Which of the prophets have not your Fa - thers per-se -

ter how staid and conventional the forms, are perennially fresh. By the side of this extraordinary production of Beethoven's early time may appropriately be placed Haydn's delightful quartet in G, the first of a set of six, "Op. 76." This had never previously been introduced at the Monday Popular Concerts; and the sensation it created should be a formidable argument against those who would urge the director to depart from the plan with which he wisely set out, and his adherence to which has been the real secret of his almost unparalled success. Mr. Chappell's intention was evidently to make the general public familiar with those masterpieces of art with which the great composers have enriched the repertory of the "Chamber"—to do, in short, for the many what the old Philharmonic Concerts contemplated doing for the few, in the direction ot orchestral music, and what the Sacred Harmonic Society had done for the many in that of oratorio.

The singer was Miss Robertine Henderson, whose progress is so marked and serious that first-rate things may be reasonably expected of her.

The final piece of the concert was a *"duo concertante,"* in name—a regular sonata in fact (in G minor Op. 95)—for pianoforte and violin, the composition of Spohr, for which all the excellent playing of Mr. Hallé and Herr Straus could not succeed in awaking any great degree of interest. So thoroughly "dry" a sonata has rarely been produced.

COLOGNE. The correspondent of the *Orchestra* writes, under date of Jan. 21st:

Our last subscription concert in the Gürzenich Saale on the 16th instant was in every respect one of the most interesting and successful of the present season. The programme was as follows: 1st part, overture to *"Chevy Chase,"* (historical ballad) by Macfarren, a MS. performed for the first time; 2nd, Concertante for two violins by L. Spohr; 3rd, aria from *"Jessonda,"* Spohr; 4th, the symphony No. 8 of Beethoven. Second part: 5th, *"Scenen aus der Frithjof-Sage," von* Esaias Tegner, *für Männerchor, Solostimmen und Orchester*, by Max Bruch, for the first time in Cologne. The overture of Macfarren's is decidedly one of his best productions, uniting masterly modulations and scoring with melodic fluency; it met with the most enthusiastic and decided success.

F. Hiller being unwell, the music director Weber conducted the orchestra; and the Symphony of Beethoven as well as the other orchestral pieces of the programme went under his bâton with the spirit, unity of intention, and *nuances* to which we are accustomed, the orchestra here being beautifully drilled through many years of practice. Weber is the leader of the Cologne Männergesangverein, which you must remember produced a great sensation in London a few years ago. The second part of the programme, exclusively filled by Bruch's cantata, conducted by the composer, was the most interesting number of the concert. Its story is one of the Norwegian myths.

The subject of the cantata is a very common one, but it affords many dramatic points and the verses are elevated and flowing. The music of *Frithjof* is of the purest inspiration; and from its cosmopolitan character, like every *chef d'œuvre*, it will certainly extend itself rapidly. The part of *Frithjof*, written for baritone, is the most beautiful of the work. The recitatives, some *declamati* and some *cantabile*, are first-rate, the modulations being always according to the meaning of the words. The choruses are magnificent, and Scene III., *"Frithiofs Rache—Tempel-brand—Fluch,"* is a real *chef d'œuvre*. In this scene the solo of *Frithjof* is in melody and dramatic expression as fine music as any composed. A small quartet solo for male voices in Scene IV., is a real masterpiece. Scene V., *"Ingeborgs Klage,"* a soprano solo, is perhaps not so highly dramatic as the solos of *Frithjof*, but it possesses the charming *Innigkeit* so peculiar to German music, that which the French call *sentiment intime*. The chorus *andante maestoso* at the end is grand and nobly crowns the work. The instrumentation of the *Frithjof* is thoroughly effective, giving to different parts their proper character, without abusing (according to modern tendency) the contrast of *timbres*. Perhaps I should object to the introduction of harps in the last song of *Frithjof*, as instrument being in all the work the characteristic color of *Ingeborg's* part. The music is beautifully written for the voices, a peculiarity very rare to be met with among modern composers. Herr Stägmann sang the part of *Frithjof* remarkably well, with the exception of a little shrieking in some passages which required rather force of expression than force of lungs. Frl. Rempel, a concert-singer of Cologne, has a very fine soprano voice, but not having sufficiently learnt its mechanism, the attack of her high notes is not sure, making you feel uneasy on hearing her sing. She has no style, no feeling, and is very monotonous. The part of *Ingeborg* requires a much better artiste than Frl. Rempel. The chorus were very uncertain, and the quartet solos poor. The orchestra under the bâton of the composer went extremely well. The success of the *"Frithjof"* was as genuine as immense. Bruch was applauded and recalled several times.

PARIS. From the *Musical World's* correspondence, Jan. 17 and 23, we glean a few items of musical intelligence.

The production of Mercadante's *Leonora* at the Italiens has shed no new lustre on the Neapolitan *maestro*.

M. Bagier, who is eternally committing blunders, of course chose one of the weakest operas of the composer, and has disappointed nobody in the selection. The story—although there is some difference of opinion on this head among the critics—is taken from Burger's ballad "Hurrah! les morts vont vite;" or, more properly, from a piece founded on the ballad, and brought out at the Porte-Saint-Martin in 1844, written by MM. Cogniard *frères*. The cast gives Mlle. Vitali as Leonora; Signor Fraschini as Guillaume, the young hussar and lover of Leonora; Signor Delle-Sedie as the General, father of Guillaume; Signor Scalese as Sergeant Strelitz; and Signor Agnesi as the old doctor, father of Leonora. I shall not fatigue you or your readers with a description of the plot, which employs a bit of *Romeo and Juliet*, a bit of *Lucia di Lammermoor*, and a bit of one or two other pieces besides. M. Bagier may run *Leonora* a few nights, but undoubtedly it will be in the teeth of a positive failure. It may be called a *succès d'estime* for Mercadante; but for the theatre, I repeat, it is a positive failure. Adelina Patti has arrived and made her *rentrée* on Monday in *Linda di Chamouni*. Her reception was in the extremest degree enthusiastic, and her performance as finished and touching as ever.

There has been a "terrible to do" at the Grand Opera. Madame Gueymard-Lauters, who had been cast for Donna Elvira in *Don Juan*, about to be put in rehearsal, loudly protested against this desecration of her talents, and vowed that she would play no *comprimaria* part. In vain several thinking people assured her that Elvira in *Don Giovanni* was no second-rate part, and that it requires a good singer to do the music justice, and that, moreover, to sing any part well in any of Mozart's operas would make a glory to the artist. The clever, but I fear, ignorant *cantatrice*, was only persuaded when the director brought her a copy of the original cast of *Don Juan* at the Opera, and showed her the name of Madame Dorus Gras appended to Donna Elvira. Whereupon Madame Gueymard-Lauters thought fit to condescend to honor Mozart.

Talking of *Don Giovanni*, there seems to be quite a Mozart fever just now raging in the principal lyric theatres of Paris. *Don Giovanni* is at this moment being rehearsed at the Italiens, at the Grand Opera, and Theatre-Lyrique. At M. Carvalho's theatre, in which a very earnest attempt has been made to domiciliate Mozart, the characters are to be thus distributed: Donna Anna, Mlle. de Maësen; Donna Elvira, Mlle. Nilsson; Zerlina, Madame Miolan-Carvalho; Don Giovanni, M. Troy; Don Ottavio, M. Michot; Mazetto, M. Lutz; the Commendatore, M. Depassio; and Leporello, M. Bataille, who has been engaged expressly.

As a special bit of news I may mention that Gluck's *Armida* is to be brought out at the Theatre-Lyrique with Madame Charton-Demeur in the principal character.

As has almost invariably been the wont of my predecessors, I herewith furnish you with the programme of the current Popular Concert of Classical Music. The fifth of the second series was given on Sunday at at the Cirque Napoleon, the selection as follows:—Overture, *Il Flauto Magico*—Mozart; Symphony in B flat, No. 4—Beethoven; Overture, the *Prophète*—Meyerbeer; Andante and Minuet from Symphony in E flat—Mozart; Overture, *Der Freischütz*—Weber.

Musical Correspondence.

ROCHESTER, N. Y., FEB. 1.—MR. MORGAN recently gave a concert upon the organ in the Central Church. The programme contained the D-major Fugue of Bach; Theme and Variations by Hesse; the "Midsummer Night's Dream" and "Tell" Overtures; "Harmonious Blacksmith;" Finale to the C-minor Symphony, and one or two transcriptions. That of the air "By the sad sea waves," was particularly well received.

On the afternoon of the 22nd ult., Mr. JAMES M. TRACY gave a Soirée at the new music rooms of Barnes and Brother in Corinthian Hall Building. He was assisted by Mrs. Kate Bennett Shelley, vocalist. The Piano-Forte selections were from Liszt, Mendelssohn, Henselt, Chopin and Herz, beside the A-flat Sonata, (op. 26) of Beethoven. The performance lacked in effectiveness, owing to the use of a square piano and the crowded state of the room. Mrs. Shelley sang Schubert's Serenade and an *Ave Maria* by Cherubini, substituting a ballad for the *"Una voce"* of the programme.

Mr. Tracy deserves and receives credit for this effort; but he should have better facilities in the matter of room and piano, if in future the attendance is to be as large as on this occasion. He is organist at Grace Church, in the choir of which Mrs. S. is soprano.

Boston has recently laid us under tribute (?) by sending us a "minstrel" company. The Parepa concerts and Mr. Morgan were patronized by a few hundred people. But Corinthian Hall could not contain the throng rushing to witness the buffoonery of the "minstrels." As many went away unable to gain admission, as listened to Parepa on the first night here. Be it to the discredit of public taste; yet Rochester is by no means alone in this glory, we are sorry to say.

Church music in Rochester presents the usual phases of chorus choirs, quartets and congregational singing. Of the former I may mention the Central, (Pres.) Penfield, organist; Warner, leader. The Brick (Pres). Kalbfleisch, organist; Munson, leader. The Second Baptist, Black leader, Mrs. Beardsley, organist. Plymouth (Cong.) Williams, organist and leader. At St. Peters' (O. S. Pres.) there is to be witnessed a very successful union of quartet and congregational styles; Belden (non-professional), organist. Third Pres. congregation is led by a precentor; Kempe (non-professional), organist. The Episcopal churches have quartets, except Christ Church, where the mode is congregational. Mr. Morra is organist at St. Patrick's. At the First Baptist is a fair semi-choir of eight, with Mr. Wilkins of the University as organist and leader. He would do ample justice to a more capacious instrument. There is a Soprano there, Miss Benson, who would not suffer in a comparison with some in occupancy of "first" positions even in Boston. She lacks only opportunity to become a fine Oratorio singer, I think. Away from the sphere of Oratorio influence, young singers have frequently nothing but *execution* as an ideal to aspire to. Oratorio circles of influence do not necessarily originate artists, but they ripen them. Were it otherwise, Boston would not be dependent upon the rest of the world for soloists for its great *Messiah* and *Elijah* occasions. Why would it not "pay" artistically for your Handel and Haydn Society to take under its fostering care such rising talent, wherever found?

T. E. A.

CINCINNATI, FEB. 2.—We are having a lively musical season this winter. Our home Societies and musicians are industrious and progressing, and from abroad we have had the Parepa troupe, and three Opera troupes, viz.: the Susini-Ghioni, Grover's German Opera and Grau's Italian troupe. The first named operatic company was the poorest we have had here of late. The German troupe was not as complete as last winter, and as they opened their season in this city, they seemed not to be prepared yet to give us some of the finest operas on their repertoire, such as "Fidelio," "The Jewess" and "Robert." Yet they gave us some pleasing representations, and foremost among them the charming "Dame Blanche," with Habelmann in the principal character; which opera, however, is but poorly appreciated by our public at large, who seem only pleased when they can listen to some tearing Italian passion, or a sweet sentimental strain. Upon a great part of the sparkling

and beautiful music in the "Dame Blanche" the elegant young ladies and gentlemen seem to look as if it were below their dignity to pay it any attention. They are really to be pitied.

Grau's troupe gave us "Faust," "Saffo," "Favorita," "Trovatore," and four times what our wise local reporters rather appropriately called "dress rehearsals" of the "Africaine." Would they had given us something better, both in music and performance! Yet we were glad to hear this novelty, which certainly is entertaining in spite of its length. I received the impression that there is but little of original, yet a good deal of pleasing music in it. On the whole, it seems not so strained and far fetched, as much of Meyerbeer's music in his other operas. Death may have prevented him from changing and filing as much in it, as he delighted to do with former operas, much to their detriment, I apprehend. In "Faust," the Margaret of Mlle. Boschetti, a French lady, was rather interesting; it was a French and not a German Margaret. Her lover did not seem to inspire her as much as the jewels he gave her; but the latter called out all her spirits. She expressed her delight over them with real *passion*, not that sickly sentimental Italian one, nor the pretty, superficial delight of Miss Kellogg, but natural, French *fire*, and showed a good deal of originality. Mad. Gazzaniga as "Saffo" was very fine, but did not succeed in making anything of that stupid opera, which but for the Duetto and Finale of the second act would hardly live. The two Tenors of the troupe are about on a level with Signor Irfre and the other rather indifferent Italian singers that Europe has spared to us during the last years.

Our resident artists, Messrs. KUNKEL and HAHN, have given three very pleasant Chamber Concerts. They are progressing. A recent correspondent of yours bestows upon Mr. Kunkel exaggerated and uncalled for praise, which might have the tendency to spoil him, but he no doubt has a great deal of talent, and improves not only in execution, but, what is better, in expression. His touch is still rather hard, but more elastic than it used to be. He interprets best the modern composers, Thalberg, Liszt, Gottschalk, etc., and also pretty well Schumann, Rubinstein, etc. If he as yet succeeds less well with Beethoven and Mozart, he seems at least to study them faithfully.

The "Cecilia Society" have given as yet but one concert this winter. The programme embraced very interesting compositions, such as "The Night," by Schumann, and "The Flight into Egypt" by Berlioz. Beethoven's Mass in C was well rendered, with a good deal of light and shade, although introducing perhaps a little too much of modern exaggeration.

The "Harmonic Society" have given two concerts to large and growing audiences, the first part made up of selections from "The Messiah," the second part giving us the beautiful "*Kyrie a capella*," by Robert Franz, Beethoven's "Becalmed at sea," and Mendelssohn's charming cantata, "Hear my prayer." The Society is prosperous, and they talk about building in a few years a Music Hall with a large Organ. If they were Chicago people instead of Cincinnatians, they would probably add, "an Organ that will surpass the Boston great Organ." X.

Dwight's Journal of Music.

BOSTON, FEB. 17, 1866.

Review of Concerts.

MENDELSSOHN QUINTETTE CLUB. The third Chamber Concert (Wednesday evening, Feb. 7) was inferior in interest to none ever given by the Club, and made it hard to resign oneself to the fact that only one more of the series remains. The opening piece was Mendelssohn's Quintet in B flat (No. 2, Op. 87), one of the most all alive and wholesome, as well as finely imaginative and original of all Mendelssohn's larger Chamber works. The theme of the *Allegro vivace* leaps forth at one vigorous bound, like a sealed spring suddenly released to native sunshine; and those purling triplets that succeed it, rapidly repeating themselves in an undertone, only make the joy more palpable: the second theme is equally felicitous and very piquant, and the working up of all more than fulfils expectation. The *Andante scherzando*, so quaintly ballad-like—*Romanza* it might be called—is an unforgettable old favorite, inimitable in its way; the *Adagio* one of the tenderest and purest he has written; and the rapid *Finale* fully answers the promise of the opening movement. It was capitally played.

The Fantasia, which preludes to the piano Sonata No. 1 of Mozart, in C minor, was very neatly and tastefully played by Mr. HERMANN DAUM, who dares to be partial to Mozart, even in his piano music, and even in these days of craving for effect, and we sincerely praise him for it. Between the larger works of the evening, this Fantasia was sweetly and calmly refreshing; we could have listened to the Sonata also with a good will. We thought him hardly so happy in his rendering of Schumann. That *Adagio* and *Allegro* for piano and violoncello, op. 70, in A flat, were highly interesting and characteristic, and on the whole well presented.

Then, for a finale, came the great work of the evening and the season, the fifteenth Quartet of Beethoven (A minor, op. 132), which made so deep an impression in the first concert, and a still deeper this time. It seems to us about the most satisfactory achievement of the Club thus far in quartet playing, and they may well take courage from it; indeed we think the opening of the season with this Quartet has proved a sort of a revival in the Quintette Club and in its audience. Mr. SCHULTZE, the leading violinist, has played with more than his old spirit, truth and fineness this winter; and a better 'cellist than Wulf Fries it would be very hard to find. We still shrink from the formidable task of trying to point out the beauties of this wonderful masterpiece of Beethoven's last years (composed in 1825). We only plead for further hearing, and trust it will stand on the repertoire of the Quintette Club (not on the shelf) until we shall all know it well. Very sure we are, that no work has been more deeply or more generally enjoyed in these concerts for some years.

THIRD SYMPHONY CONCERT. The afternoon of Thursday, Feb. 8, was stormy, quite as much so, though unique in kind, as the days of the two preceding concerts. Verily, the Symphony Concerts thus far have fallen on the three worst days and worst moods of this capricious winter. Yet the audience has been faithful and has each time gained in numbers. This is certainly encouraging;—it were hardly possible that it should gain in character; the truest musical "sphere" and sympathy (consistent with such numbers) possible to Boston, may be felt at these concerts. The programme this time was altogether choice as before, and yet individual and unique in the principle on which it was made up. This will be found to be the case with each of the six programmes. It was as follows:

1 Symphony, in B flat.....Haydn.
Largo. Allegro vivace.—Adagio.—Minuetto.—Presto.
2 Piano-forte Concerto, in C minor, Op. 37)...Beethoven.
Allegro, with Cadenza by Moscheles.
B. J. Lang.
3 Overture to "Anacreon," (first time),.....Cherubini.
4 Polonaise, for Piano-forte in E major,(first time)Weber.
Transcribed, with Orchestra, by Liszt.
B. J. Lang.
5 Symphony, in F, No. 8.....Beethoven.
Allegro vivace.—Allegretto scherzando—Minuetto,—Allegro vivace.

For the first concert the G-minor Symphony of Mozart was chosen, as a sort of model symphony and good point of departure whence to survey a variety of representative specimens. In the second, Beethoven came in, if only because he could no longer be kept back; for Beethoven is always and rightly the first thought of when we speak of Symphony; his art the most in unison with the great humanitary thoughts and aspirations of this age; his nine Symphonies, so far as we can yet know, unsurpassable; therefore he claims, as we have said before, the lion's share in the six concerts.

But shall "Father Haydn" be left out? He has not been so often heard of late here as to lose his freshness; nothing can be more clear, more elegant and full of charm than that Symphony in B flat; and if more is wanting to meet the full demand of each one among only six such concerts, more natural or more interesting than to contrast this genial work of an older, not a perishable, fashion, in the same programme, with the shortest, lightest, liveliest of the Symphonies of Beethoven, and that, too, a product of the master's ripest art, the record of some happier hour, some visitation of the sweetest sunshine amid the thickening shadows of his earnest, deeply brooding, solitary, sad existence?

The Symphony by Haydn was played remarkably well, by a band better balanced and trained to truer unity than has been reached before; all went smooth and clear; all was euphonious and alive with music; and it was keenly relished many found it only too short. The broad and noble introduction, the almost Mozart-like loveliness of the Adagio, and the exquisite vivacity of the quick movements, all so pure in form, so neatly and felicitously rounded, each new thought or variation springing so naturally from the last and so consistent with the whole, betrayed the master who can never be entirely superseded, one who will always be good company among the greatest. Beethoven's No. 8, unfortunately, did not secure so good a hearing, nor such satisfactory rendering in all parts, and therefore the comparison was somewhat baulked; else its grace would have been found at least equal to that of Haydn, its life richer and deeper and tingling with far more intensity of joy, such as belongs to far more capacity of discontent and suffering, far more ideality; the whole thing more imaginative, original, Shakspearian, so to speak. But it came last—the true place to put it, as being really the liveliest thing in the programme, and as offsetting the other Symphony—and that last was made later by the *encore* of the preceding piece, so different in character as to somewhat spoil the mood in which such a work should be listened to. Then too, a portion of the Orchestra had to withdraw to fulfil an engagement out of town; and many of the audience had to leave before it was over, lingering to hear every note which the relentless rail-road bell allowed them, and so (unwillingly, we doubt not, in most cases) disturbing those who remained;—only the unmusical nature of some few betrayed itself in the *manner* of the going out, the letting door swing loudly to, &c. Such general uneasiness was sympathetic, disturbing alike hearer and per-

ormer, and so the delicious Symphony went not o well as it might have done, although the witch- ng Allegretto and the Finale especially, in spite f these drawbacks, were abundantly rewarding o the willing ear.

Cherubini's overture to "Anacreon" made a apital hit. It is old, to be sure; used to figure uch in London concerts many years ago; is still ften played in Berlin and other German cities; ut it is never too late to make acquaintance ith so good a thing. Indeed Cherubini's works re altogether too little known here. Was he not ne of the very few musicians whose approbation eethoven cared for when he wrote the Mass in ? Nine noble overtures live, out of many he as written; and three or four of his entire operas ill yet, we trust, claim here the admiration hich they have long enjoyed in France and ermany and England. His opera "*Anacreon, u l'Amour fugitif*," was produced at the Grand pera in Paris in 1803, a few years after the *Medea*, his grandest, and *Les deux Journeés*, hich to this day keeps the stage in Germany as ne of the most popular of all operas under the tle of *Der Wasserträger*. "Anacreon" failed at e Grand Opera, was signally and scandalously ssed and hooted down, we read, partly because e book was bad, but more because of the fash- n of the day in Paris being altogether for the ntimental sweet Italian melody, and against the obler Cherubini sort of Italian, which it decried *German* music. But in Vienna and other rts of Germany its beauties were warmly recog- zed, although he was hardly felt to have struck st the Anacreontic key. But the overture has ways been admired. Not a *great* overture, mpared with those of Beethoven or Weber; tranked too by his own overtures to *Medea* and e *Wasserträger* and *Les Abencerrages;* yet it is enial in spirit, large in form, kindling and grow- g with a fine enthusiasm, a captivating charm at rivets your attention to the end. Those ening chords, to be sure, are rather formal and d-fashioned; they sound well, but say little, and ply make a dignified conventional beginning; ey carry you back even farther than the be- nning of the century, and beyond Mozart's ne. The little phrases of oboe, flute, bassoon, , which next answer by turns to the reiterated allenge of the two notes of the horn, seem a le empty and trivial, and yet they excite ex- etation; but when the Allegro theme sets in, ien you come to the gist of the matter, it ens rich with poetry and beauty—intrinsic auty, and not mere effect. This was perhaps len happier in the rendering than the Haydn mphony, and it was welcomed as a real acqui- ion to our concerts.—Mr. ZERRAHN has labor- faithfully in the rehearsal of his orchestra, tering into it with unflagging enthusiasm, and ust feel rewarded by the improvement shown each successive concert.

The piano playing by Mr. LANG was the theme general admiration. The Allegro of the C- nor Concerto—one of the earlier and one of best of Beethoven's—was rendered with true ling, force and delicacy, the outline never lost blurred, the light and shade good, and the ole enphonious, filling the great hall well,— which the remarkably fine Chickering piano, nbining rare power and beauty of tone, must e its share of credit. Mr. Lang has an excel- t touch for making the piano do justice to it- self in a large place. We can hardly quite for- give him for cutting us off with only a single movement of a Beethoven concerto. The long Cadenza by Moscheles, working up the themes of the piece with an ingenious but loyal fancy, gave good play to his virtuosity. Still more so that Liszt-ian transcription of the beautiful and brilliant Polonaise in E by Weber. Liszt had borrowed an introduction for it from the other Polonaise of Weber (in E flat), embellished and brightened the whole thing, bright as it was be- fore, with his peculiar arts, and reinforced it with strangely beautiful orchestral accompaniment, verging on the grotesque at times in the latter part, where not only the silvery ring of the tri- angle, but clashing cymbals and bass drum inter- vened, the former sympathetically, the latter heavily and coarsely—but the dose might (with more rehearsal) have been administered more sparingly. Mr. Lang played his part wonderfully well, with finished elegance and ease, keeping up the swift and shining movement without the slightest break or faltering, and overdoing noth- ing. The band were not so well up in their parts; in one instance important instruments were unwittingly or wisely silent; and this was really the motive and justification for accepting the en- core of the delighted audience: namely, the de- sire to make it go better the second time, which it did—all but the aforesaid instruments of per- cussion. Repetitions are against the principle and spirit, as well as the convenience of these concerts. One thing cannot be repeated without injury to what comes after. It was this encore that so nearly spoiled the Symphony; first, be- cause it was, more than any piece yet entering into these programmes, a show piece (though a very interesting one), and so dissipated the calm, collected mood for the reception of better things; and secondly, because it robbed those who had to depart punctually of just the ten minutes they would fain have given to full hearing of the Symphony.

—

ORCHESTRAL UNION. The last two Wednesday Afternoon Concerts have drawn large audiences. On the 7th the principal feature was the Pastoral Sym- phony of Beethoven, which suffered from the absence of the first bassoon about as much as any composition could; but otherwise it was in the main well played and enjoyed. The overtures to *Zanetta* and *Tannhäuser* opened and closed the concert in the wid- est contrast of manner. The Strauss Waltz, "*Mor- genblätter*," pricked up the quick ears of the young people with a very pleasurable sensation; no wonder that they asked for its repetition in a second concert. The even, rich contralto of Mrs. J. S. CARY, and her chaste, unaffected, truly artistic way of singing are always welcome, sing what she may. But the selec- tions might have been much better. That scene by Gounod, "Star of Bethlehem," is tame and common- place in melody, and owes what impression it did make to its sensuous orchestration: while the inge- nious variation of the already altogether florid "*Una voce*" from *Il Barbiere*, to suit it to her voice, by no means left the sparkling melody essentially what Rossini meant by it. It was clever on the part of the arranger and faultlessly executed by the singer, but we would fain have heard her sing something more in her own vein and her own range originally. That voice is for songs of deeper, finer import.

Last Wednesday Mendelssohn's "Scotch" Sym- phony was played, and we were glad to have the Union thus supplement the six "Symphony Con- certs," which cannot find room for all the composers that deserve to be represented in this form and there- fore give the preference to the less familiar among the best things. Auber's pretty overture to "*La Sirène* opened the concert, and the Turkish March from one of Mozart's Piano Sonatas, instrumented by Mr. RYAN, closed it. But the novelty and poin of curiosity this time was the famous Overture by Berlioz, "*Les Francs Juges*," in which he has under- taken to depict the terror and the mystery of that se- cret tribunal of the middle ages, called in Germany the *Vehmgericht*, which was a sort of people's Inqui- sition, darkly and swiftly executing a rude sort of justice in those turbulent times when the "powers that be" were too often the very robbers to be dealt with. (Every reader of Scott's "Anne of Geierstein" or Goethe's "Götz von Berlichingen," knows how effec- tively its scenes could be pressed into the service of romance, and will need no better "programme" to this startling tone-picture of the French composer, who is nothing if he cannot try his hand in new ef- fects of strongest color and new instrumental combi- nations.)

The opening is certainly impressive and the thing grows with real positiveness of purpose. You can imagine the prisoner led in blind-folded, his horror when he sees the awful preparations of the court, the sinking of his heart at the relentless "No!" of his judges, solemnly and terribly conveyed by those blasts of trombones, ophicleid, &c., and there is much of logical and interesting working up of themes, as well as coloring. But long before the end it seemed to have become senseless and insufferable noise. We felt as if it were the rankest materialism of Art. ma- terialism without the charm of aught naive, sponta- neous or honest. Still we can endure the noise again, for the sake of more closely noting its original points, particularly of instrumentation. We hope it will be repeated some day so that it may be better known.

—

GERMAN OPERA. Mr. Grover's supplementary week did some things which in a measure atoned for the stale repetitions, the heavy novelties, the many imperfections, and the humbug of the fevered season of Italian and German Opera, whereby pockets and patience had been so severely taxed. For instance, we shall always remember with pleasure little Mme. ROTTER's earnest impersonation of the beautiful part of Alice in *Robert;* she sang and acted admirably, equal to every climax; like Jenny Lind, her clear, true voice has to make its way through a certain film, and there is a charm in that very triumph of soul over matter; in spirit, too, it reminded us a little of the Lind. Then the return of HIMMER, whose tenor had not apparently its full power, though his style and action are always refined and truthful, and he was all himself in voice too in the last scene; and the exquisite music of HABELMANN's voice in Raim- bault; and the excellent debut of Mlle. NADDI as the Princess, all made it a very enjoyable performance. Only HERMANNS was not up to the part of Bertram, and seemed unable to step outside of his own Meph- isto.—But as the jailer in *Fidelio* he appeared at his best; few better impersonations have we ever seen or heard upon our lyric stage. *Fidelio* was *the* opera of course; the house fuller than at other times, and with the best listeners. Imperfect as it was in some respects, the orchestra especially, it made a more profound impression than ever. Mme. JOHANNSEN was admirable; so was HIMMER, so far as power of voice allowed,—in art, in feeling, nothing wanting. The whole thing was vastly improved by Mme. RO- TER's charming Marcellina; and HABELMANN was still the picturesque and musical Jacquino. There were tears in some eyes there that night, and it will be a memorable one to many.

When the Company return, we trust to have FREDERICI back, and to have not only *Fidelio* again, but also *William Tell* and Mozart's *Figaro* and *Seraglio*,—and why not Cherubini's *Wasserträger?*

—

CONCERTS COMING. The fourth SYMPHONY CONCERT, Thursday afternoon, March 1, when Schumann will be the central figure, represented in his C-major Symphony (necessarily substituted for the one before announced in D-minor), and his "Ge- noveva" overture, both new to our public. Mr. HUGO LEONHARD will be the pianist and play Beet- hoven's Concerto in G. There will also be Cherubi- ni's overture to the "*Wasserträger*"; and the chorus of male voices will take part again, singing three no- ble choruses from the "Antigone" music (including the "Bacchus" chorus again), and the Dervish chorus from Beethoven's "Ruins of Athens" (described on another page), followed by the Turkish March from the same. Certainly a unique selection.

The last MENDELSSOHN QUARTETTE Concert comes March 6th, with Mr. LANG as pianist.

CINCINNATI. Some of the leading friends of music in this city seem to have hit upon the right principle on which to found a permanent provision for concerts of the highest order—the same principle, essentially, on which the Harvard Musical Association of Boston are working in their so-far successful experiment of "Symphony Concerts," namely: that of organizing the *audience* for the best kind of music.—Speaking of the last concert of the Harmonic Society, Jan. 30th, at Mozart Hall, the Cincinnati *Commercial* states:

Before the commencement of the concert of this Society, its President, Mr. L. C. Hopkins, stepped forward and announced that the design was to make the Society permanent. He hoped that the citizens of Cincinnati who desired to see music flourish here would come forward at once and become associate members. In the event of one thousand members being added, at five dollars each, he assured the audience that the Society would have a base upon which it could build up a reputation that, in a few years, would give to Cincinnati a splendid musical hall, with a fine organ, such as the wants of the musical taste of Cincinnati called for and would have.

Mr. Hopkins's announcement and remarks received an approval from the audience such as, we feel assured, contained more than mere courtesy called forth, and we hope to see, on Monday evening next, which was announced for the next rehearsal of the Society, at the Wesleyan Female College Chapel, a substantial manifestation of the public spirit we know to exist in our midst, and which only lacks the fitting opportunity to develop.

The concert last evening was attended by an audience composed almost exclusively of ladies and gentlemen known for culture and good taste in every thing pertaining to art, and was, besides, one of the largest that has attended any concert this season; but, like all such audiences, was rather chary of its applause, because judicious in judgment.

The programme consisted, in the first part, of copious selections from Handel's *Messiah*; in the second part, of the fine *Kyrie* (*a capella*) by Robert Franz; a Quartet from Gounod's *Faust* (violin, 'cello, piano and cabinet organ); and Mendelssohn's Cantata: "Hear my Prayer." The writer above quoted praises particularly the singing of the chorus: "Lift up your heads, O ye gates," and of the Franz *Kyrie*, and the soprano airs as sung by Mrs. Dexter, and concludes his notice by alluding to the clever manner "in which the President checked the vulgar habit some people had of leaving the audience before the entertainment is concluded. Before the cantata was rendered, he came forward and announced that those who wished to leave the house before the entertainment was concluded, had then an opportunity to do so. No one stirred, and that magnificent composition was given with splendid effect."

OXFORD, O. We have before us the programme of a concert of choice music last week at the Oxford Female College, under the direction of the earnest music-teacher of that institution. Five years ago, nothing better than "negro minstrelsy" found audience in that region. Now, we understand, they can count with certainty upon quite a numerous and appreciative assemblage in response to a modest invitation like this:

A few friends, lovers of classic music, are expected to meet in the Parlor of the Oxford Female College, on Thursday evening, February 8, at 7 o'clock precisely, when the following will be the programme:

1. Essay on Beethoven.....
   Prof D. Swing, of Miami University.
2. Sixth Symphony (Pastoral) Op 68...L. v Beethoven.
   Performed by Miss Annie Collins and Karl Merz.
3. Adelaide—Song..... L. v. Beethoven.
   Sung by Miss Mary T. Hall.
4. Seventh Grand Symphonie Op. 92...L. v. Beethoven.
   Performed by Miss Annie Morris and Karl Merz.

The entertainment is given for the benefit of these pupils, as an encouragement and reward for diligence in the study of Classic Music. Your company is respectfully solicited.

KARL MERZ,
Music Teacher at the Oxford Female College.

ST. LOUIS. The third concert for the season (thirty-seventh since the beginning) of the Philharmonic Society, conducted by Herr SOBOLEWSKI, occurred on the 4th of January. The first part was mainly occupied by one of the four parts of Haydn's "Seasons," namely the *Winter*, preceded by the *Stradella* overture of Flotow, and followed by a Violin Concerto of De Beriot. Part Second opened with Felicien David's Symphony-Ode, "The Desert" (first part)—in strange contrast with the fresh and genial Haydn! Then followed: "*Casta Diva*;" "Leonora" overture, No. 4, Beethoven; and a Quartet and Chorus from "William Tell."

POUGHKEEPSIE, N. Y. The third "Soirée Classique," at Cottage Hall Seminary, Dec. 21st, showed a high aim in many of the selections, which were as follows:

1. Overture. Hebrides—Piano.....Mendelssohn.
   The Misses Duncan, H. Tompkins, North and Barculo.
2. Chorus. Hope.....Rossini.
   The Senior Singing Class.
   (String accompaniment arranged by Mr. Apelles.)
3. Grand Quartet. Opus 47.....Schumann.
   a. Allegro, ma non troppo; b. Scherzo;
   c. Andante Cantabile; d. Finale Vivace.
   Piano—The Misses Paige and Vliet.
   Strings—Messrs. Apelles, Pralow and Meiswinker.
4. Song—Frühlingsahnen.....Kalliwoda.
   Miss Paige. (With Violin obligato, by Mr. Apelles.
5. Terzetto. Chorus. La Vivandiere.....Gabussi.
   The Junior Singing Class.
6. Sehnsucht. Duo. Piano.....Jungmann.
   The Misses Burgess and Williamson.
7. Bolero, from the Crown Diamonds.....Auber.
   The Misses Paige and Davies.
8. Grand Quatuor.....C. M. Von Weber.
   a. Allegro; b. Adagio ma non troppo;
   c. Menuetto Allegro; d. Finale presto.
   Piano—The Misses Arnold, Chamberlin and L. Phelps.
   String—Messrs. Apelles, Pralow and Meiswinker.
9. Trio a Canone Sospiro.....Concone.
   The Misses Davies, Stillman and Keep.

A BOSTON ORGANIST IN BERLIN. We translate the following from a Berlin paper,—the only *reasonable* sounding report among the many which have found currency here. (If we had really sent a future Bach or Beethoven over to Germany to study and develop his genius, we should probably hear *nothing* of him for some time to come).

"Herr EUG. THAYER, organist from Boston (North America), gave a concert before an invited circle of listeners in the Parochial Kirche, and played with good delivery and sure *technique* the well-known *Pastorale* (F major), the Choral Vorspiel: "*Ich ruf zu Dir*," and the F-major Toccata, of Seb. Bach; an Organ Concerto (B-flat major) by Handel; a Sonata in D minor of his own composition; and the Chromatic Fantasia (A minor) by L. Thiele. Herr Thayer counts among a succession of noteworthy, assiduous organ virtuosos, who, drawn hither by the fame of our HAUPT, have acquired their development mostly under his guidance, and now, gladly welcomed in their native land, know how to make the art of organ-playing highly valued there. Already well advanced and achieving something solid as an organ-player, the concert-giver does not seem to us to take an equal rank in composition. The Sonata which he produced neither breathed a churchlike spirit, nor could one give it credit for any particularly interesting ("*ansprechend*") quality; but themes essentially commonplace, with a partly far-fetched manner of registration, alternated with often uncouth contrasts in modulation, without achieving any particular effect. We remember to have heard like sounding works by English and Swiss organ composers, perhaps because such a direction of taste is subscribed to in those countries. In Germany, BACH is the standard, and well for him who makes him his model! May Herr Thayer, putting in the background his desire to achieve something important also in the field of composition, become for his home a representative of Bach! That he can, with continued studies and with such clever talent, successfully aspire to that, stands within reasonable expectation after what we have heard him do."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Adamastor, Monarch of the pathless deep. (Adamastor, rè del onde profonde). "*L' Africaine.*" 40
The song of Nelusko, in the scene on board ship. Full of fire and strength.

The two grenadiers. (Die Grenadiere). Song. *Reissiger.* 40
The poem is one of Heine's strange productions. Two of Napoleon's soldiers, returning to France, hear of the capture of the Emperor. One declares that he can live no longer, and requests to be buried in the soil of his native land; declaring, that if his Emperor, at a future time, should ride over his grave, he will rise from the dead, and fight for him as of old.

Flag of Columbia. Song & Cho. *W. A. Powell.* 3(
Very spirited and patriotic.

Hail, blessed Mary. (Jungfrau Maria). "*Stradella.*" 4(
A prayer or salutation from the above named opera. Fine music.

Get out of Mexico. S'ng & Cho. *J. P. Webster.* 3
A song of the times, to be sung while it is fresh.

Daughter of Kings. (Figlia dei rè). "*L'Africaine.*" 6
Another of the impassioned songs of the fiery Nelusko. It is found in the prison scene, where Selika interferes to save the life of Vasco, who is about to be slain by his slave.

Blessed be the Lord. Quartet. *L. H. Southard.* 4
One more of an excellent series.

Instrumental.

Adieu. Andante pour piano. *L. Dussek.* 6
Altogether a charming piece, in easy flowing style, and capable of much expression.

Tenting on the old camp ground. With brilliant variations. By *C. Grobe,* Op. 1580. 6

"L'Africaine." Beyer's "Repertoire." 4
Contains a few of the favorite airs of the new opera, well arranged in "Repertoire" style.

Polonaise. E flat major, Op. 22. *Chopin.* 1.5
It is difficult to describe such elaborate pieces, but lovers of the great composer only need the announcement of the appearance of one of his pieces to "come, see, and" play it.

Sparkling Diamonds. *C. Arini.*
Il Bacis waltz, simplified. 3
Chant du Berger. 3
Bonnie Blue Flag. 3
Three little pieces with charming melodies, and fitted for those, (and great is their number), who cannot play difficult music.

Duncan Galop. *W. Nunns.* 3
Butterfly Schottische. *J. Liberti.* 3(
Crispino Galop. *J. S. Knight.* 4
Crispino Waltz. " " 4
Mr. Knight has a fine talent of discovering the brilliant and "dance-able" qualities of new opera music. The above are well selected and well arranged, and it is hard to see why such pieces should not stand in the same rank with Labitzky and Strauss music.

Prince Imperial Galop. *Coote.* 3
Very bright and easy.

"L'Africaine." Boquet of Melodies. *Beyer.* 6
A number of the striking melodies, arranged in a different way from those in the "Repertoire."

MUSIC BY MAIL.—Music is sent by mail, the expense bei two cents for every four ounces, or fraction thereof. Perso at a distance will find the conveyance a saving of time a expense in obtaining supplies. Books can also be sent double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12.00.

ust published, a new work of *Vocal Instruction*, contain- the principles and practice of the art of music, with a especially to the *reading* of any and all *Vocal Music at* t. The work is thorough and progressive, and we believe be found better adapted to the object stated, than any k of the kind heretofore published. By the following tes- nials, it will be seen, that it has the endorsement of many he leading Professors and Teachers of Music in Philadel-

Philadelphia, April 4, 1865.

aving examined the work in Vocal Instruction lately ished by Messrs. Meignen and Keys, viz. "THE MUSIC DER," we cheerfully and heartily recommend its use to profession, as being eminently calculated for a text-book he use of Public Schools, Classes, and Private Instruction.

arr Cross,	A. R. Taylor,
Getzé,	Pasquale Rondinella,
Gould,	Chas. H. Jarvis,
t. Cross,	William Norris,
N. Beck,	W. J. Lemon,
rank Walters,	A. J. Morgan,
el Davies,	M. G. Bisbee,
Whiteman,	John Bower,
ouglass,	M. E. Morrell,
. Alexander, &c., &c.	

FOR SALE BY

E & WALKER, 722 Chestnut St.,

PHILADELPHIA. [642-3m.

Thorough Instruction in Vocal Music.

Bassini's Art of Singing: an Analytical and Practi- system for the Cultivation of the Voice. This work is red on a rigidly scientific basis, and universally admit- be the most desirable work for teachers and scholars for Soprano Voice, Complete, $4.00. Abridged, $3.00. enor Voice, 4.00. Mailed post-paid. Oliver Ditson. o., Publishers, 277 Washington St.

CHURCH ORGANS,

nufactured by E. L. HOLBROOK, East Medway, Mass rchasers are invited to apply for a circular containing tonials.

SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broad ear 12th Street. 357

G. ANDRE & CO.

ORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

ge assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

S. S. E. PAINE, will be ready to receive pupils about January 1st.

gives me great pleasure to be able to recommend my pupil, Mrs. S. E. Paine, as an excellent scholar and ly capable to teach singing according to my system."

CARLO BASSINI.

erms, address OLIVER DITSON & CO. [644—3mos.

USICAL ASSOCIATIONS, or Societies, desir ing our Services as Directors, either singly or together quested to make early application. SOLON WILDER, DAVENPORT. Address, care of Mason Brothers, 596, ay, New York. 635-tf

ST MUSICAL INSTRUCTORS.

BEST PIANOFORTE BOOK
s Richardson's New Method $3 75
BEST ORGAN BOOK
s Zundel's Modern School 4.00
BEST CABINET ORGAN BOOK
s Winner's Perfect Guide 75
BEST MELODEON BOOK
s Zundel's Instructor 2.50
BEST GUITAR BOOK
s Curtiss' Method 3.00
BEST VIOLIN BOOK
s Fessenden's Modern School 2.50
BEST FLUTE BOOK
s Berbiguier's Method 3.00
BEST VIOLONCELLO BOOK
s Romberg's School 3.50
BEST ACCORDEON BOOK
s Winner's Perfect Guide 75
BEST FIFE & FLAGEOLET BOOKS
re Winner's Guides, each 75
BEST CLARINET & DULCIMER
re Winner's Perfect Guide, 75; and Low's Instruct'r. 50
BEST BANJO BOOK
Briggs' Complete Instructor 75
BEST CONCERTINA BOOK
the German Concertina Instructor 75
BEST FOR BRASS INSTRUMENTS.
e Burditt's Complete Preceptors, each 50

VER DITSON & CO., Publishers, 277 ton Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, Wm. H. Walter, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.

Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

FIFTY PIECES FOR THE ORGAN.

Carefully Figured and not Difficult.

Consisting of Offertoires, Elevations, Communions, Versets, Sorties, Preludes, &c. By Edward Batiste, Professor in the Conservatoire of Paris, and Organist of St. Eustach. This day published at the following prices. In cloth, $4.00. In boards, $3.50. Mailed post-free, on receipt of price, by Oliver Ditson & Co., 277 Washington St., Boston.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH	C. F. Adam
BANISH OH! MAIDEN	Lorenz
BEWARE	Girschner
BRIGHT SWORD OF LIBERTY	Weber
CHAMPAGNE SONG	
CHAPEL	Kreutzer
CHEERFUL WANDERER	Mendelssohn
CHORUS OF PILGRIMS	"Tannhäuser"
CHORUS OF PRIESTS	"Magic Flute"
DAY SLOWLY DECLINING	Weber
ECCE QUAM BONUM	
EVENING SONG	Bank
FAIR AND NOBLE LADY	"Compte Ory"
FAREWELL TO THE FOREST	Mendelssohn
GAUDEAMUS	
GONDOLA SONG	Gade
GOOD NIGHT	Abt
GOOD NIGHT	Girschner
HARK ABOVE US	Kreutzer
HE WHO IS UPRIGHT	Flemming
HOW CAN I LEAVE THEE	Cramer
HUNTSMEN'S FAREWELL	Mendelssohn
IMAGE OF THE ROSE	Reichardt
INTEGER VITÆ	Flemming
I KNOW A MAIDEN FAIR TO SEE	Girschner
IT IS THE LORD'S OWN DAY	Kreutzer
LONGING FOR HOME	Claudius
LOVELY NIGHT	Chwatal
MARCH	V. E Becker
MAIDEN'S LAMENT	Schaffer
MILLER'S DAUGHTER	Härtel
MILLER'S SONG	Zöllner
MUST I THEN PART FROM THEE	Otto
NIGHT SONG	Abt
NOW THE SUN HAS MOUNTED HIGH	Robin Hood"
O WERT THOU IN THE CAULD BLAST	Kücken
OFT WHEN NIGHT	De Call
PARTING	Otto
PARTING DAY	Abt
PRAISE OF THE SOLDIER	Boieldieu
PRAISE OF SONG	Mourer
PRAYER BEFORE BATTLE	Weber
RHINE WINE SONG	Zöllner
RHINE (THE)	Kücken
RUINED CHAPEL	Becker
SABBATH DAY	Kreutzer
SERENADE	Eisenhofer
SERENADE	Kreutzer
SERENADE	Marschner
SERENADE	Mendelssohn
SERENADE	J. L. Hatton
SILENT NIGHT	Weber
SLEEP GENTLE LADY	Bishop
TOAST	Zöllner
TWO ROSES	Werner
VOYAGE (The)	Mendelssohn
WANDERER'S NIGHT SONG	Lenz
WANDERER'S RETURN	Abt
WANDERER (THE)	Fischer
WALTZ	Vogel
WHAT BEAMS SO BRIGHT	Kreutzer
WHERE WOULD I BE	Zöllner
WHOM WE LOVE MOST	C. F. Adam
WIND (THE)	Otto
YOUNG MUSICIANS	Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,--Five Volumes,	**$4.00**
Vocal Parts,--Four Volumes.	**3.00**
A Single Vocal Part,--One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice eleganté en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 30
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Tone." *Knight.* 25
Opera Box Mazurka. *Macke.* 30
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 30
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 30

New Marches & Quicksteps

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 30
Funeral March, from Sonata op. 26. *Beethoven.* 30
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 30
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 30
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mocart.* 30
Turkish March. "Ruins of Athens." *Beethoven.* 30
War March of the Priests, from "Athalia." *Mendelssohn.* 30
Wedding March, *Mendelssohn.* 30

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 650. BOSTON, SATURDAY, MARCH 3, 1866. VOL. XXV. No. 25

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED—A Gentleman competent to play the Organ and take charge of a Choir, in a town in New York State. Must be a tasteful Organist and accustomed to drilling a Choir. To the right person a liberal salary will be paid, and a business furnished worth, to begin with, $2000 per year. Address, with references, "H" care of Oliver Ditson & Co. 650-1

WESTERN
CONSERVATORY OF MUSIC
JOHN ZUNDEL, Director.

This Institution provides for a thorough Musical Education in all its branches of secular and sacred Music. It is permanently located at Dayton, Ohio, and prepared to receive pupils any time after March, 1866. For Prospectus, giving full information, address, JOHN ZUNDEL, Dayton, O.

MUSICAL LIBRARY.
ON WEDNESDAY, MARCH 21st, AT TEN O'CLOCK.
In Library Salesroom, Bromfield Street

The MUSICAL LIBRARY of Mr. WM L. VINER, of Bath, England, well known as a popular Musician and Composer. The Library contains the Works of the great Masters and Composers, including Handel, Beethoven, Haydn, Mendelsohn, Pleyel, Mozart—in fact hardly a composer of any eminence or celebrity whose works or pieces are not in this collection. The Catalogues will be ready a week previous.
LEONARD & CO., Auctioneers.

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.
The Orchestral Union inform their friends that they will commence their Concerts on WEDNESDAY AFTERNOON, Jan. 10, at the Music Hall.
The Orchestra has been augmented in the string department for the purpose of properly rendering many new works which will be given during the season. Particulars soon.
Packages of five tickets, $2; single tickets 50 cents each. Concerts every Wednesday till April, commencing at 3 P.M.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

The Children All Are Singing
The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied
That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

A NEW BOOK OF CHOICE MUSIC
For Every Pianist and Vocalist.

Gems of Sacred Song,
An Elegant Collection of Sacred Music,
COMPRISING
THE PEOPLE'S FAVORITE PIECES,
AND THE
Choicest Compositions of the Best Composers,
WITH
Pleasing Pianoforte Accompaniments.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," "Operatic Pearls," and "Gems of German Songs, all bound in uniform style, and sold at the same prices, *viz.*—PLAIN, $2.50; CLOTH, $3.00; CLOTH, full gilt, $4. Sold by all Music Dealers. Copies mailed, post-paid, on receipt of price.

In Press, and nearly ready. Gems of Scottish Song, uniform with the above.

OLIVER DITSON & CO., Publishers.
277 Washington Street, Boston.

No Pianist will Fail to Admit
That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

HANDEL'S ORATORIO
JUDAS MACCABEUS.
Price, Cloth $2.50; Paper, $1.75.
ALSO
Choruses of Judas Maccabeus.
PRICE, BOARDS, $1,25.
NEARLY READY
COSTA'S NEW ORATORIO,
NAAMAN.
The above are uniform in style with our editions of "Messiah," "Creation," "Eli," and "St. Paul"
OLIVER DITSON & CO., Publishers.

ALL THE NEW SHEET MUSIC
And Music Books
Mailed post-paid on receipt of price. Catalogues of upwards of Twenty-five Thousand Pieces and Five Hundred Books, comprising every variety of Instructions and Music for the Voice and every Musical Instrument, will be sent free to any one on application, by Oliver Ditson & Co., Music Publishers, 277 Washington St.

New Music for March.

VOCAL.

From "Crispino e la Comare."...*Brothers Ricci.*	
Happy day whose dawning. (Now ha gioga in tal momento). Song.	40
I no longer am Annetta. (Io non sono piu l' Annetta). Song.....	60
Once a cobbler, poor and lowly. (Una volta un ciabbattino.).....	30
From "L'Africaine."..... .....*Meyerbeer.*	
Adamastor, Monarch of the pathless deep. (Adamastor, rè del onde profonde).....	40
Daughter of Kings. (Figlia dei rè).....	60
Farewell, ye shores of Tagus. (Del Tago sponde, addio.)	40
Flag of Columbia.....*W. A. Powell.*	30
Hail, blessed Mary. (Jungfrau Maria).*"Stradella."*	40
My heart is over the sea. Song.....*Claribel.*	30
Get out of Mexico. Song & Cho...*J. P. Webster.*	35
The two grenadiers. (Die Grenadiere). Song. *Reissiger.*	40
Blessed be the Lord. Quartet...*L. H. Southard.*	40
Mother's waiting at the door. S'g. *J.P. Webster.*	30
The gal with the roguish eye.....*F. Wilson.*	40
The Sunset land. Song & Chorus. *T. M. Towne.*	30
The wandering boy from home. Song & Chorus. *W. J. Engle.*	30
Come, ever smiling Liberty....*Judas Maccabæus.*	30
Pious orgies. Song..... " "	30
His coming. (Er ist gekommen). Song. *R. Franz.*	30
Out of my soul's great sadness. (Aus meinen grossen schmerzen).....*R. Franz.*	30

INSTRUMENTAL.

Sparkling Diamonds.....*C. Arini.*	
Il Bacio waltz, simplified.	30
Chant du Berger.	30
Bonnie Blue Flag.	30
Village swallows. (Dorfschwalben an Oesterreich). Waltzes..... ...*Strauss.*	60
My Maryland Quadrille... . ..... *V. Colline.*	40
Tenting on the old camp ground. Varied by *Grobe.*	60
Polonaise. E flat major, Op. 22.....*Chopin.*	1.50
Adieu. Andante by.....*Dussek.*	60
Fantasie elegante. "Crispino e la Comare." *Ketterer.*	75
Butterfly Schottische.....*J. Liberti.*	30
Crispino Galop.....*J. S. Knight.*	40
Crispino Waltz..... " "	40
Prince Imperial Galop.....*C. Faust.*	30
Repertoire du jeune pianiste. "L'Africaine." *Beyer.*	40
Boquet de Melodies. "L'Africaine."....*Beyer.*	60
Rosebud schottische..... *E. H. Osborne.*	30
Wildfang galop..... .....*C. Faust.*	30
Fredonia march. For Guitar....*W. L. Haydn.*	30
Java and Titus marches. For Guitar. "	30
The mountain rill. For Piano....*C. A. Hawes.*	50
Helter skelter galop. (Ueber Stock und Stein). *C. Faust.*	30
Through the air. Galop.....*Birnfeld.*	35
I'm lonely since my mother died. Varied by *Grobe.*	60

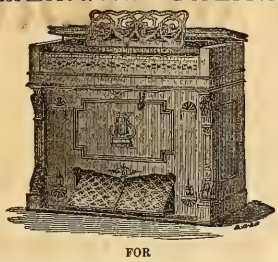
BOOKS.

GEMS OF SACRED SONG....B'ds. 2.50; Cloth, 3.00
Uniform with Gems of German Song, Silver Chord, &c.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

THE TRINITY ANTHEMS.

(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.

The work is splendidly issued, in royal octavo form, and substantially bound in cloth.

Price $2 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
646 No. 547 Broadway, New York,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

HENRY CARTER,
TEACHER OF ORGAN AND PIANO.
613. 6 Allston Street.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.
Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.
Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 33 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co.
615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

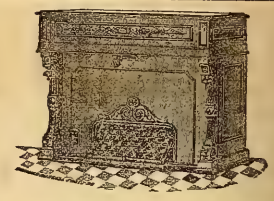
JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

If You Have a Cabinet Organ,

GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO enables us to furnish their publications to Western Dealers at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 637

New Music for Sabbath Schools

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 650. BOSTON, SATURDAY, MARCH 3, 1866. Vol. XXV. No. 25.

Schumann's Four Symphonies.

[We translate the following passages from Wasielewski's "Biography of Robert Schumann," partly with reference to the Symphony Concert of this week].

With the year 1841 Schumann (then in his thirty-first year) entered a new phase of development as a creative musician; he returned to instrumental music, but in a different sense from that in which he had left it. That is to say: hitherto, with the exception of a few works belonging to the Sonata form, he betrays always in a marked manner an effort to shape himself anew in respect to form; but now, in taking hold of the symphonic element, his decided and enduring adhesion to the great traditional forms of instrumental music is equally remarkable. This re-action is quite explainable; such an earnestly striving mind as Schumann could not have been satisfied with such successes as he had thus far had in the domain of instrumental music, measured by the exertions they had cost him. Already in the year 1839 he writes to H. Dorn: "... and then there remain only Symphonies for me to publish and make heard. I often feel that I would like to crush the piano-forte; it grows too confined for my thoughts. Now it is true I have as yet but little practice in orchestral composition; still I think that I shall master it."

But it is not alone in his dissatisfaction with the results attained in the path which he had formerly struck into, that we are to seek the explanation of his sudden conversion to the conventional forms. Schumann had recognized the fact, that, in order to be able to create with freedom, one must first acquire a mastery of form. In this connection he writes, later, to L. Meinardus: "If one would create in free forms, one must first be master of the strict forms which hold good for all times." And here we might perceive the influence of Mendelssohn,—perhaps this master's early influence upon Schumann; for that kindred elements in both come now and then to light, is to be taken only as a consequence of their being contemporary;—the same phenomenon may be remarked more or less in all the other creative minds who lived at the same time. Essentially Mendelssohn was and always remained Mendelssohn-ish, and Schumann Schumann-ish.

It was natural that an artist nature like Mendelssohn's should be imposing to Schumann and should stimulate him to emulation; for precisely that, which was partly wanting to himself, that which he had incessantly wrestled for nine long years, he found as the leading characteristic of Mendelssohn in the fullest measure: formal perfection. Very naturally, therefore, Schumann, contrary to his original view, sought at first to acquire a mastery of the formal part of musical creation in the same way in which Mendelssohn, like all the other masters of the art, had done it, namely by adhering to the masterworks of the past. How surprisingly he at once succeeded in this, is proved by the first artistic deed he undertook in this sense; it was the B-flat Symphony, Op. 38. (Performed for the first time, together with Op. 52, at a concert of Clara Schumann, at the Gewandhaus in Leipzig, on the 6th of December, 1841). With this begins in Schumann's career as a composer a series of instrumental works of various kinds, which in their masterly keeping for the most part belong unquestionably to the most valuable and satisfactory compositions which he has written. After the B-flat Symphony there followed, of similar compositions, in the course of the year 1841, the "Overture, Scherzo and Finale," in E major (op. 52); furthermore the Symphony in D minor, which was completed so far as the instrumentation was concerned in the latter part of 1851 and published as Op. 120—here again we see the dominant persistency in a definite artistic activity—and finally the sketch for a Symphony in C minor, which however is left unfinished. Schumann wanted at a later period to work it out, but he could not, as he expressed it, find himself at home any longer in the sketch. ...

While planting himself upon the study of the masterworks in this kind, especially those of Beethoven, Schumann has conceived and treated the Symphonic form in his own spirit. Accordingly the tenor of these works of his is thoroughly Schumann-ish; and what lends them a higher artistic worth is the circumstance, that this tenor, this ideal part in them is brought into essential unison with the traditional form. You scarcely notice even those infringements and excrescences, which one so often meets with in the first creative period. Another thing demands an even more unconditional recognition, and that is the surprising dexterity with which Schumann at once handled the orchestral instruments, whose natures could have been but little known to him. To be sure we find single details which betray a want of the most accurate acquaintance with the *technique*, of the wind instruments especially; but these unevennesses vanish in the whole, and one cannot complain here about too difficult or desperate tasks for the executant. The tone-color produced by Schumann's instrumentation is not everywhere entirely beautiful; he did not in the same degree, possess that primary feeling for euphony which forms a specific peculiarity with the greatest masters of the past, and which in Mozart, for example, compels the greatest admiration. Yet it shows itself continually characteristic. You feel, that in this regard the effect that was intended is always reached.

By the symphonic works just mentioned, as well as by those which belong to a later period, Schumann solved the problem, which he himself did not for a long time believe possible, of creating *something individual and significant* in an Art-form already fully developed to the highest point. How wavering he was in his views about it, is shown among other things by his remark, repeated at a later period, that there was nothing left one to do in the Sonata and the Overture forms. Nevertheless he wrote two Sonatas and several Overtures in the last years of his life.

[Passing over now what Wasielewski says of the important compositions in other kinds which next occupied Schumann, (three Quartets, piano Quintet, "Paradise and the Peri," &c.) we come to the year 1845. In the mean time he had removed from Leipzig to Dresden, and during this time his chronic tendency to disease of the brain had grown upon him painfully.]

It is not clear when Schumann turned his energies anew to musical labors in Dresden. His list of compositions contains merely the following notices:

"1845 (Dresden). Many contrapuntal works. —Four Fugues for the piano-forte (op. 72).—Studies for the Pedal Piano, 1st set (op. 56).—6 Fugues on the name B, A, C, H, for Organ (op. 60).—Sketches for the Pedal Piano (op. 58).—Intermezzo and Rondo, Finale as conclusion to my Fantasia for piano—appeared as Concerto (op. 54).—*Symphony for Orchestra, in C major*, sketched."

Here again we see the persistency in one-sided artistic creation; but in this case, as the majority of the works just named belong to the strict style, it is quite obvious that Schumann was striving after a freer mastery of form than he had yet been able to command. It was as it were the preparation for the greater creative onsets which he was presently to undertake.

* * * * *

Finally, the C-major Symphony, op. 61, in its origin the third, completed in the year 1846, may be regarded as a happy continuation and advance upon the symphonic labors undertaken in 1841.

It is riper, manlier, more vigorous, more deeply combined than those were, and especially by far more orchestral in its whole keeping as well as in detail. The introduction to the first movement, "*Sostenuto assai*," was originally designed for something else, and already composed when Schumann conceived the plan of writing this Symphony. (Its first public performance occurred in a Gewandhaus Concert, Nov. 5, 1846). According to Schumann's own statement, the conception of this Symphony falls within the first period of his sickness. He says: "I sketched it while I was yet suffering very much physically; indeed I may say, it was the resistance of the spirit that here plainly influenced me, and through which I sought to fight down my morbid condition. The first movement is full of this conflict and in its character very moody and refractory."

[We now pass over the composition of his only opera. "Genoveva," his "Manfred" music, the "Album" for children, and a great variety of smaller pieces, vocal and instrumental, and come to the year 1850.]

The Symphony in E-flat major, op. 97, in five movements, was sketched and instrumented between Nov. 2 and Dec. 9 of the year 1850. It passes for the third Symphony, though in the order of origin it is the fourth. It may be called, in the most peculiar sense of the word, the "Rhine" Symphony; for Schumann, according to his own statements, received the first impulse to it on beholding the Cologne Cathedral; and in part also the solemnities, which occurred at that time, of the elevation of the Archbishop of Cologne, von Geissel, to the rank of Cardinal, had their influence upon the work while it was

in progress. To this latter circumstance the Symphony owes directly the insertion of a fifth movement, which is not customary in point of form, namely the fourth in the order of succession, originally superscribed: "In the character of an accompaniment to a solemn ceremony." On the publication of the work Schumann erased this superscription, which he had put on for the sake of easier understanding; he said: One must not show the people his heart; a more general impression of a work of Art is better for them; then at least they will make no false comparisons." In regard to the character of the other movements he added: "Popular elements had to be prominent, and I believe I have succeeded," which applies at least to two of the movements (the second and the fifth), so plain and (in a good sense, so far as the thing was possible for Schumann) popular is their style.

For the rest, the E-flat Symphony as a tone-creation stands on the whole in the same rank with the other orchestral works of Schumann, and there is no reason for putting it at all in the background, unless we take for a criterion the observation that with all masters, even the greatest, one work is always finer than another, which after all, is adducing nothing decisive against the artistic importance of the product of the mind in question. The real question is, whether it is a real work of Art, and if this question, as in the present case, must be answered in the affirmative, we know enough. Thus the E-flat Symphony, considered by itself, shows: richness of invention, originality, freshness of feeling, truth of expression, felicitous combination, and above all masterly handling of the material,—qualities, in one word, which make its artistic worth indubitable.

* * * * *

The Symphony in D-minor, already composed in the year 1841, but laid aside, and only worked out and completed in respect to instrumentation near the end of 1851, and then published as the fourth (op. 120), was really in its origin the second. It shares all the excellences of the best works which fall within the middle creative period of Schumann. Indeed, it almost seems as if, in power, compactness, clearness of conception, it held a very conspicuous place among *all* the master's greater works. It consists of four movements, organized after the model of the masterworks in this kind, but passing immediately into one another; to which arrangement Schumann was perhaps induced through the short, uncarried-out Romanza (in the usual place of the slow movement), if not by his striving after a greater rounding off of form. The instrumental alterations, by which Schumann improved his manuscript, relate merely to the wind instruments. The stringed quartet was retained as originally written. Moreover one instrument, which was to have played a part according to the first draught of the Romanza, the guitar, was left out, because Schumann thought that its effect, as compared with the usual orchestral instruments, might be a doubtful one.

For Dwight's Journal of Music.

The "Moonlight" Sonata.

(Concluded from page 185.

The second movement, *Allegretto*, appears as a kind of intruder between the first and the last movement. Pretty as this Minuet is, it bears no affinity to the general character of the Sonata. It is impossible to follow the illusion, or better, the poetical idea, with this piece in your way. Strange, that Prof. Marx, with his deep knowledge and appreciation of Beethoven should not see this, but attempt to establish an inner connection between this intermezzo and the other movements. In passing from his beautiful description of the Adagio over to the Minuet he says: "That was the song of resignation. Now follows the separation (*Allegretto*). 'Oh, remember me!'—'I remember thee! Farewell! farewell!' abruptly thrown out, but steeped in tears unto the last 'forever!' What images of blissful moments, now passed! what shadows of a dark future then flit across the soul of the resigned, in the Trio,—who can interpret it?" Elterlein calls this Allegretto a make-up piece, a true *hors d' œuvre*, and supposes that some one else put it in. This is going a little too far, but we may derive a hint from the fact that Beethoven, according to Schindler, in later years seriously entertained the idea of expelling from several of his Sonatas the Minuets or Scherzos altogether, in order, as he said, to attain greater unity. Besides, most of the Sonatas composed after the C-sharp minor,—and they belong to the best—contain no Scherzo. We are, therefore, bold enough—with all due reverence for the genius of the incomparable tone-poet—to propose to skip the Allegretto, and, after the last sounds of the Adagio have died away, immediately attack the closing *Presto agitato*.

This movement forms an admirable counterpart to the Adagio, and it seems, indeed, as though both had been composed one after the other, and the Allegretto been put in finally between them. The same idea, the same picture, may be traced in both, steadily developed. While the first movement depicts the sorrows of a mind resigned to an awful fate, the finale suggests the determination to rise and bravely fight the battle.

"I will seize Fate by the throat; surely, it shall not prostrate me entirely," writes the author in a letter dated November 16th, 1801, when the dreadful fact had to be acknowledged, that the demon of deafness was digging deeper and deeper into his ear, bent upon totally destroying that organ so necessary for the musician. "I will seize Fate by the throat,"—this is the best motto for the illustration of the present movement. How suggestive of this iron resolution not to submit, but rather fight furies and demons, are those two mighty strokes, which every time finish the first motive, as with terrible velocity it rushes from below up to its climax (measures 1 and 2, and so forth)! But alas! though we have the power and determination to defy a persecuting fate, who can help deploring the inexorable necessity? This is indicated by the second subject, beginning with the 21st measure. But, the regret soon assumes a kind of playful humor, an attempt to smile through tears (m. 25); however, the determination to battle on soon prevails; stroke after stroke falls, giving evidence of a terrible earnestness. Suddenly, a strange chord, powerfully struck, appears, as if to say: stop (m. 33)! and a stream of notes comes nimbly running out, ending with a merry trill. Another: stop! and the same stream of sounds, but this time in a lower region, in order to run up all the higher, striking and flashing about, till the tumult comes to a close by the appearance of a third motive (m. 43). This figure is remarkable for its unsteadiness; it runs irresolutely to and fro; it questions and replies; one is reminded of the sport and laughter of fiends, as they chase each other through their infernal haunts. A fourth motive of a somewhat proud, dignified character enters (m. 57, 58, 59), but soon breaks off, leaving the accompanying figure of sixteenths—which originated in the beginning with the principal motive—alone to close, the first part. However, there is no actual close since the figure, without pausing, connects, the first time with the commencement of the movement, the second time with the second part. The repeat of the first part, with reference to the progressive idea of the work, is as improper and out of place here, as was the Allegretto above, as before mentioned. Every sensible musician must feel this. Accordingly, we go right on.

Of the many beauties in the second part we will only mention the organ point, or pedal bass which for grace and symmetry is unsurpassed (from m. 23 to 37 incl. in the 2d part). One is reminded of a lull in the gigantic struggle; of a mind weary and exhausted, having succeeded, for once, in escaping from the dark shadows that surround it, enjoying a moment's repose, rocked and cradled by the remembrance of former, happier days; or of Faust, in the scene where Mephistopheles holds the weary, life-tired man under the spell of a magic sleep, and shows him the image of the fair Margaret. After the last chord of this charming interlude has expired, the third part begins, and the struggle is renewed.

Finally, we will call attention to the brilliant coda, beginning with the 41st measure before the close. Observe how (m. 37 and 36) the mass of sound are piled one upon the other in rapid succession, until a *fermata* puts a stop to the flood! The same process is repeated immediately after. A still more powerful climax we find in the quasi cadenza, commencing with the 24th measure; a true manifestation of rage and fury, one torrent of notes following another, the sound flying about in wild haste, until calmed by a *fermata* on the minor ninth. The trill crowning this *fermata* ends in a short, but expressive *cadenza*, which grows quickly both slower and lower, till it becomes congealed to Adagio with the key-note, C-sharp, for its close. This note, from here to the end of the movement, steadily maintains its ground in the bass, and at last joins the right hand in the dashing chord-passage which fitly closes the whole work.

On the 29th of March next, it will be 39 years since the remains of the restless, hard-tried composer found eternal peace in one of the cemeteries near Vienna. A year after the burial, on the same day, a plain monument was erected over the grave, with the simple inscription: BEETHOVEN, while a funeral choir sang:

"Du, dem nie im Leben
Ruhstätt ward und Heerd und Haus
Ruhe nun im stillen
Grabe, nun im Tode aus!"

"Thou to whom was granted
Neither rest, nor home, nor hearth,
Rest now in thy quiet
Grave beneath the tranquil earth!"

Since that time the fame and appreciation of the great tone-poet have increased to an extent almost without a precedent in the annals of music and literature. It is said that in his native country more of Beethoven's music is sold than of all the rest of the composers, great and small,

ogether; while other countries apparently strive ot to remain far behind Germany. And so it ould be and must necessarily be. Much of it ill doubtless be forgotten as time rolls on, but ieces like the present Sonata, and its great rival F-minor (op. 57), will continue to charm com- ig generations. Not that the musical world annot afford to let such compositions die, but ie works themselves, by their innate power and itality, will demand to live. It is the spirit that veth. Our Sonata, to which these lines are de- oted, is eminently a spiritual composition. here is nothing about it which in the least tickles ie senses; but plain and grand, with just so uch of body as is necessary for its expression, lis music affects us like the eternal voices of ature, a mere combination of sounds to the ick-eared and hard-hearted, but full of deep eaning to the tender, susceptible, poetic mind.

A. KK.

For Dwight's Journal of Music.

Italian Language.

Mr. Dwight,—The following suggestions formed part of an ticle written some years ago in Italy for one of our magazines, d intended for the use of travellers and sojourners in that ntry. By mischance it met with an untimely fate, being amped in the waves of the Atlantic. I have done the best th my memory to fish up that portion of it devoted to the nguage, thinking it might possibly be of service to those of r musical public who devote themselves to Italian vocal sic—not many I fear, in spite of the general verdict in rope in favor of Italian as the language best suited for sical expression.—P. B.]

The usual outfit for an Italian campaign, with ose desirous of acquiring the language, consists of lictionary and grammar, the *Divina Commedia*, d Manzoni's *Promessi Sposi*. These are studied we study Greek and Latin at school. At the first ting place a master is procured, who must, as a *ine qua non*, be a proficient in English. He, good y man, falls quietly into the route marked out for n. His successors in the other towns do the same. nice, Florence, Rome, Naples, are successively ited. The little library is diligently thumbed by ht and by day. The doctor pockets his fees; but patient is incapable of moving his legs. Day by he is borne about by couriers, *valets de place,et id us omne*. They order his meals, his movements, whole day. He acts but at their beck. At the p, the theatre, the church, the gallery, their dark dow is brooding over him. They deplete him orously—directly for themselves, vicariously for legion to whose lion they play the jackal. He es daily. He thinks with regret of his home. ere, at least, he was a man, *totus, teres atque rotun-* . Here he is Sindbad, with the old man of the upon his shoulders; Prometheus, with the vul- at his maw. He is incapable of a word in self- nce. He calls on Dante, but he heeds him not; nzoni, but he is deaf to his entreaties; and the of all the bright hopes with which he entered y is that he is put on board a steamer at Naples, booked, like a bale of goods, for Marseilles.

The course of study referred to above is well ugh when the student is desirous of making him- acquainted with the Italian language, as well tten as spoken; and is indispensable to the labor- in the fields of Italian literature. With either ob- in view, the works of the great Tuscan who was first to write in the living tongue, and the pure sical language of Manzoni's romance, (which ugh a very dull book, must be allowed to bear palm in modern Italian literature) are to be treas- t. But sound them to their utmost depth; be to understand every line, and to render it into choicest vernacular—if this is all, you are not er fitted than before to order a beefsteak, or en- lodgings, or hold your own among the throng of harpies that will be let loose upon you when you first set foot in an Italian seaport. A foreigner, whose knowledge of English is confined to Chaucer and Sir Thomas Browne, would find similar difficulty in a crowd of New York hackney-coachmen at the battery, or in the coffee-room of a London hotel.

The problem for the traveller in a foreign country to solve is this: How am I in the shortest possible time to render myself independent of others' aid in making known my wants and in understanding what is said to me? The solution I offer, after some experience and observation, is the following:

Be content to be superficial till you have time to be profound.

Procure an Ollendorf's grammar and go through it as quickly as you can; if in company with one or more friends, so much the better.

Learn by heart a vocabulary and phrase-book.

Read books of the most simple, colloquial style; such for instance, as the translation of The Arabian Nights, published at Naples.

At the same time engage, as teacher, a native. If he does not know English, all the better. The advantage you lose by leaving some things unexplained for a time, will be much more than counterbalanced by the necessity of making each other's meaning intelligible in the master's language. It is not sufficient for him to engage never to recur to his knowledge of English. The temptation is too great; and, what is more, our race, though not wanting in boldness in other respects, are the veriest cowards in the face of ridicule, and will never fight well in a foreign language until fairly cornered.

Lose no time with your teacher in translating into English, for you can do that as well by yourself.

Read his language by alternate paragraphs with him, for the benefit of his accent; observing very minutely the pronunciation of every syllable, and try your best to imitate him.

Take care to remind him, from time to time, of the necessity of correcting you; for, whatever his politeness may lead him to say (and an Italian's, especially a Florentine's, will lead him a great way) the instances of persons speaking a foreign language with a perfect accent are exceedingly rare, and only exist at all among those in whom the favorable circumstances combine of a beginning during childhood, a long foreign residence, and more than all a gift of the powers of observation and imitation.

A portion of the hour should be devoted to conversation, in which you should take the lion's share; relating your experiences, giving an epitome of what you may have read, rehearsing your old stock of Joe Millers, &c. The rest may be usefully employed in translating from some simple book in English or other language. If the master is ignorant of the language, it is for you to make the meaning clear to him; and the task is a very useful one. In the same manner, prepare in writing, between the lessons, some translations from the same volume, for inspection and correction.

I do not pretend to offer these suggestions as being very original. They commend themselves to common sense, and doubtless have been practised on. Yet it is fair to conclude that there must exist some great defect in the mode usually adopted for acquiring the power of speaking Italian, when it is so very rare to find any one, even among those who have devoted themselves most conscientiously to the task, who pronounces correctly the simplest vocalic sounds. Why teachers do not address themselves at once, from the beginning, to the vices that pervade notoriously all English Italian, I can only suggest an explanation for by supposing that they consider a certain amount of foreign accent a stern necessity, and do not distinguish between those defects which are all but insuperable by our organs, and those which require only philosophy and attention to master.

When one of English race, past the age of childhood, is called on to articulate an entirely new sound, such as the French *u* or the German gutturals, there is an excuse for want of success; and we should extend the same to foreigners who fail in mastering our *th*. But, when required to articulate sounds with which we are familiar in our language, though under different circumstances and in new positions, we have not this excuse; and the fault lies either with the master who does not apply himself assiduously to the correction of errors attributable to no natural defect of the organs, or, if he have done his duty, there must be gross negligence on the part of the pupil. But let who must shoulder the blame, the fact remains that, of all mere travellers in Italy whose vernacular is English, few pronounce a polysyllable without committing errors, which, *me judice*, are capable of being corrected by a lecture of five minutes' duration.

The leading difference between the pronunciation of the English and Italian, as well as all languages derived from the Latin, lies in this, that while *we* slur over the vowels of the unaccented syllables, the others allow the vowels always their full individual sound. There is some analogy to the English system of pronunciation in the German, where *e* unaccented is given the go-by, and *i* often gives little trouble to the organs of speech by allowing itself the short sound of the English *i* in *pin*. The name of *Schiller*, for instance, is pronounced by his countrymen much the same as by ourselves, while the Italians call him *Sheellair*. It is this approach to the *abandon*, the *laisser aller* of English pronunciation that makes the German, in spite of its many great difficulties, more easy to be attained in perfection by an English tongue than the Italian, French or Spanish.

But, to confine ourselves to the first, the English student cannot too early and too strongly impress it upon his mind, that there is, in Italian, no approach whatever to this English fashion of slurring the vowels. The whole genius of its pronunciation is diametrically opposite. We generally slur the vowels excepting in accented syllables,—the Italians give them their value *without reference to accent*. Let us descend a little to particulars, and examine what this value is.

The sound of *a* is broad as in *father*, unless followed by two or more consonants, or a final consonant, when it has the sound sometimes given in New England to *man*, and which "The Autocrat" has remarked as in *satisfaction;* as *panno, dal*. Our short sound of *a* in *fat* does not exist in Italian; and the slurred sound we give it, when unaccented, as in *metal, Isabella*, resembling *u* in *tub*, is equally foreign to Italian organs.

Here the English tyro may as well stop *in limine*,and make up his mind to a complete innovation in his habits of pronunciation. In the sound of broad *a* no difficulty can exist, as it is one of the first he ever uttered; he is only not accustomed to the sound in any but accented syllables. He will probably pronounce the *a* in *Milano* and *Napoli* correctly (unless he should be wrecked on the Scylla of the short sound of *a* in *fat*) because it is accented; but it will be a miracle indeed if Charybdis allows him to be equally successful in *Messina* and *Palermo*. An Italian, not used to this treatment of vowels, does not see the reason for so different a pronunciation of the same letter. The reason is plain to us, but it ceases to be an excuse when the rule has been pointed out. Although the broad sound of *a* unaccented is unusual in English, it does sometimes occur, and the student may find analogy to Italian pronunciation in the words, *Sartorius, crowbar*, and *grandfather*. Let him give the Italian broad *a* always at least as much of its true sound as he vouchsafes to its English sister in these words (omitting of course the roll of the *r* when it does not follow the vowel) and he will find, to give an example, a wide difference between our Ravenna and the Italians'. He does not say *Surto-*

torius, nor crow*bur*, nor (if he pronounces correctly) grand*futher*. Why should he say *Ruvvenu*?

The most usual sound of *E* is like the English *a* in *fate*. As we have noticed above, this sound in English is usually slurred, when in an unaccented syllable, into the short sound of *u*; therefore, take care to preserve the pure sound in *povero, venerabile*, &c. This is more difficult in the final *e*, unaccented, because more unusual in English. But it is a difficulty that requires only attention to master. It is a leading vice in English Italian, the giving to the final *e* the sound of final *y* in English. Thus, *tutte queste cose* becomes *tooty questy cosy*. An aid to the proper pronunciation of these final syllables may be found in the words, *popinjay, castaway, birthday*, in which the alphabetic sound of *a* is preserved, though unaccented.

Before two or more consonants, or a final consonant, *e* has the sound of our *e* in *met*; as *cento, del, per*. It must preserve the same sound before *r*, though it is a very common error to give it the sound of the English *a* in *pare*, which in fact is the combination of two vocalic sounds; thus, *pa-ur*. The Italian *er* is simply the sound of *e* in *met*, followed by the roll of the *r*. There is another sound of *e* which may be called the open sound, as the first-mentioned is the shut sound and the second a mean between the two. This occurs frequently at the end of words, and then it usually has the grave accent, the only one used in Italian; as *tè, mercè*, also the numeral *tre*, universally *tray* in an English mouth. The sound approximates to the English a in *fat*.

I has the sound of our double *e*, subject only to a slight modification when followed by two consonants or a final consonant. This sound may be considered the *pons asinorum* of Italian pronunciation for the Anglo-Saxon student. Let him once get thoroughly impressed with the truth that *i* is always pronounced like our *ee*, and act up to it, and he will then have reached a point whence he can contemplate with calm complacency the great herd of travellers below, who,—in spite of their conscientious labors; their hours of reading, writing, and talking; their dictionaries and grammars; their Dantes and Manzonis—have never yet learned the plain, simple fact that the sound of *i* in *pin does not exist in Italian*. Every teacher of Italian ought to put this in golden letters on the walls of his room. He should imitate Mr. Wiseman in Evenings at Home, and write:—What man has done, man may (not) do: and, whilst he admits the right of his pupils to pronounce the vowels in English in the manner required by that language, he should impress on them daily that they have no right to introduce foreign sounds into Italian.

As I said before, the sound of *i* in Italian is like *ee* in English, and it keeps this sound, whether at the beginning, in the middle, or at the end of a word. It is always *ee, ee, ee*.* And yet how many English tongues pronounce it so? Who does not answer, when asked what he is reading in Italian, "the Promessy Sposy of Manzony?" Who does not visit the galleries of the Uffizy and the Pitty? Who does not bank with Fenzy? Who does not receive his scudy from Mr. H. at Rome? As I said of the pronunciation of *a*, the difficulty cannot exist in the sound itself, for we have it in our own language. It is only that we are not accustomed to it in unaccented syllables. We make this sound in *demon* and *deviate*, but should find it awkward to pronounce *defend* and *delight* with a long *e*. We do not grudge the sound in *carina, sparì*, because the stress is on the *i*; but how many do as much by *femmina* and *Napoli*? Yet the latter, to an Italian ear, have equal claim with the former. Rossini is probably at a loss to know why he always loses one of his *i*'s with the English, and Donizetti both of his. The reason I think I have made clear enough, but I am not so sanguine as to believe they will ever be called anything but *Rosseeny* and *Donnyzetty*. Neither is it of importance that they should, when spoken of in English. It would savor of pedantry to give foreign proper names their true pronunciation when talking our own language. They serve, however, a very good purpose as examples.

This vicious pronunciation of the *i* is most apparent in the terminations of words, and as many Italian names end in *i*, and a great majority of proper names, it is probably a fault made more frequently than any other. We are not without examples in English of this sound of final *ee*, when unaccented: e. g., *pedigree, axletree*. There is a proper name too, *Beebee*. No one pronounces the last syllable like the last in *baby*; and yet though all Italian names ending in *i* (and they are legion) have an equal right to this sound of *ee*, from English tongues they get only that of English final *y*. Those of the English race whose names end in *y*, such as Spooney, Merry, &c., must have been used, from the first day they set foot in Italy, to hear themselves called Spoon*ee*, Merr*ee* by the various hotel-keepers, valets, &c.; and, as we have a proverbial right to be taught by our enemies, these gentlemen have less excuse for not imitating this sound, and, gathering good Italian from bad English, addressing their hosts in return as Signor*ee* Ladr*ee*, Noios*ee*, &c.

O has several sounds, running from the shut *o*, which has almost the sound of our double *o*, to the open sound in the English *not*. This we never have in English, unless when the *o* is followed by a consonant. Therefore it has a certain difficulty for us in Italian when final or followed by a vowel. Still, we have the sound. Thus, it is easy to pronounce *poi* correctly by imagining consonants between the vowels. *Polly*, pronounced without the *l*'s, for instance, comes very near the Italian *poi*. It is only custom that can guide the foreigner to a correct use of the various sounds of *o*. But the final *ò* accented has always the open sound, as *farò, andò*; and many monosyllables, as *ciò, nò*. The last is generally pronounced by foreigners like the English *no*; but its true sound is very different. It is like the sound of *not* without the *t*. If you wish to give an emphatic negative, try the two pronunciations on some importunate, and judge of the comparative weight.

U has the sound of our *oo* in *boot* and *foot*, and is the most constant of the vowels in its pronunciation.

(Conclusion in our next).

* Subject to some modification, like other vowels, when before two consonants or a double consonant.

Mozart's Funeral.

(Extract from Nohl's Life of Mozart).

When the doctor arrived late at night, he told Süssmayr confidentially that all hope was at an end. Toward's midnight Mozart started up, his eyes fixed; his head then gently sank back, and he seemed to fall asleep; at one o'clock in the morning he was dead.

His death, after following him step by step through life, causes a shock for the moment; but he had so long been prepared for the event, that it forms only a fitting close for his pure and admirable life, and thus should give rise to no depressing feelings. Mozart had finished his course; whether inflammation of the brain, according to one physician, or fever, or water on the chest, according to others, his illness was only the slight impetus given to the stone precipitated from the summit of some lofty tower, which falls by the force of its own weight. The powers of Mozart's life were exhausted, and if this cause had not proved fatal, some other would soon have done so.

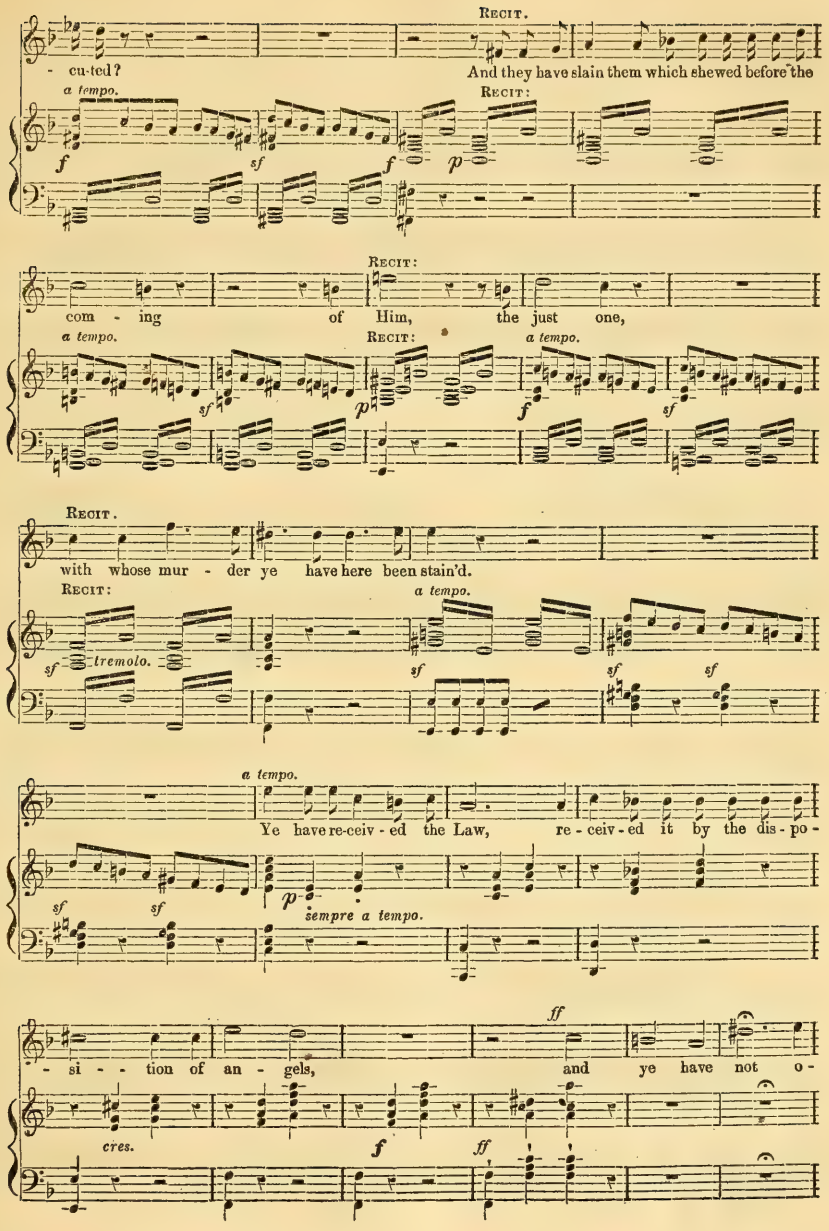
Very little information is to be gathered as to subsequent events. Mozart died on the 5th of December, 1791. His faithful servant early the same morning performed the last offices for his dead master. The corpse was clothed in the black dress of the Masonic Brotherhood, and laid on a bier which was placed in his study beside his piano. He, who had so often brought forth living tones from this small instrument, was now still and silent. Constanze, who was very ill and quite broken-hearted, stretched herself on her husband's bed, in the hope of being attacked by the same malady, and dying with him. Baron von Swieten endeavored to console her, and succeeded at last in prevailing on her to leave the house of mourning, to stay with some kind friends. He then took charge of the interment. The circumstances of the widow being so straitened, (the whole inheritance consisting of sixty florins in cash, and the collection of books and music, valued at twenty-three florins, forty-one kreutzers,) Von Swieten strove to regulate the funeral as economically as possible. It never seemed to occur to the rich man, who had so often profited by Mozart's artistic powers, the aristocratic patron, who had reaped so much pleasure from the charming society of the deceased, that it might well have been his privilege to undertake not only the management, but the cost of a funeral for the great artist.

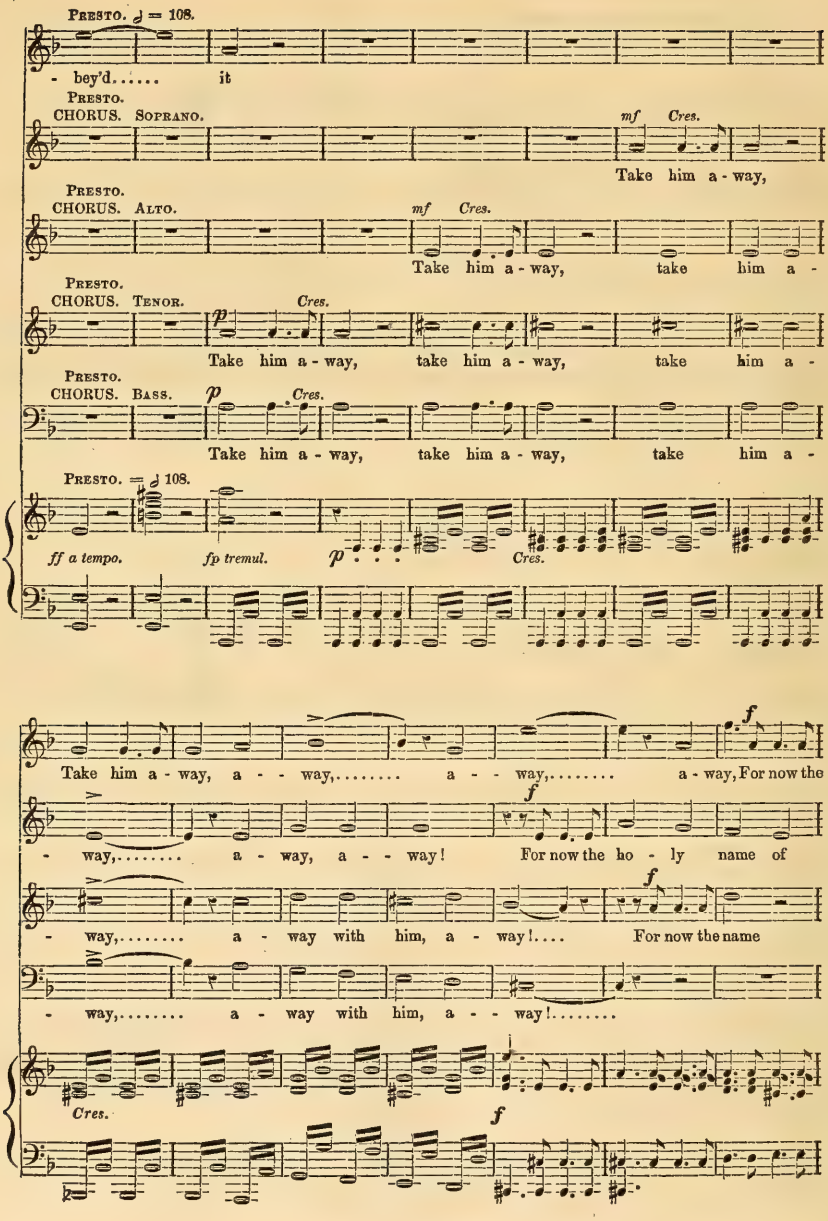
On the afternoon of the following day, the benediction was pronounced over the corpse in the Church of St. Stephen. This ceremony took place in the Chapel of the Cross, where the pulpit of St. Capistrano now stands, (a monument erected to him). It was a rough, stormy December day, with alternate showers of snow and rain, when Mozart's body was carried out of the cathedral. The few friends whose warm enthusiasm for the *maestro* overcame their dread of the weather, stood round the coffin sheltered by umbrellas. They then followed it along the "grosse Schulerstrasse." But they too, at the Stuben Gasse, forsook the procession, which proceeded to the churchyard of St. Marx. Thus it occurred that not a single friend among the numbers on whom he had conferred so much enjoyment during his life, now stood beside his grave. His worldly position was neither high nor brilliant, which alone insures worldly honors to the dead. He who had lived so much for others, was not even permitted to possess a grave of his own. Out of economy, a place had been purchased for him in a spot common to many, in which usually from fifteen to twenty coffins were deposited, and regularly exhumed every ten years to make room for others.

His faithful servant, whose best services attended him to the last, was present at the benediction of his master's remains. Von Swieten and Salieri were also there. Süssmayr, the good and true Abt Stadler, Capellmeister Roser, and the violoncellist Orsler, even followed the bier. Schikaneder, Stadler (the clarionet-player), and many others, who during the master's life had contrived to keep up a close intimacy with him, now held themselves aloof, and it was his attached servant alone who thought of asking Constanze whether a cross should not be erected over the grave. Her reply was, that this was sure to be done, concluding that the parish where the benediction took place would also supply a cross. But subsequently, when she recovered, and her first burst of grief being over, she visited the churchyard with her friends, there was a new sexton there who could not point out the grave! All research was vain, and no efforts have, even to this day, discovered the spot where Mozart lies.

But let us turn our eyes from this picture, which is not that of Mozart to us. His true image is that of light and life, not gloomy visions. He shared the fate of mortality with the most insignificant of mortals,—nay, even less was his: his obsequies were attended by no worldly pomp; not even *one* sympathizing friend was there, and his last resting-place is unknown. But few share with him the mighty prerogative, that his renown does not depend on such things, —that it has shed its radiance over the wide world, like the light diffused by the blessed sun. Not without just cause do we employ this image,—for light is indeed reflected with singular brightness from his life and from his works. The existence of few men has been so luminous as that of Mozart. He passed through the ranks of the earthborn like a god of light from whose head emanate brilliant rays, everywhere disseminating gladness, light and warmth. Others may have enjoyed a far greater portion of earthly happiness, though his path had its brightness too, but his was a far purer bliss. Even in the first bloom of his youth soaring above all earthly pleasures and pains, he thus early drew near the brighter light.

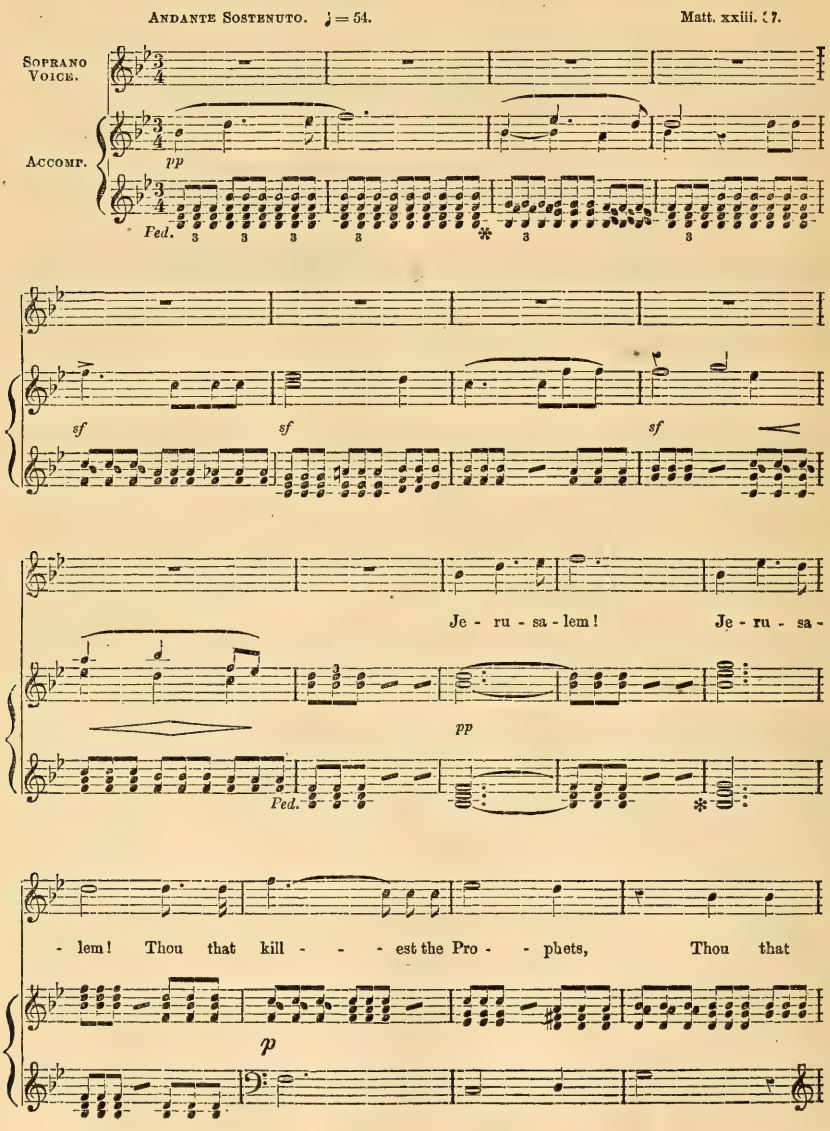
Constanze did not long suffer from her burden of sorrow and care; for though there were slanderers enough ready to exaggerate the debts of the deceased master into vast proportions, the Emperor himself heard the truth from the widow, and, with a noble sense of justice, granted her at once a small pension. He also interested himself in a concert that Constanze gave at his instigation, and in so generous a manner that she was enabled at once to pay all her husband's debts, which amounted to 3000 gulden, (about 300*l*. Soon afterwards concerts were given in various places, in order apparently to compensate the widow for the neglect shown to the deceased *maestro*. But her anxieties were not entirely relieved till the year 1809, when she married the Danish councillor Nissen, who undertook the education of her two sons. From this period, too, the memory of her lamented


Recit.
- cu-ted?
And they have slain them which shewed before the
a tempo.
Recit:
Recit:
com - ing of Him, the just one,
a tempo.
Recit:
a tempo.
Recit.
with whose mur - der ye have here been stain'd.
Recit:
a tempo.
tremolo.
a tempo.
Ye have re-ceiv - ed the Law, re - ceiv - ed it by the dis - po -
sempre a tempo.
- si - - tion of an - gels, and ye have not o -
cres.


Presto. ♩ = 108.
- bey'd..... it
Presto.
Chorus. Soprano.
mf Cres.
Take him a - way,
Presto.
Chorus. Alto.
mf Cres.
Take him a - way, take him a -
Presto.
Chorus. Tenor.
p Cres.
Take him a - way, take him a - way, take him a -
Presto.
Chorus. Bass.
p Cres.
Take him a - way, take him a - way, take him a -
Presto. ♩ 108.
ff a tempo. fp tremul. p Cres.
Take him a - way, a - - way,..... a - - way,..... a - way, For now the
f
- way,..... a - way, a - - way! For now the ho - ly name of
f
- way,..... a - way with him, a - way!.... For now the name
- way,..... a - way with him, a - - way!.....
Cres.
f


name, the name of God he hath blas - phem'd, and who blas - phemes him,
God he hath blas - phem'd, and who..... blas - phemes..... him,
he hath blas-phem'd,..... and who blas - phemes him,
f
For now the name of God he hath blas - phem'd, and who blas - phemes him,
sf
sf
f f
He shall per - ish, he shall per - ish, he..... shall per - ish!
He shall per - ish, he shall per - ish, he..... shall per - ish!
He shall per - ish, he shall per - ish, he..... shall per - ish!
He shall per - ish, he shall per - ish, he..... shall per - ish!
sf
sf
ff
ff
sf
sf
Tenor Solo.
Recit: Molto Adagio.
Adagio.
Acts, vii. 56.
p
Lo! I see the heavens open'd, and the Son of Man sitting at the right hand of God!
pp
pp
Ped.

No. 7. "JERUSALEM! THOU THAT KILLEST THE PROPHETS."



husband (whom all the world had in the mean time learned to revere as one of the greatest musicians) was renovated more vividly in her heart, inspiring a feeling of pride which hitherto in the remembrance of the incapacity of the great man to provide an adequate subsistence for his family had in some degree subsided. She therefore now began to think that it would be well worth while to furnish the particulars of his life for posterity. Nissen industriously collected every reliable information which could contribute to form faithful outlines for a portrait of the *maestro*, and a glorious likeness emerged from the chaos of false or distorted traditions.

He was a man whose mission in this world seems to have been entirely fulfilled, to whom it was given to link together the godlike with humanity, the mortal with the immortal,—a man whose footprints not all the storms of time can ever efface,—a man who, amid all his lofty aims, esteemed the loftiest of all to be the elevation of humanity.

Music Abroad.

Switzerland.

The Cologne correspondent of the *Orchestra* (Jan. 30) writes:

Cologne is certainly well situated for a musical correspondent. In a few hours he can run over to Amsterdam, Brussels, Zurich, Berlin, or Leipsic. As every year at this time a musical "*Fest*," is held at Basle for the benefit of Kapellmeister Ernst Reiter, I determined to miss a quartet Soirée in Cologne, and go to Switzerland, thinking perhaps a few words about the state of music in that country might prove interesting to the readers of the *Orchestra*. About twenty years ago, Herr Reiter, a German musician, came to Basle as leader of a very small amateur society. By dint of energy and musical knowledge, Reiter began to teach and organize, and at the present day he has got together the best orchestra, the best *Männergesangverein* existing in Switzerland; in one word such elements as favorably compete with any important German town. Every one who knows the puritanism and bigotry, (on both the Catholic and Protestant sides) as well as the avarice of the people of Basle, must admire the perseverance of a musical missionary like Reiter, who has collected so many hundred neophytes, that he has an imposing list of subscribers to the Philharmonic Society, which he has founded, and which is called the *Concertgesellschaft*. E. Reiter is not only a great leader, but a first-rate composer. His oratorio "*Das neue Paradies*," so many times successfully performed in Germany (published with English words by Ewer and Co. in London), and his dramatic opera—*Die Fee von Elvershöhe*, given with immense success at Wiesbaden last year, are among his best works. At his last concert I heard one of his last productions, a very fine *ottetto* for harp, flute, oboe, clarinet, cornet, fagotto, violoncello and basso, which was highly effective, and very much appreciated. The best orchestral production on this occasion was the *Sinfonia Eroica* of Beethoven. The finale from the "*Loreley*" of Mendelssohn was very well rendered by the chorus, but the soprano solo was very indifferently sung by Frau Howitz-Steinan, who also spoiled the fine aria from "*Titus*," Mozart, *Non più di fiori*. A theatre is impossible in Basle, and every attempt to establish one has been a failure, the people calling it "a place of corruption and damnation."

After Basle the best music of any importance is to be found in Zurich. For the last two years, F. Hegar, a young man from Basle, pupil of the conservatoire in Leipsic, had succeeded Herr Fichleberger as Musikdirector. Herr Hegar brought new life into the orchestra and chorus, and I believe that if he remains a few years there, he will elevate musical taste to a very high standard. This gentleman is as good a fiddler as he is a capital leader. At a concert given by the *Abonnements-Concert* Society I had the opportunity of appreciating an overture in A Major by Rietz, Kapellmeister at the opera in Dresden, late at the Gewandhaus in Leipsic, a very melodious and effective work, by the way; the symphony in D Major by Beethoven; and a *Toccata* by Bach composed for organ, instrumented for full orchestra by Esser (Kapellmeister at the Opera, Vienna), all very finely executed for *ensemble* and *nuances*. However I must confess that the *Toccata* of Bach is quite spoiled through its transformation into an orchestral shape: it has become heavy, monotonous and confused, the rhythmical form of it not being calculated for stringed instruments. The vocal part of the programme was very well supported by Signor Marchesi, who sang with his usual skill the *Polyphemus* aria from "*Acis and Galatea*," Handel, an aria from "*Le Nozze di Figaro*," Mozart, and the *Erlkönig*, Schubert, meeting with due success. Herr Hegar as a violinist was highly successful in playing the concerto No. 8 of Spohr, which was enthusiastically applauded. The theatre in Zurich is something better than it was a few years ago, but for want of support cannot be regarded as one of the best. A good company costs a large sum now-a days, and a good orchestra, chorus, and *mise en scène* as much.

The only town worthy to be mentioned in musical matters in Switzerland, after Basle and Zurich, is Bern; but here the residence of the government and ambassadors, strange enough, has not given the slightest impulse to public taste for the fine arts. The Music in Bern is still very primitive and unimportant. E Frank, a German Jew, Kapellmeister of the Philharmonic Society is a clever pianist, but a very tame leader. The orchestra under his direction, being formed every time by different musicians from all the small towns around, is quite deficient in ensemble, coloring, and intonation. The theatre is not worth speaking of.

Cologne. Returning from his little flight into Switzerland, the correspondent above quoted describes the first *Musikabend* (Musical Evening) of the Cologne Conservatorium.

The conservatoire here being supported almost entirely by voluntary contributions, the directors give four *soirées musicales d'invitation* every winter, producing the best pupils of both sexes, for the recreation of the subscribers. Nothing could better prove to the directors of our musical Academy in London how far back we are with our musical institutions at home, than to admit them to one of these *Musikabende* in Cologne. The programme of the first soirée was as follows: 1. Sonata for piano and violin, Beethoven. 2. Militär concerto for the violin, Lipinski. 3. Concerto in G major for the piano, Mendelssohn. 5. Quartetto, Haydn. 5. Sonata for piano and violin, Hauptmann. 6. Andante and musette for the violoncello, Goltermann. 7. Concerto for piano, Hiller. 8. Concerto for violin, De Beriot. Almost all these pieces were efficiently rendered. With the exception of two *Fräuleins* (both pianists) between sixteen and eighteen, the performers were merely children, the oldest being only fifteen. The name of this boy is A. Blomberg, from Brekerfeld; he plays violoncello and piano beautifully, having also an extraordinary talent for composition. A boy thirteen years old, C. Heimann, a Jew, from Amsterdam, is also a young phenomenon. He is a great composer, and as pianist he can compete with the first celebrities of the day. The beautiful concerto of Hiller which he played to perfection, is a most difficult *tour de force* from the mechanical skill and strength it receives. Heimann executed it by heart, and he electrified the audience to the highest pitch, being vociferously applauded and recalled several times. I have no doubt that in a few years the musical world will hear the name of this new genius. We had no vocal contributions at this soirée; Madame Marchesi, being only three months professor of singing here, objected to bring forward any of her pupils, who are all beginners.

Coblentz. We still follow the same correspondent, for his tale is interesting:

On the 26th inst., the Musik-Institut of Coblentz, under the leadership of the Musikdirector, Max Bruch (the composer of "*Loreley*" and "*Frithjof-Sage*") gave a concert *zur Vorfeier von Mozarts Geburtstag* (27 January). Attracted as you may imagine by the interesting programme I saw in the newspapers, and the name of Bruch, I went to this solemnity. Coblentz, a beautifully situated town, is still very poor, although the residence of the Queen of Prussia during more than six months every year. Being a fortification, its population of about thirty thousand is chiefly composed of military authorities and civil *employés*, who have not much money to spend on enjoyment. There is no trade, and the commercial part of the population is very small. The musical society has not resources enough to keep an orchestra, and therefore for every concert the Musikdirector must gather together all the musicians he can get from every quarter. While present at the rehearsal on the morning before the concert, I saw every description of soldiers and *ouvriers* come in with their second and third rate instruments, and take their place in the orchestra. A very characteristic incident is worthy special notice. When the orchestra were assembling, a man about fifty, with a very jolly face and lively manners, dressed in his postman's uniform, with the letter-box attached to his waist, entered, and after bowing politely to Herr Bruch, placed himself near the first bassoon. The rehearsal began with a concerto for piano and orchestra, in which the wind instruments are very much employed. All at once Herr Bruch stopped, and addressing the described gentleman, said, "Her Moll, why do you not play your part?" "*Ich bitte um Vergebung*, Herr Musikdirector," answered the supposed second bassoon, "but I had to look after the letters from the last delivery, and therefore couldn't bring my instrument; but I can sing my part if you like." So singing the whole time, Herr Moll went through the rehearsal of the concerto, after which he left to go round the town to deliver his letters. On enquiring after this very interesting musical postman, I found out that he had been in a military band during many years, and that he is a great musical enthusiast, playing four or five instruments very well. Under such circumstances it is highly interesting to see how a man of genius like Bruch can, by his moral influence, unite the most heterogeneous elements, and how too the meanest capacities can be brought to wonderful results. Any one present at this rehearsal without knowing what the magical power of a superior man can realize, would have prophesied the Mozart a dead failure. But no; the concert went on capitally, and with very few exceptions the orchestra under the *baton* of Max Bruch did ample justice to the music of the immortal *Cigno di Salisburgo*. The selection of the programme was judicious and effective, and the public of Coblenz, well known as cold and reserved, were so highly delighted, that through a gradual crescendo they rose to ecstacy, and rapturously applauded every number of the programme.

The room was very elegantly decorated for the occasion and crowded with fashionable beauties. A bust of Mozart, wearing a crown of laurels, was placed on a very elegant pedestal before the orchestra, surrounded with magnificent flowers. A concert so artistically successful and so well attended is a real homage to the memory of Mozart.

Leipzig. The following was the programme of the 11th Gewandhaus Concert: Symphony in B flat major, Beethoven; "Pfingsten," Chorus, Ferdinand Heller (first time); music to Lord Byron's *Manfred*, Robert Schumann, the connecting text, by R. Pohl, spoken by Herr Otto Deorient, from the Theatre Carlsruhe. The solos were sung by Mlle Scheuerlein. Mad. Pognor, and Herr Scharfe, from the Royal Opera-house, Dresden.—At the Sixth Enterpe Concert, the pieces selected were Concerto, No. 5, D minor, for string-band and two oboes, G. F. Handel (first time); Adagio for Flute, Mozart, performed by M. A. de Vroye, from Paris; Concerto for Violoncello, Goltermadn, performed by Herr Louis Lübeck; Fantasia on an original theme for the Flute. Demersseman, played by M. A. de Vroye; two Pieces for the Violoncello, viz.: "Chanson villageoise," Ed. Lalon, and "Romanesca," dancing song of the 15th century, played by Herr L. Lübeck; Symphony in D minor, Robert Volkmann.

Vienna. At a recent "Gesellschafts concert" two rare works were performed: a Symphony by Cherubini, his only one, written for the London Philharmonic Society and conducted by him at their concerts in 1815; and Beethoven's "Stephansmusik." Of the former, a correspondent of the London *Musical World* writes. (Vienna, Feb. 5):

Let no one fancy he will find in it the full flow of ideas and the dashing energy that characterise Cherubini's best operas. He will find merely a Haydn-like Symphony of artificially increased proportions, but without soul. By the way, Haydn, whom Cherubini himself looked upon as his musical father, has contributed in no slight degree towards the Symphony under considerat on, but, however much the whole plan and numberless melodic turns remind us of "Papa," there is not the slightest approach to his freshness and his roguish humour. The seriousness of the Florentine *maestro*, who, in this instance, felt a kind of contrast imposed upon him by the grandeur and unusual nature of his task, sinks into mere dry and artificial pedantry. We can perceive unmistakably how hard he labours to work himself out of the real and the adopted country of his music, namely, Italy and France, into the German style, but, in the effort, everything like spontaneity, everything like originality, is lost. There are, it is true, some interesting passages from time to time, but the hearer feels notwithstanding a sense of relief when the Symphony is brought to a close. The audience seemed to breath afresh, new life appeared to spread all through the place, at the very first bars of Weber's "Concertstück," which Herr Tausig gave like a first rate *virtuoso*, which does not quite mean like a real artist. He played with the difficulties, it is true, but then he played, also, with the composition itself. This was

a serious fault, and imparted a kind of patchwork, used-up, character to his performance.

Of the Beethoven work he says;

An especially interesting feature in the programme was the last number, namely: Beethoven's music to Kotzebue's play of *König Stephan*, or as it was originally entitled, *Ungarn's erster Wohlthäter*, anglicè; *Hungary's first Benefactor*. This was followed by the "*Nachspiel*," postlude, epilogue, or afterplay, *Die Ruinen von Athen*, with songs and choruses. This music, with which the public have become familiar by its being frequently performed at concerts, is far superior, not only in actual quantity, but also in musical worth, to that written for *König Stephan*, in which we in vain seek for such wondrously effective productions as the "Dervish Chorus," or the "Turkish March" from *Die Ruinen von Athen*. Beethoven treated the prelude in a far more superficial style, employing the music more as a decorative adjunct than an independent element; he reserved his full strength for the more grateful subject of the epilogue. In *König Stephan*, we see only the paw of the lion; in the epilogue we behold the lion himself.

Herr Hellmesberger's third Quartet-Soirée, this year, made the hundredth and fiftieth given since the establishment of this fine series of concerts, which have done so much for good music in Vienna. The audience proved, by the length and cordiality of their reception of Herr Hellmesberger, that they recollected the fact, and were delighted at having an opportunity of acknowledging his services. The programme included Mendelssohn's E minor Quartet, one of the finest cabinet pieces of Herr Hellmesberger and his fellow-laborers, Beethoven's E flat major Quartet, Op. 127, and a new Pianoforte Quartet in C major, in which Herr Dach took part, by Rubinstein.

MUNICH.—At the express desire of the King, Herr Niemann will shortly appear as the hero in *Tannhäuser* and *Lohengrin*. The king has, also, signified, through the medium of Herr Lutz, *Oberappelrath*, that he wishes Dr. Hans von Bülow to put himself once more into communication with the Minister of Education concerning the School of Art and Music which his Majesty would fain see established in his capital.

Dwight's Journal of Music.

BOSTON, MARCH. 3, 1866.

Music in the Public Schools.

II.

In a former article* we began to give our impressions after a number of visits to some of the public schools of this city during the hours devoted to lessons in vocal music. We confined our description to the Primary Schools, giving a very brief and fragmentary sketch of what we had witnessed of one man's teaching (Mr. L. W. MASON) in each of the classes of the youngest scholars. The result was certainly in the highest degree encouraging. Here was a true method embodied in a live man, one who has the gift for teaching just this thing; one who not only completely engages the attentive interest of these young children in the rudiments of song and of notation, draws out their fresh and pleasant voices, makes them delight in unison and even concord, inspires them with a love of rhythm and of order, and so prepares them for further musical culture, or at least interest in music, as they grow older, but who enlists all their daily teachers as auxiliaries in this good work, inspiring the mistress in each school room with his own method, so that she can conduct the exercise in the intervals between his visits. We stated that this method was already in successful operation in 185 out of the 250 primary schools.

But what we so imperfectly described was by no means all we witnessed. After following the technical lessons and the singing up to the highest primary stage, we remarked to the teacher: So far, then, the whole course consists simply in teaching to sing simple songs and phrases by ear and by note; is there nothing done to the direct end of forming the voice, of bringing out a good quality of tone? "That," replied Mr. Mason, "is another man's department; a great deal *has* been done in that way, as I will show you, but we owe it to Mr. Munroe." Whereupon he called upon the room-full of children to sing one more song. "Sing it first in the *baby tone*," the common drawling, listless, puny Primary School tone; and so they did, pleased to mimic thus their own bad habits which they were learning to cast off. "Now sit up straight every one, throw the shoulders back, expand the chest, and sing the song in good round *musical* tone;" and the order was obeyed with a will, sonorously, in a way to show that most young voices are capable of a good quality of sound, and that they had really been led to discriminate somewhat for themselves between good and bad in this respect.

It was the first that we had heard of Mr. MUNROE, and our enquiries about him and his teaching elicited such glowing statements, that we eagerly accepted an invitation to visit the Hancock Grammar School (a large and noble building, in whose various rooms some 900 girls are taught), and witness the famous "Vocal Gymnastics" as conducted by this gentleman, who had studied the system in Paris, and had been but recently employed to introduce the exercise, experimentally, in certain of the Boston schools. Here his function relates ostensibly and mainly to physical training, with an immediate view to the health and strength of the pupils; but, as *the voice* is the main organ called into exercise, or rather the resultant of all the forces set in motion through the various organs, these exercises cannot but exert an influence on the speech, the reading and the singing of the pupil—especially the latter, for it is the *music* of speech that constitutes the hearty naturalness and health thereof, as truly as the bloom upon the cheek tells of the body's youth and vigor. Such a man seems to have come along providentially to meet that other want, besides simple music-teaching as such, in the schools, which was so well expressed in the following passage of the annual report of the School Committee for 1864:

> What remains to be provided for, therefore—in order to the attainment of this most important, though collateral benefit, a refined and musical utterance, in the great multitude who are, in other respects, educated with so much carefulness in our elementary schools—is a stricter attention to the physical training of *the vocal organs and their accessories, especially*, which both precedes and accompanies the development of the musical voice. This preparation, as we have before intimated, must be looked for in some systematic plan of physical exercises, begun at an early age, by which the pupils are taught from the first to stand and sit erect, and give freedom and full play to the organs of respiration and of speech. Such system should be judiciously but conscientiously pursued throughout the entire period of primary pupilage,—that to a correct posture may be added that harmonious growth and development of the whole body which is essential to the healthful action of any of its parts. If, in connection with such careful physical training, the child be daily exercised in the practice of the elementary sounds which promotes distinctness of articulation, and gain some knowledge and appreciation of musical tones, it will readily acquire a flexibility and facility of utterance, and that nameless element in spoken language which makes the "music of the phrase"—*refined* and *educated speech*.

Go with us, then, into the Hancock School. It is at the North End and draws its pupils, mostly, not from families much favored in respect of ease or culture. At one end of a spacious upper hall, hung round with creditable specimens of the pupils' skill in drawing maps, landscapes, picturesque buildings, figures, there stood in rows some forty girls taken at random from the upper classes, confronted by the teacher. (He, by the way, in rich, manly voice and physique seemed a picture of health and vigor; but he assured us that he owes it all to the practice of this very system of "vocal gymnastics," that through the discipline of his own voice thus he had repaired a weak and sinking constitution, and that for this very end he had first sought the benefit of the exercise in Paris; that through it he had been the means of building up both voice and health in several of his friends who fancied that they were getting past all hope of either.)

His cheery, quickening address brought the young platoon all instantly to the *qui vive;* and the first exercises were in balancing and swaying this way and that, facing about, &c., all in unison, and rhythmically, with military precision, which was simply learning to *stand* well planted on the feet, erect, with freedom and *aplomb*.— Then came a series of evolutions of the arms, describing curves so graceful and executed with such unity, that we were reminded of the "Viennese Dancers," the object being to throw open the chest and give free play to the organs of respiration and tone. Respiration came next; drawing of deep full breath; breathing aloud; holding the breath out long; economy of the breath; breathing upon a set key or pitch and so suggesting something like the shadow of a tone; but tone itself was kept back for some time yet and only approached by slow degrees. At last the tone leaps out, a ringing, round, sonorous *Sol*; it was startling; one hardly hears a richer and more telling body of tone from a trained Italian Opera chorus, or from all the soprani and contralti of the Handel and Haydn. Then, to show the atoms that made up the aggregate, each voice was called upon in turn to utter the same tone separately. Great and curious were the differences in deed; each voice so individual in *timbre*, color, strength; some slender and feeble in comparison with others; yet all made so far true by this exercise that each enriched and did not mar the collective sound.

Other tones were tried in the same way, throughout the diatonic scale, and scarcely any voice fell out. Then came degrees of strength, *fortissimo, mezzo forte, piano, pianissino*, &c.; then long holding out of the tone, swelling and diminishing; a more perfect, beautiful *crescendo* we have never heard in any choir of singers. Invaluable the habit thus formed of noticing and practicing these distinctions, these gradations! Singing of simple strains, in unison, in two-part harmony, simple canons, catches, &c., followed. The application to the art of reading was then illustrated. One young lady read a passage of Milton's blank verse; at first, purposely, in the common thin and shallow "school girl tone," which excited a smile of course by its too much truth to actual life. On being asked now to read it in the "oretund voice," it came out in such large, sonorous, noble, Faneuil Hall-like tones, that we could almost doubt the identity of the reader. Then this swelling *oretund* was subdued and toned down to what was called the "natural" tone, and this again contrasted with the nasal, the crying, the pinched, hard Yankee peculiarities of speech, which were plainly being exorcized by this process.

* See No. 22 of this Volume, Jan. 20.

We need not recall the details of the exercise at greater length. Its character and tendency, we trust, are sufficiently apparent so far as description can serve; but it must be witnessed to be fully realized. Go to the schools and judge for yourself. This was but the tenth lesson these girls had received, and already such good fruits! We would we could describe the admirable manner, the tact, the refinement, the kindly and inspiring way in which Mr. Munroe conducts the exercises; but this too must be seen to be appreciated.

We next accompanied him to a room in which all the female teachers of the district, twenty or thirty, were assembled for the same training, that they might severally teach it in their turn. This was even more interesting; for here the indoctrinator entered into lucid explanations of the physiology of the voice, illustrating by diagrams and on the black board. And when it came to readings, he drew them into discussions and nice analyses of the meaning and spirit of various passages with reference to the fit and natural character of voice for each, an exercise full of mental stimulus, a cure for affectations, and showing very clear and subtle faculty in the teacher. So too in the "training school" (established in one of the comfortable old mansions in Somerset Street), where young ladies who have graduated from the Normal Schools are getting their first experience in teaching. These young teachers have their hours when they too are put through the same course of "vocal gymnastics," readings and criticisms. And in several primary school rooms we have seen the exercise conducted by the mistress, and the children very apt and happy under the new and wholesome dispensation.

Well may the worthy chairman of the Music branch of the School Committee, Dr. Upham, and his zealous colleagues, point with satisfaction to these experiments, and plead for the extension of the system throughout *all* the public schools of Boston, until vocal music and "vocal gymnastics" shall become vitally part and parcel of the common education of the whole rising generation. To bear its rightful fruits the teaching must become general, the influence atmospheric, all-pervading. For it is destined to work salutary changes in certain characteristic and discreditable, but not essential, national traits and habits. The two courses, that of Mr. Mason and that of Mr. Munroe, are complements to each other. Because of the former, the latter, seeking in the outset only health, finds music; while the singing class is all the time replenished with fresh vocal strength from the gymnastics. We have left ourselves barely room to catalogue a few of the good results, immediate and prospective, from this two-fold exercise.

1. It makes the children happy, teaches them to know the pleasure of unity of movement, inclining them to rhythmical behavior and the instinct of order in all things,—that order in which they feel the liveliest freedom; and helps to make the school hours the sunshiniest part of their day.

2. It gives them possession of their voices—not their voices possession of them—so that those ringing little organs become a source of pleasure rather than annoyance to those around them.

3. It gives them health, expands the chest and lifts life up for all its tasks.

4. It loosens the soil, brushes away the obstacles, starts and nurtures such germs as there may be in each child of musical sensibility, perhaps of musical talent or even genius. Whole generations will grow up in a republic loving music, at least not dead to its influence: and what society in the world so much as a young great republic with its harsh, utilitarian, selfish and ambitious passions, needs the correcting, harmonizing influence of Art, especially of music, which is the most popular, the most ideal, universal, least material, and evermore believing, Art of Arts?

5. It is training up the voices to supply all our choirs and our great choruses. The churches and the Oratorios will not have to seek far for singers. And patriotism, with these tuneful means, may easily improve upon the model which the Germans give us in their singing unions which do so much to keep alive the soul of nationality and Fatherland.

6. It will work a revolution in our poor, pinched, hard, nasal Yankee utterance, which has grown proverbial. It will reform the national speech, tone, accent. The next generation will speak with full and hearty vowel sounds, with some graceful measured flow, something of the music of speech which we observe in most Europeans, and which has its moral as well as æsthetic advantages at the same time,—nay is in some sense a moral quality and not *mere* outside manner.

Concerts.

The prospect is richer than the retrospect. For instance:

Tomorrow (Sunday) evening, the combined choirs of King's Chapel and St. Paul's, with their respective leaders and organists, Mr. WHITING and Dr. TUCKERMAN, will perform a programme of rare sacred vocal and organ music in the Music Hall.

The fourth and last concert of the MENDELSSOHN QUINTETTE CLUB is postponed from next Tuesday (on account of the great Military Ball) to Tuesday, the 13th inst.

The fourth SYMPHONY CONCERT is in order this day (Thursday) while we go to press; our report can only come in the next number. Meanwhile we give, in reference to the Schumann Symphony, something of interest on the first page. The fifth concert (March 22) will offer a new overture by Schubert, to *"Fierabras,"* the first and best of Gade's Symphonies, a piece for two pianos (played by Messrs. Parker and Lang) with orchestra, and the whole of the "Midsummer Night's Dream" music with female chorus.

Mr. B. J. LANG is rehearsing a large chorus for the first bringing out in full here of Haydn's "Seasons," probably on Saturday evening, the 24th inst.

The HANDEL and HAYDN SOCIETY are growing week by week more sure and firm in the difficult choruses of Mendelssohn's "St. Paul," which they will bring out at Easter.

Mr. HERMANN DAUM, one of our best pianists and most high-toned musicians, proposes soon to give two or three concerts of piano music, classical and choice in programmes; among other things the Hummel Septet with all the instruments.

ORCHESTRAL UNION. The seventh Wednesday Afternoon concert gave us the charming Haydn Symphony in B flat, the same that was played in the third Symphony Concert,—the very thing to win the attention of the young and gay part of the audience to the changeful interplay of the orchestral instruments and the beauties of the symphonic form. A light overture of Auber's, to *"Le Lac des Fees,"* preceded the Symphony; and it was followed by the arranged duet from "Tell," one of the ever fresh things of Rossini, in which the clarinet and bassoon sang to good purpose; Mendelssohn's fairy Overture; and a new Strauss waltz, in which you hear the swallows.—This week, Mr. ZERRAHN being ill, Mr. SCHULTZE gracefully and quietly took his place as conductor. The music all went well: the bright *La Gazza Ladra* overture; Beethoven's *first* Symphony,—fit successor to the Haydn, and calling up traits of Mozart's "Jupiter" in the finale; a pretty song without words called "Spring's awakening;" the "Swallow" waltz again; and, for a novelty, a work of some importance, a Concerto for the Clarinet, by the Dresden capellmeister, Julius Rietz, which was quite interesting, especially in the last movement (it has three), which is poetic and much in the livelier vein of Mendelssohn. Mr. RYAN played it with much skill of execution and with good expression.

ORGAN CONCERTS in the Music Hall are still given thrice in a week. Mr. J. K. PAINE has played in the last two, giving us of Bach a Prelude in E minor, two movements of the Trio Sonata in G, a Prelude and Fugue in B minor (one of the noblest works), and a *Choral Vorspiel*,—of course in a masterly manner. Also, twice, the beautiful and deeply felt sixth Sonata of Mendelssohn, in D minor, that which is built upon the old Choral: *"Vater unser;"* a Chromatic Fugue and a Theme with variations by Thiele, a *Choral Vorspiel* by Fischer, and some interesting compositions of his own, especially the "Caprice" and a good serious Offertoire in B minor.

Organ programmes multiply upon our hands so fast, as to baulk our design to keep the run of them; nevertheless we hope soon to gather up the threads and make some review of what the last three months or more have given us.

FARMINGTON, CONN. The annual "Soirées of Chamber Music" at Miss S. Porter's Young Ladies' School took place on the 16th and 17th ult. These concerts, twenty-six of which have now been given, are always classical in their character, leading artists from New York, and sometimes from Boston, paying flying visits to the school and playing such music, and such only, as they would before the most musical of audiences. Here are the two programmes:

Feb. 16.

Sonata for Piano and Violin. A major.....Mozart.
Allegro molto—Andante.—Presto.
S. B. Mills and Theo. Thomas.

Sonata for Violin.....Bach.
Allemande and Double.—Sarabande and Double.—Tempo di Bourée and Double.
Theo. Thomas.

Second Book of Intermezzi, Op. 4.....Schumann.
S. B. Mills.

Sonata for Piano and Violin, A major, op. 47..Beethoven.

Feb. 17.

Sonata for Piano and Violin, D major, op. 12..Beethoven.

Prelude and Fugue. C minor.....Bach.
S. B. Mills.

Romance and Allegro.....F. L. Ritter.
Theo. Thomas.

Berceuse, Op. 57
Etude, No. 5, Op, 10, } .....Chopin.
S. B. Mills.

Intermezzi ad Libitum for Piano and Violin.

These are rare opportunities, truly, for the inmates of a boarding school; and they are mainly due to the zeal and wisdom of the man whom they are fortunate enough to have had there so long for a music teacher, one of the real musicians of the country, Mr. KARL KLAUSER, who expresses his gratitude to the artist visitors in a letter addressed to us in German, which must suffer somewhat in our translation:

"I send you," he writes, "for friendly notice, the programmes of our last concerts, which, apart from their laudable object, cannot fail to excite your special interest. Both artists were in right excellent humor and, being particularly animated by the sympathy and enthusiasm of the youthful audience, they set about it with true fire. This showed itself especially in the 'Kreutzer' Sonata, which they rendered in the greatest perfection and with poetic and transporting *verve*.

"MILLS proves himself more and more each year a genuine, striving artist, not spoiled by his *virtuoso* successes. He never plays aught that is unworthy; even when he finds it worth while to show his *bravura*

and his eminent *technique*, he resorts to nothiug worse than the Liszt-ian feats of strength. Powerfully as he takes hold of these, even so modestly does he subordinate his virtuosity in the rendering of a simple Mozart Sonata. What were still to be desired in him were a deeper *inwardness* of feeling,— that that comes from the whole heart and soul!

"It was characteristically brave in THOMAS to play Bach violin Sonata *without accompaniment*. Beautiful as this work is, and excellent and largely felt as was the execution, yet it seemed to me that the polyphonic treatment does too much violence to the instrument;—one misses also too much, in the long run, the 'fundamental sovereignty of the Bass'. Mendelssohn and Schumann felt this, when they wrote a piano accompaniment to these works!

"An interesting novelty was RITTER'S Romance and Allegro for the Violin (manuscript),—a finely conceived and executed composition, which may place itself by the side of the best in its kind, and maintained its place on the programme between Bach and Chopin with all honor. The Romance is a piece of great euphony and shows a true feeling of beauty; the simple, tender mood reminds one of Chopin's *Ballade* in F major. The Allegro is distinguished by a very beautiful middle passage, and culminates in a brilliant but extremely difficult cadenza. It were to be wished that Ritter would prove for once untrue to his habit and not bury this composition, as he has done so many other works, in his desk!

"In regard to the Beethoven Sonata. op. 47, which the master dedicated *'al suo amico* R. Kreutzer,' it deserves to be mentioned, that it is called the 'Kreutzer Sonata' to the *shame* of that violinist; for Kreutzer *never played it himself*, on the ground that it was 'too absurd and unintelligible'!

"In conclusion, I wish hereby publicly to repeat my thanks to the two artists, Mills and Thomas, for so disinteresedly leaving New York in the busiest season, and not shrinking from a personal sacrifice out of their love for Art. Likewise to the always liberal firm of Steinway and Sons, who on the periodical return of our concerts send us most willingly their best instruments. KARL KLAUSER."

PHILADELPHIA has shown much musical activity of late, and mainly in a good direction, as the following extracts from the *Bulletin* will show.

Feb. 14.—Mr. CARL WOLFSOHN'S fifth (Beethoven) matinée was rendered additionally attractive through the presence of Mrs. Fanny Raymond Ritter, of New York, who sang four songs, by as many different authors, and acquitted herself to the satisfaction of the audience.

It is seldom that singers favor us with arias of such antiquity. The *"Lascia ch'io pianga"* is from an opera dedicated to Queen Anne, by the illustrious Handel. Though the operas then in vogue have, for various reasons, lost their hold upon popular enthusiasm, there are scattered among them many gems which need but to be removed from their antique settings to hold their own with the favorites of to-day.

We have also to thank Madame Ritter for the aria from Gluck's "Paris and Helen." The same intelligence which marked her performance of these works displayed itself in the songs by Liszt and Schumann. She has a powerful voice and seems to have a fine conception of the spirit of the song-writer, which makes us the more regret that her vocal means seem scarcely sufficient for an artistic rendering of this order of music. Her voice is not very flexible and her style is, at times, too Italian in its mannerisms. With all these objections, there was yet much to praise in the matter and manner of Mrs. Ritter's songs. We feel that thanks are due her for the character of the selections and think that they prove her to be earnest in her musical studies; believing which, we can only say that with continued application, she may be able to employ her natural gifts in such a way as to insure permanent success as a vocal favorite.

The sonatas performed were most happily chosen, lending variety to the programme, and were given in Mr. Wolfsohn's best style.

MR. JARVIS'S THIRD MATINEE.—A beautiful trio for piano, violin and violoncello of Mozart heads Mr. Jarvis's programme for to-morrow afternoon, while one of Mendelssohn's charming suite of variations for piano and violoncello is followed by a couple of piano solos, which may be expected to be brilliantly interpreted by Mr. Jarvis. The Scherzo by Chopin is one which Schumann so warmly praises in his critique, and compares to a poem by Byron, full of love and contempt, tender spirited and impassioned.

A string quintet by Gade, one of the new lights of Germany, closes the interesting list of pieces. Mr. Jarvis will be assisted by Gaertner, Schmitz, Kammerer and Plagemann.

MENDELSSOHN'S "ELIJAH." (First time in Philadelphia, Feb. 9).

The densely packed audience at the Musical Fund Hall, last evening, reminded us of the old palmy days of the "Philharmonic" and the "Musical Fund Society. Every available and unavailable spot was occupied by an eager listener, and the unwearied attention of the assemblage testified how keen was the appreciation of the master-musician of modern times. At a quarter before eight Mr. Sentz assumed his baton, and Mendelssohn's grand oratorio of "Elijah" began. To almost the whole audience it was a first hearing of this sublime composition, and as one beauty after another unfolded itself, developing all the wonderful genius of its creator, the audience seemed to rise to a higher and keener enjoyment of this rare treat. . . . The choruses were rendered with marvelous spirit and precision, showing the most pains-taking study and practice, and the splendid fugues with which the oratorio abounds, were given with splendid effect. The Germania orchestra, largely reinforced for the occasion, won new laurels by its admirable and delicate accompaniments, and all that was wanting, instrumentally, was what we, unfortunately, cannet have in Philadelphia, the grand diapasons of a fine organ.

The solo parts were well sustained, and elicited numerous hearty *encores*. The soprano, Miss Alexander, has a sweet, clear voice, with good method and intonation, but needs still greater power to do full justice to her very arduous and exhausting part. The contralto, Miss McCaffrey, was, as she always is, thoroughly satisfactory, and we are not disposed to criticize the little liberties which she occasionally took with the music, to adapt it more easily to her peculiar voice. Messrs. Rudolphsen and Simpson shared between them a large portion of the applause of the audience and were frequently encored. . . .

Mr. Sentz conducted the Oratorio admirably, holding his large chorus of nearly two hundred voices and his full orchestra perfectly in hand throughout the whole performance, which occupied two hours and forty minutes, and supporting the solo singers with excellent judgment and taste. . . .

There was one feature of the performance last evening, worthy of remark. A better or more intelligent audience we never saw, and yet it was not at all what is technically called a "fashionable" one. It was an assemblage drawn together by a genuine love of Music, and by an educated appreciation of the genius of the great composer. Opera is "fashionable" in Philadelphia, Oratorio is not. It is "the thing" to hear "L'Africaine;" it is not yet, but will be, "the thing" to hear "Elijah." The "West End" was not at the Musical Fund Hall last night, and the "West End" made a great mistake, and lost a great treat thereby.

(*Second performance, Feb.* 23.)

The Academy of Music was very well filled last evening, to hear a repetition of Mendelssohn's oratorio of *Elijah*, by the Handel and Haydn Society. The performers were all placed before the curtain, so as to avoid the loss of effect that has been observed when they have been placed back among the scenery. A large platform, extending over the orchestra, gave room for all the vocal and instrumental performers, numbering in all about three hundred.

The performance was an improvement over the first, excellent as that was. It is still to be regretted that Miss Alexander, who is a good musician and a very valuable member of the Society, has not sufficient volume of voice for the principal soprano part, and this is especially noticeable in a large building like the Academy. Miss McCaffrey's excellent voice and method showed to advantage. She was warmly applauded and her lovely solo, "O rest in the Lord," received a hearty encore. Mr. Simpson sang with great sweetness, but a little more animation would partly compensate for his lack of power, which is very manifest in a large hall. The basso part was sung by Dr. Guilmette, of Boston, and the Society was fortunate in securing the services of so good an artist to take Mr. Rudolphsen's place. He has had much experience in oratorio singing in England, where this kind of music is better cultivated than any other. He has a pure, mellow, sympathetic voice, of the *basso cantante* order, and he sings with intelligence and expression. He was frequently and enthusiastically applauded.

The orchestra and chorus, under Mr. Sentz's direction, were admirable. So large a body of good and well-trained voices has rarely been assembled here, and the Handel and Haydn Society, in organizing it and maintaining it, has done a service to the cause of music that the community here ought to acknowledge in every possible way. Last evening every one of the fine choruses was sung with perfect precision, and with due attention to light and shade.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Wandering Boy from Home. Song & Cho. *Vincent J. Engle.* 30

Records very touchingly the longing of an absent son for the love and the blessings of home. Easy and pretty music.

Daughter of Kings. (Figlia dei Re.) *"L'Africaine."* 60

Occurs in the prison scene, where Nelusko's fiery nature swerves between love and habitual reverence for his queen, (whose captivity makes no difference in his feelinge of homage), and his hate for, and jealousy of Vasco, whom he is tempted to kill while sleeping. An effective song.

Farewell, ye shores of Tagus. (Del Tago sponde addio.) *"L'Africaine."* 40

The charming song of the fair Inez, who, in it, repeats the serenade sung by Vasco ere his departure on the first perilous voyage. For soprano voice.

Once a cobbler, poor and lowly. (Una volta un ciabbattino.) *"Crispino e la Comare."* 30

Poor Crispino's ditty in the first act, wherein he sings, with small applause, of a cobbler and a benevolent fairy, never dreaming that it was to be, substantially, his own experience with the Comare, and his good fortune. Light and pretty.

My pretty tales and songs. (Istorie belle a leggere.) *"Crispino e la Comare."* 30

Annetta's appeal for the sale of her ballads, as she cries them in the grand plaza and the narrow lanes of Venice. Very pretty and not especially difficult.

The Sunset Land. Song & Cho. *T. M. Towne.* 30

A beautiful and simple ballad.

The gal with the roguish eye. *F. Wilson.* 40

Laughable and pretty.

Instrumental.

Helter skelter galop. (Ueber Stock und Stein). *Carl Faust.* 30

It abounds with the brilliancy of true dance music, and is a favorite wherever known.

I'm lonely since my mother died. Varied by *C. Grobe.* 60

One of Mr. Thompson's favorite pieces, which, it seems, has become sufficiently popular to attract the notice of the great Variation-er, whose works are climbing fast in number toward 2,000. A fine melody.

Rosebud Schottisch. *E. H. Osborne.*

Wildfang galop. *C. Faust*

The latter is a sort of wild hunting melody, and the other of a quieter nature. Two good pieces.

Fredonia march. For Guitar. *W. L. Haydn.* 30

An old acquaintance with piano teachers. Instructors on the violin must consider themselves duly notified that this very useful lesson piece is now within their reach.

Java and Titus marches. For guitar. *W. L. Haydn.*

Two easy and pretty pieces for learners.

The mountain rill. For Piano. *C. A. Hawes.* 50

In flowing style, and medium difficulty.

Through the air. Galop. *Birgfeld.* 35

Books.

GEMS OF SACRED SONG. B'ds. $2.50; Cl. $3.00

It is a gratification to announce the publication of another member of the very popular Home Circle series. The "Gems" include the greater part of all known good sacred songs, and the book will soon be well known to all those who like to sing sacred songs on Sunday evenings and at other times.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12.00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross,	A. R. Taylor,
J. A. Getze,	Pasquale Rondinella,
J. E. Gould,	Chas. H. Jarvis,
M. H. Cross,	William Norris,
Jas. N. Beck,	W. J. Lemon,
B. Frank Walters,	A. J. Morgan,
Samuel Davies,	M. G. Bisbee,
J. G. Whiteman,	John Bower,
A. Douglass,	M. E. Morrell,
H. M. Alexander, &c., &c.	

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,

PHILADELPHIA. [642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."
CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method $3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School 4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide 75
THE BEST MELODEON BOOK
Is Zundel's Instructor 2.50
THE BEST GUITAR BOOK
Is Curtiss' Method 3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School 2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method 3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School 3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide ..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each ..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75: and Low's Instruct'r. 50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor ..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor ..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each ..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL**, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC. Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

"Father, Don't Drink Any Now."

A new and beautiful Song. Words and music by the popular writer, Frank Howard. Price 30 cents. The subject of this song is taken from the popular drama of "Ten Nights in a Bar Room." Little Mary, with earnest entreaties, urges her father to "come home." He at last yields, and afterwards reforms. The words and music are so appropriate, and so happily combined, that they will at once recommend themselves to the performer, and picture the great joy at the reform of the inebriate, making a fine sequel to its predecessor, "Come Home, Father," and destined to eclipse the reputation of the latter.

J. HENRY WHITTEMORE, Publisher,
179 Jefferson Avenue, Detroit.
For sale by OLIVER DITSON & CO., Boston. 650-2

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH	C. F. Adam
BANISH OH! MAIDEN	Lorenz
BEWARE	Girschner
BRIGHT SWORD OF LIBERTY	Weber
CHAMPAGNE SONG	
CHAPEL	Kreutzer
CHEERFUL WANDERER	Mendelssohn
CHORUS OF PILGRIMS	"Tannhauser"
CHORUS OF PRIESTS	"Magic Flute"
DAY SLOWLY DECLINING	Weber
ECCE QUAM BONUM	
EVENING SONG	Bank
FAIR AND NOBLE LADY	"Compte Ory"
FAREWELL TO THE FOREST	Mendelssohn
GAUDEAMUS	
GONDOLA SONG	Gade
GOOD NIGHT	Abt
GOOD NIGHT	Girschner
HARK ABOVE US	Kreutzer
HE WHO IS UPRIGHT	Flemming
HOW CAN I LEAVE THEE	Cramer
HUNTSMEN'S FAREWELL	Mendelssohn
IMAGE OF THE ROSE	Reichardt
INTEGER VITÆ	Flemming
I KNOW A MAIDEN FAIR TO SEE	Girschner
IT IS THE LORD'S OWN DAY	Kreutzer
LONGING FOR HOME	Claudius
LOVELY NIGHT	Chwatal
MARCH	V. E Becker
MAIDEN'S LAMENT	Schaffer
MILLER'S DAUGHTER	Härtel
MILLER'S SONG	Zöllner
MUST I THEN PART FROM THEE	Otto
NIGHT SONG	Abt
NOW THE SUN HAS MOUNTED HIGH	Robin Hood"
O WERT THOU IN THE CAULD BLAST	Kücken
OFT WHEN NIGHT	De Call
PARTING	Otto
PARTING DAY	Abt
PRAISE OF THE SOLDIER	Boieldieu
PRAISE OF SONG	Mourer
PRAYER BEFORE BATTLE	Weber
RHINE WINE SONG	Zöllner
RHINE (THE)	Kücken
RUINED CHAPEL	Becker
SABBATH DAY	Kreutzer
SERENADE	Eisenhofer
SERENADE	Kreutzer
SERENADE	Marschner
SERENADE	Mendelssohn
SERENADE	J. L. Hatton
SILENT NIGHT	Weber
SLEEP GENTLE LADY	Bishop
TOAST	Zöllner
TWO ROSES	Werner
VOYAGE (The)	Mendelssohn
WANDERER'S NIGHT SONG	Lenz
WANDERER'S RETURN	Abt
WANDERER (THE)	Fischer
WALTZ	Vogel
WHAT BEAMS SO BRIGHT	Kreutzer
WHERE WOULD I BE	Zöllner
WHOM WE LOVE MOST	C. F. Adam
WIND (THE)	Otto
YOUNG MUSICIANS	Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes,	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Machree. "O Bright Pulse of my Heart," from *"Arrah na Pogue."* 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne.
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried,
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night."

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round,
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."

Will You come to meet me, Darling? Ballad. *L. H. Gurney.* 30

NEW HUMOROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs; or, Slap Bang. *Copeland.* 30

Matilda Toots; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken-Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria. *Gounod.* 35

Day is Done. *Balfe.* 50

Fairies (The) *Theo. Barker.* 35

Five o'clock in the Morning. *Claribel.* 30

Golden Ring. *Linley.* 30

Good Night, my dearest child. *Abt.* 35

How fair art thou. *Weidt.* 30

Hunting Tower. (Scotch) 35

I hear the wee Bird Singing. *Linley.* 30

Il Bacio. (The Kiss) *"Arditi."* 60

Impatience. *Curshman.* 30

Lady of the Sea. *H. Smart.* 40

Laughing Song. *Auber.* 40

Love's Request. *Reichardt.* 30

Merriest girl that's out. *Minasi.* 30

Nightingale's Trill. *W. Ganz.* 40

Night is Serene. *"Don Sebastian."* 40

O, say not woman's love is bought. *Whittaker.* 30

O, ye tears. *Reichardt.* 30

Separation. *Rossini.* 40

Shadow Song. *"Dinorah."* 75

Sing, Birdie, Sing. (Parepa.) *Ganz.* 50

Sing me a merry lay. *Williams.* 30

Sing, smile, sleep. (Serenade). *Gounod.* 50

Thou, everywhere. *Lachner.* 50

Wild Shady Wood. (Sombreford). *"Tell."* 35

Ye pretty Birds. *Gumbert.* 40

SACRED PIECES.

Ave Maria. *Kucken.* 30

" " Three voices. *Weisel.* 50

Celestial Hope. Ten. Solo and Qt. *"Fidelio."* 60

Come, ye Weary. *Emerson.* 30

Guide me, O thou great Jehovah. Qt. " 40

Hear my Prayer. Quartet. *Southard.* 40

He will not always thus afflict. *"Fall of Jerusalem."* 30

I will be glad. Quartet. *Southard.* 60

I will praise the Lord. Quartet. " 40

Lauda Sion. Chorus. *Lambilotte.* 50

Let thy loving Mercy. (O Salutaris) *Southard.* 30

Morning Service in C. *Tuckerman.* 1.00

O Lord, my God. Quartet. *Southard.* 40

O Lord, veil not thy face. *"Fidelio."* 50

O magnify the Lord. Quartet. *Southard.* 40

O Salutaris Hostia. *C. C. Stearns.* 30

O that I had Wings. Quartet. *Davenport.* 30

O were my head like the springs of water. *"Fall of Jerusalem."* 30

Praise ye the Lord. Qt. & Solo. *Beethoven.* 40

Rejoice the heart of thy Servant. Qt. *Southard.* 40

Te Deum Laudamus, in B flat. *Stearns.* 1.00

" " " " *Tuckerman.* 1.00

The Lord upholdeth. *"Fall of Jerusalem."* 30

Trust in God. Sopr. Solo & Qt. *Beethoven.* 40

Vespers in C with Magnificat. *W. O. Fiske.* 1.00

GUITAR SONGS.

Aileen Aroon.
Call me thine own.
Come in and shut the Door.
Dear Mother, I'll come home again.
Do they pray for me at home.
Faded Flowers.
Flee as a Bird.
Home Delights.
I'd choose to be a Baby.
I'm leaving thee in Sorrow.
I'm lonely since my mother died.
Moss grown cell.
Move my arm chair, dearest mother.
Tenting on the old camp ground.
Too Late.
Twinkling Stars.

CHOICE PIECES FOR THE PIAN

Arion Waltz. *J. S. Knight.*

Brightest Eyes. *Kruger.*

Cricket Polka. *Withers.*

Debatten [illegible]zes. *Gung'l.*

Dying [illegible] *"Seven Octaves."*

Fantas[illegible]aine." *Ketterer.*

Maiden's [illegible] Waltz. *"Seven Octaves."*

Marche des Amazons. *J. M. Wehli.*

Marche des Tambours. *Sydney Smith.*

Meteor Galop. *Wollenhaupt.*

Mossy Dell Waltz. *Turner.*

New Anvil Polka. *Koppitz.*

O whisper what thou feelest. *Hoffman.*

Partridge Polka. *Koppitz.*

Polka de Concert. *J. M. Wehli.*

Romance Nouvelle. *J. M. Wehli.*

Scheiden Waltzes. *Weissenborn.*

Starry Night. *Sydney Smith.*

Tears, idle tears. Nocturne. *Turner.*

Tempest of the Heart. Variations. *Grobe.*

Tenting on the Old Camp Ground. "

Wearing of the Green. Trans. *Baumbach.*

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 651. BOSTON, SATURDAY, MARCH 17, 1866. VOL. XXV. No. 26.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MR. B. J. LANG

Announces that HAYDN'S

"SEASONS"

Will be given (for the first time in Boston) on

SATURDAY, MARCH 24TH,

AT THE MUSIC HALL.

A SELECT CHORUS!

A FULL ORCHESTRA!

Miss J. E. Houston,
Mr. Simpson, of New York, and
Mr. Rudolphsen, will take part.

SYNOPSIS.

Spring.—Transition from Winter; Joy of the husbandman who sows the earth; Prayer that a bounteous harvest may result; Pleasures of May; Thanks to God for boundless mercies.

Summer.—The shepherd and his flock; The rising of the sun; Excessive heat; Thunder storm; Nature's aspect at dusk; The evening bell with its call to rest.

Autumn.—Bounteous harvest; Merry-making in the woodlands; Love making; An English hunt; Praise of wine and dancing.

Winter.—Aspect of nature; A benighted traveller; Cottage welcome and spinning scene; The follies of a wealthy lord; Bleakness of the season: Man's life likened to the Seasons; Prayer for guidance in the right.

The sale of Tickets ($1) with Reserved Seats, will commence at the Music Hall on Monday, 19th. N. B The whole house will be reserved. Concert hour, 7 1-2 precisely. Late trains to adjacent towns.

WANTED—AN ORGANIST for St. James Church (Episcopal) in New London, Conn. He will be expected to train and take charge of the Choir. Satisfactory references required. Salary, Six Hundred Dollars. Address
651-3 E. V. STODDARD, New London, Conn.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 46 Washington Street, Room No. 1, Chickerings' Building.

WANTED—A Gentleman competent to play the Organ and take charge of a Choir, in a town in New York State. Must be a tasteful Organist and accustomed to drilling a Choir. To the right person a liberal salary will be paid, and a business furnished worth, to begin with, $2000 per year. Address, with references, "H" care of Oliver Ditson & Co. 650-1

WESTERN
CONSERVATORY OF MUSIC
JOHN ZUNDEL, Director.

This Institution provides for a thorough Musical Education in all its branches of secular and sacred Music. It is permanently located at Dayton, Ohio, and prepared to receive pupils by time after March, 1866. For Prospectus, giving full information, address, JOHN ZUNDEL, Dayton, O.

MUSICAL LIBRARY.

ON WEDNESDAY, MARCH 21st, AT TEN O'CLOCK.

In Library Salesroom, Bromfield Street

The MUSICAL LIBRARY of Mr. WM L. VINER, of Bath, England, well known as a popular Musician and Composer.

The Library contains the Works of the great Masters and Composers, including Handel, Beethoven, Haydn, Mendelsohn, Pleyel, Mozart—in fact hardly a composer of any eminence or celebrity whose works or pieces are not in this collection.

The Catalogues will be ready a week previous.

LEONARD & CO., Auctioneers.

WEDNESDAY AFTERNOON CONCERTS.
12TH SEASON.

The Orchestral Union inform their friends that they will commence their Concerts on WEDNESDAY AFTERNOON, Jan. 10, at the Music Hall.

The Orchestra has been augmented in the string department for the purpose of properly rendering many new works which will be given during the season. Particulars soon.

Packages of five tickets, $2; single tickets 50 cents each. Concerts every Wednesday till April, commencing at 3 P.M.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New and Popular Music.

LATEST AND BEST SONGS.

Lost Marguerite. Composed and Arranged for the Pianoforte. By *L. H. Gurney.* 30 cts.

A charming, beautiful Song; one that every one can sing, and one that every one will admire. The pure, natural simplicity of its style, the sweetness of its melody, and its delightful adaptation to the sentiment of the words, will render "LOST MARGUERITE" a song for the people, and popular everywhere.

Love Never Sleeps. A New Song with Pianoforte Accompaniment. Words and music by *L. H. Gurney.* 30 cts.

Mr. Gurney's songs touch the hearts of the people, and for that reason are always welcome and always popular. No finer song, than "Love Never Sleeps" is published. It is a charming song to sing at your own fireside, and having once heard it sung, the memory of it will follow you through life, cheering you in all its varied scenes, with its lofty sentiment, and its more than ideal spirit of trust.

There's no such Girl as Sally. A New Song with Pianoforte Accompaniment. Words by *Philander Jones.* Music by *Felix Krupper.*

From the "Great Organ."

The most popular and "taking" humorous song published combining sense and sentiment, love, life and laughter. The leading vocalists throughout the country are placing it in their budgets of good things, and delighting their audiences with it nightly. Our homes will soon be ringing with its melody. It will be sung everywhere—in fact, sung, whistled, hummed, drummed, Brass-Banded and Hand-Organized, as no song has been since the days of the venerable Tucker. The song, the dance melody, and that unique echo, *ad lib.* of "Sally, Sally, Sally," are making a most successful raid upon the popular taste.

From the "Steam Whistle."

Did you ever see such a song? Did you ever hear one? Did you ever——well, to say that everybody likes it, is only to echo the general opinion about Sally.

From the "Brazen Trumpet."

A song that is irresistibly funny must be irrepressibly popular. Here is one that possesses the former merit and has consequently secured the latter desideratum. Sally is bound to shine.

From a Private Letter.

"* * * * Every man, woman and child in our neighborhood, who has a voice to sing, is sounding in our ears their positive assurance that "there's no such girl as Sally." We go to sleep at night and wake up in the morning only to hear that assertion a dozen times repeated ——"

*** The above new and popular Songs, beautifully printed, are for sale at all the Music Stores. Price 30 cts., each. Copies sent by mail, post-paid, on receipt of price. ADAMS & CO., Publishers, 21 Bromfield St., Boston.

New Music for March.

VOCAL.

From "Crispino e la Comare."...*Brothers Ricci.*
Happy day whose dawning. (Now ha gioga in tal momento). Song..... 40
I no longer am Annetta. (Io non sono piu l' Annetta). Song..... 60
Once a cobbler, poor and lowly. (Una volta un ciabbattino.)..... 30
From "L'Africaine."..... ..... *Meyerbeer.*
Adamastor, Monarch of the pathless deep.(Adamastor, rè del onde profonde)..... 40
Daughter of Kings. (Figlia dei rè)..... 60
Farewell, ye shores of Tagus. (Del Tago sponde, addio.) 40
Flag of Columbia..... *W. A. Powell.* 30
Hail,blessed Mary. (Jungfrau Maria)."*Stradella.*" 40
My heart is over the sea. Song.....*Claribel.* 30
Get out of Mexico. Song & Cho...*J. P. Webster.* 35
The two grenadiers. (Die Grenadiere). Song. *Reissiger.* 40
Blessed be the Lord. Quartet...*L. H. Southard.* 40
Mother's waiting at the door. S'g. *J.P. Webster.* 30
The gal with the roguish eye.....*F. Wilson.* 40
The Sunset land. Song & Chorus. *T. M. Towne.* 30
The wandering boy from home. Song & Chorus. *W. J. Engle.* 30
Come, ever smiling Liberty....*Judas Maccabæus.* 30
Pious orgies. Song..... " " 30
His coming. (Er ist gekommen). Song. *R. Franz.* 30
Out of my soul's great sadness. (Aus meinen grossen schmerzen).....*R. Franz.* 30

INSTRUMENTAL.

Sparkling Diamonds.....*C. Arini.*
Il Bacio waltz, simplified. 30
Chant du Berger. 30
Bonnie Blue Flag. 30
Village swallows. (Dorfschwalben an Oesterreich). Waltzes..... ...*Strauss.* 60
My Maryland Quadrille... . ..... *V. Colline.* 40
Tenting on the old camp ground. Varied by *Grobe.* 60
Polonaise. E flat major, Op. 22.....*Chopin.* 1.50
Adieu. Andante by.....*Dussek.* 60
Fantasie elegante. "Crispino e la Comare." *Ketterer.* 75
Butterfly Schottische.....*J. Liberti.* 30
Crispino Galop.....*J. S. Knight.* 40
Crispino Waltz..... " " 40
Prince Imperial Galop.....*C. Faust.* 30
Repertoire du jeune pianiste. "L'Africaine." *Beyer.* 40
Boquet de Melodies. "L'Africaine."....*Beyer.* 60
Rosebud schottische..... *E. H. Osborne.* 30
Wildfang galop..... .....*C. Faust.* 30
Fredonia march. For Guitar....*W. L. Haydn.* 30
Java and Titus marches. For Guitar. " 30
The mountain rill. For Piano....*C. A. Hawes.* 50
Helter skelter galop. (Ueber Stock und Stein). *C. Faust.* 30
Through the air. Galop.....*Birafeld.* 35
I'm lonely since my mother died. Varied by *Grobe.* 60

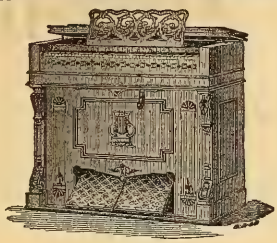
BOOKS.

GEMS OF SACRED SONG....B'ds. 2.50; Cloth, 3.00
Uniform with Gems of German Song, Silver Chord, &c.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

THE TRINITY ANTHEMS.

(As used in Trinity Church, New York.)

Composed by Henry S. Cutler, Mus. Doc.

Volume 1 of this superb collection of Anthems is now ready. The words of these Anthems are literally from the Holy Scriptures, and make close application to the various Feasts and Fasts of the Christian year, from the first Sunday in Advent to the fifth Sunday in Lent.

The work is splendidly issued, in royal octavo form, and substantially bound in cloth.

Price $3 per copy. Sent by mail, postage paid, on the receipt of price.

Wm. A. Pond & Co.,
646 No. 547 Broadway, New York,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

MR. JAMES WHITNEY, Tenor Vocalist, lately returned from Europe, pupil of Sig. Prati, Milan, Italy, will give Lessons in English and Italian Singing. Commencing Monday, Sept. 25th.

Room No. 18, Tremont Temple. 640

MR. ALBERT N. WHITNEY, pupil of Dr. Lorenza Milan, will receive pupils on the Piano-Forte and Harmony, on and after Monday, Sept. 18th.

Address, OLIVER DITSON & CO., or No. 18 Tremont Temple. 640

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 33 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

MR. J. F. RUDOLPHSEN will resume his lessons on the 15th of September. Address, care of Oliver Ditson & Co. 637

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

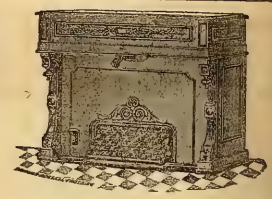
JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

If You Have a Cabinet Organ,

GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's

CABINET ORGANS
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits the superiority.

For indorsement of the superiority of these instrumen the manufacturers refer with confidence to the most emine organists and artists generally of Boston, New York and oth principal cities.

The attention of those desiring very elegant furniture invited to several new styles just finished. Descriptive Ca logues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & C

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Mus Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musi Instruments, etc., is the largest and most complete in No. West Our connection with Messrs. O. DITSON & C enables us to furnish their publications to Western Deal at net Boston Prices.

☞ In addition to the publications of Messrs. O. Dit & Co., we keep on hand and furnish all Music and Mu Books published in America, together with a choice stock Foreign Music. 619

C. W. A. TRUMPLER,
Music and Piano Forte Dealer
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC A MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oli DITSON & Co., he possesses unusual facilities for supply Teachers and Dealers at a distance, as well as those residin the city, who by ordering of him will save the extra time freight of sending to New York or Boston. 62

New Music for Sabbath Schoo
THE
Sabbath School Trumpet
A COLLECTION OF
Hymns and Tunes, Chants and Anthems
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-pai receipt of 30 cents. Special attention is directed to "Trumpet" as being a collection of Music particularly su to the young, and one that cannot fail to be generally ado The Cantata is one of the most attractive that has published. It is easily presented, and for this reason wil come popular in all Sabbath Schools as soon as introduce Price. In boards 30; paper 25. Just published by Oli Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 651. BOSTON, SATURDAY, MARCH 17, 1866. Vol. XXV. No. 26.

For Dwight's Journal of Music.

The Song of Colin Muset.

SINGER AND POET (TROUBADOUR).

A.D. 1240.

What music charming as the lay
Of minstrel gay, Colin Muset?
The maidens hear, and spring up dancing,
The youths begin to form the round,
And dame and shepherd stand spell-bound,
Let spindle drop, and sheep go prancing,
The while they listen to the sound
Of soft guitar, his song enhancing;
What music charming as the lay
Of minstrel gay, Colin Muset?

When falls his foot in pleasant places,
The maitre-d'hotel of proud chateau
Each portion doubles, pipes lets flow—
So welcome minstrel Colin's face is!
My lord in rich robe stalks a-glow,
My lady dons her Flanders laces;
He makes a stir where'er he stray,
The minstrel gay, Colin Muset!

The baron asks for songs of glory,
The lay of Roland, soldier brave;
Of Lancelot's love, of Tristan's grave,
The baroness would list the story;
The chant that Orpheus' crew did save
Best suits the ear of friar hoary;
He sings for each and all a lay,
The minstrel gay, Colin Muset!

They feast and praise him at their leisure,
Each day some rich reward he gains;
But poet pains and singers' strains
No purse can pay with mortal treasure;
And Colin's voice, and Colin's brains,
What minstrel with his own dare measure?
For none like him can wake the lay,
Or sad, or gay, Colin Muset!

The brazen trumpet boldly blows he,
Sighs through the flute-like winds in Spring;
He strikes the harp's persuasive string,
The violin with soul endows he;
A light carillon he can ring;
All secrets of his science knows he,
And many a minstrel owes to-day
His skill to gay Colin Muset.

At last, his merry wanderings over,
While fortune on his fate attends,
The backward path he gladly wends,
From hearts at home no more a rover;
Then wife and children, servants, friends,
Rejoice with him, and live in clover.
"God bless thy liberal art," they say,
"Good, generous, gay Colin Muset!"

FANNY RAYMOND RITTER.

How Weber Composed "Der Freyschuetz."*

From the first moment that Weber took his new opera in hand, he may be said to have entered into the phase of his maturity. The very day may be marked (the 23d February 1817) when the first act of the opera reached him, and on reading it over, he felt "a spring of melody bubbling up within him." From this moment his whole artistic being assumed the form of this work. From this moment his hitherto vague and general feelings of art were concentrated upon the one idea of "Der Freischütz." From the world without, as from the rich world of thoughts within, every thing was seized upon to be amalgamated with this one idea. Wherever he went he carried it in his heart. Every outward impression, however heterogeneous it may have appeared, was reflected on the one mirror within, wherein was to be judged the effect of light and shade it might produce. The work became a portion of himself. Naturally enough the love that then pervaded his whole being was absorbed at once into this incorporation of his art, and exercised a powerful influence on his work. In "Aennchen" Weber saw all the nature and qualities of his beloved one. He took her ideal form to his heart at once; and the portions of the opera in which it appears first ripened into musical life under the warm sun of his love. The first note of "Der Freischütz" which Weber ever wrote down belonged to the duet beween Aennchen and Agathe, in the second act. As Weber himself has frequently declared, he not only saw his Caroline before him, carrying out all his artistic intentions in a part which so thoroughly accorded with her peculiar talents; but he could hear her singing every note of the music, as she would sit studying at the piano, now shaking her head over some passage, now smiling pleasantly over some other, until these visions of his brain dictated all the effects of his composition.

Weber did not compose "Der Freischütz;" he allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, trained, tendered, fostered by the hand of his talent; and thus no German looks upon the opera as a work of art, which penetrates him from without: he feels as if every tone of the work came from his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood. This very feeling was involuntarily expressed by Kind, when he so innocently exclaimed, "I cannot see what there is in the melody of 'The Bridesmaids' Chorus' to make such a wondrous fuss about! Why, from the very words, it could not have been otherwise. Every man would have hit upon the same idea."

Weber was much longer employed on the composition of his "Der Freischütz" than on that of any other of his operas. From the first beginning, on the 23d February, of his mental work on it, which never ceased to the 2d July, the first day that he wrote down a note of it, an interval of more than four months took place. There is not a single piece of music in it that he did not turn over twenty times in his mind, until he so felt it that he could say, "That's it!" and then he wrote it down rapidly in a firm, clear hand, almost without altering a note. Thus in none of his works does the peculiar speciality of the style and manner of his creation appear so markedly as in this one. He may be said to have been always composing. The world appeared to him a world of tones. Color, form, space, time were transformed, by a mysterious process of his inward man, into sounds. Out of the strangest and most unharmonious noises his ear sucked in the most original and striking effects. Strange to say, lines and forms seem to have called forth melodies within him, as sounds gave rise to harmonies. His musical ideas, he was wont say, came thickest upon him when the sight of outward objects was accompanied by the rolling of carriage-wheels. Landscapes were symphonies to is ears; and melodies sprang up from every rise or fall of the road from every trembling brook, from every waving field of corn; whilst the sound of the wheels supplied the richest harmonies. Thus certain drives or walks were involuntarily mixed up in his mind with such or such musical ideas. Whenever any spot recurred to his memory, it was combined with the recollection of the melody it had inspired. But, happy as might be the ideas thus elicted by outward objects, Weber was slow to write them down. Experience had taught him that such musical inspirations might, like poetical improvisations, strike upon the ear with brilliant and startling effect, yet fall upon the paper dead and cold, like shooting stars. Weber, however, was no lavish spendthrift of his ideas. Portions of these fleeting musical apparitions, to which he assigned no greater value, and which he considered unworthy of being stored up, he would reproduce in his inimitable improvisations on the piano; and, as he played, he would unroll before his mind's eye the landscape panorama whence the musical thoughts had sprung.

But it must not be supposed, at the same time, that the nature of the outward objects always elicited analogous feelings. Sublime mountain scenery, by some strange chain of thought, or perhaps contrasting feeling, might give birth to a droll capriccio,—a joyous sunrise to a melancholy adagio,—a grotesque object to a grave motivo. After this fashion, the "Laughing Chorus" of the first act of "Der Freischütz" owed its origin to the impression made upon the composer by the intolerably false intoning of the responses of a litany by some old women, during a sleepy afternoon-service in the Pillnitz chapel. The music of the Wolf's Glen was conceived one morning as he drove to Pillnitz in a heavy fog, the changeful masses of which swept in multitudinous forms around his carriage. The magnificent march in "Oberon," it may here be related, also owed its existence to a still more singular apparition. Weber was accustomed, when performances took place at the "Linkesches Bad," to walk out after dinner and take his coffee there in the garden by the Elbe. One day a heavy rain had come on during the walk, to the capellmeister's infinite disgust. He was unusually silent and morose. When he reached the garden, all the guests had been driven away by the rain, and the waiters had heaped the chairs and tables one upon another, with their legs sprawling in the air. The capellmeister stood for a time, with his hands folded behind him, gazing at the grotesque groupings of these distracted-looking objects. All on a sudden he called to young Roth, the clarionet-player, who had been the companion of his walk, "Look there!" he said; "does not that look exactly like a great triumphal march? Donnerwetter! What chords there are for the trumpets! I can use that! I can use that!" He had just then been asked to compose a march for Gehe's tragedy of "Henry the Fourth." Immediately on reaching home, after the theatre, Weber wrote down his singular inspiration, at first only for brass instruments. It was afterwards turned to account, and arranged for the orchestra in "Oberon."

To such strange outward impressions, and their mysterious workings upon Weber's artist soul, was due the music of that opera, which, of all his works, was the most characteristic of his own nature. His own feelings, during its composition, he expressed but seldom in word or writing. To his beloved Caroline, almost exclusively, he opened his mind upon the subject occupying all his thoughts. "I have such a terrible confession to make to you," he wrote one day, "I scarcely know how to come out with it. I am completely seduced by the charms of a young maiden; and the crime is all the more abominable, as she is another's bride. But I can't help it. She is al-

* From "CARL MARIA VON WEBER: The Life of an Artist." From the German of his son, Baron MAX MARIA VON WEBER, by J. PALGRAVE SIMPSON, M.A. (London: Chapman & Hall, 1865).

ways in my thonghts. Day and night I embrace her with the wildest passion. She came naked to me; but I am dressing her with the best I can supply, and feeding her with my own heart's blood. She has a dreadful longing for the stage; and I shall forward her desire as much as I can, although I know all the dangers which threaten her. Oh! will she be true to me? Now you know all. Beat me! tear out my eyes! But that will do no good. Yes, that perfidious 'Jäger's Bride' haunts me wherever I go. Heaven grant her and me its blessing!" "Every thing which has any connection with my own dear Lina goes before all," he writes again. "Aennchen would suit you exactly; and I cannot but compose those portions of my music first, wherein you come before my eyes. In that merry, coquettish little demon you will, one of these days, find your own portrait, my little mouse." "The great work before me terrifies me sometimes," he writes once more; "and with all the labors of my office, my correspondence, and the direction of the German and Italian operas, and the church music too, how can I ever hope to complete it?" "I have had a few happy moments," runs another letter; "and I have played several passages of my music to Kind, who does not seem by any means pleased. But that does not matter much. Poets only want to hear their own words. But what will my public with two eyes say? Will that be pleased? That's the important point. Now I'll have a good run round my room, and see whether any thoughts will come." "If I have only my first act ready before—you know what—I shall have you to help me in the others," sighs the composer in another letter; "and then we'll see whether we cannot patch it up together, and have it produced this winter. You'll aid me in cutting out and sewing my bride's petticoat for her, won't you?" "I have been working hard," he writes in August; principally upon Agathe's scene; but I cannot get the glow and passion which should be hers." "Oh! my good Jäger's Bride," he writes another time; "come quick and bring me gold in store, that I may provide all sorts of beautiful things for my own, my real bride, and line her nest with every comfort." This period of his work on the "Jäger's Bride" ends with the year 1817. The duet of Agathe and Aennchen, the air of Agathe, and a portion of the ensemble pieee between Max, Cuno, and Chorus were then composed. It was not until the end of the following year that he again appears busily employed upon his opera. * * *

Meanwhile the "Jäger's Bride" was again rising to the surface of Weber's artistic life. Early in the July of 1819 Count Brühl had begged for a plan of Weber's new opera, with the intention of making an attempt to open with it the newly-erected theatre in Berlin, generally known as the "Schauspielhaus." Count Brühl was anxious to make every preparation as long before the time of the opening as possible, inasmuch as competition for this occasion was to be feared not only on the part of Spontini, who had been newly engaged for the ensuing year, but of the still more redoubtable Goethe, who of his own accord had offered to write a work for the opening of the new house. The book of the "Jäger's Bride" was immediately despatched; and it was perused with so much delight by Count Brühl, that he entreated Weber to visit him at his country-seat of Seifersdorf, and make every arrangement with him for the production of the opera in the coming spring.

All Weber's energy and activity were now once more bestowed upon his "Jäger's Bride." The pieces already mentioned were completed in every point. In September and November the terzet between Agathe, Max, and Aennchen, in the second act, and all the music of the Wolf's Glen, that most original of Weber's compositions, were ready. The charming duet between Agathe and Aennchen, and the lovely little air of the latter, which had sprung entire in their individuality, as it were, out of the composer's heart, were in turn fully completed. On the 6th December, Weber, on reviewing all that he had already done of his opera, was able to write to Brühl to inform him that the whole could be ready by March. But on this assurance Weber did not rest his oars. The endless materials which for years Weber had nourished in his heart, rolled in rich profusion on the paper, like pearls from the hands of the divers rising from the jewel-chambers of the ocean. Agathe's great air now came; and her sweet song, "Und ob die Wolke sich verhülle," was born on the same day as the first gush of the brides-maids' chorus,—immortal pieces both. In those prolific days this one spare man was forging powerful weapons, with which Germany was to win her great place of artistic honor in the history of the world.

On the 21st December came an announcement fully capable of damping Weber's now ardent spirit. Count Brühl wrote to say, that the opening of the new Berlin theatre was to be celebrated by a work of the great poet Goethe, but that the "Jäger's Bride" would, he trusted, be the first opera given on its boards. But Weber was now too rapidly borne forward on the wings of his excitement and inspiration to be checked in his course by slight disappointments. Heart and head were alike singing, and were not to be stilled. Once more the old joyous spirit of past days seemed to have been kindled within him. He wrote for the new-year's eve some of his genial comic verses of former times, to accompany presents to his friends, or to characterize the personages assumed, as in a twelfth-night masquerade, by himself and his guests on this festive occasion; and as he retired for the night, he penned in his diary the words, "And thus the year, which has brought so many sorrows, has ended gaily. May God give us his blessing, and grateful hearts for the strength bestowed on us to bear all his trials!" * * *

But not alone were the fortunes of the German opera now occupying Weber's active energies. The "Jäger's Bride" was still to be completed. News had reached the composer that the new Schauspielhaus in Berlin would probably be opened before the end of the season of 1820; and it was necessary that the destined opera should be ready. The overture, that marvel of all German orchestral compositions, breathing forth the finest breath of German art, was commenced to be sketched out on the 22d of February, although never completed until the 13th of May. The "Huntsman's Chorus," and the beautiful "entre-acte," which leads to the most pious strain ever sung upon a stage, "Und ob die Wolke sich verhülle," were completed in March. On the 18th of April, a finishing hand was given to the "Wolf's Glen," one of the most daring musical ventures of modern days, for the effect of which Weber trembled to the last, more than for that of any thing he had ever composed, but which ultimately proved the "bouquet" of success in that great brilliant musical firework. The glorious finale, so full of light, and love, and faith, was completed early in May. On the 13th of that month the last note of the opera was written. In the whole work there was not one weak place. From the first to the last the pulse of Weber's genius had beat with unremitting fervor and intensity. In the revision of his score, he himself cannot have found a single fault; for in the glorious manuscript, presented by his wife, after Weber's death, to the Royal Library at Berlin, not one single correction, not one single erasure of any one note is to be found. The notes seem to have rolled upon the paper like the purest pearls, as if conjured up by magic, and not written by mortal hand; and, certainly, the powerful concentration of mind, which permitted a man to write down such a work without the slightest blemish, belongs to one of the greatest phenomena of man's nature.

All now was ready; and on the 8th May the score was despatched to the director of the Berlin theatre, in order that the study of the choruses, in which so much of the principal effect of the work lay, might be commenced as soon as practicable. Immediately on arrival, the "Jäger's Bride" was destined to be re-baptized. In a letter from Brühl to Weber, acknowledging the receipt of the score, the former complains of the title as weak and colorless, and urges the adoption of that originally belonging to the legend, "Der Freischütz," as more analogous to the wild, romantic spirit of the subject. To this suggestion Weber at once consented. The half of the remuneration of eighty Friedrichs-d'or, for which Weber had arranged, on the cession of the opera to the court theatre of Berlin, was sent in June; and on deduction of the sixty ducats paid to Kind for the book, the sum of 388 thalers alone remained for Weber's share—a sum which was afterwards increased.

For Dwight's Journal of Music.

Italian Language.

(Concluded from page 196.)

Let us now turn to the double vowels, a fertile source of mispronunciation to foreigners, but which nothing more than the most ordinary attention will suffice to master, as no sounds are required that our language does not possess. In the combinations *ai*, *ao*, *au*, each vowel should be pronounced distinctly, with the accent generally on the *a*. It is common to hear *au* pronounced like our *ow*; but when the Messrs. Brown hear themselves called *Brah-oon*, they can profit by the lesson. So, when *e* is followed by other vowels, each must have its distinct utterance.

I, before another vowel, has the force of the German *j* and English *y*. It is a very common mistake to give each vowel its separate sound. Thus we often hear *Giovanni*, *Miniato*, *Seggiola*, *Pagliano*, *Guiccioli*, pronounced as having four syllables; thus *Gio-van-ni*, *Mi-ni-a-to*, &c., instead of *Gio-van-ni*, *Minia-to*, &c. So *scienza*, *Pietro*, *fiasco*, are dissyllables. There are some words, however, in which the vowels *io* are pronounced separately: as *mio*, *desio*.

Finally, let us hope that no traveller, whose eye this may meet, will ever pronounce *Duomo* in three syllables, *Doo-o-mo*, when he is informed that *u* before a vowel is always equivalent to the English *w*. All pronounce *Guido* correctly. It is no more *Doo-o-mo* than *Goo-ee-do*. So also *vuole*, *fuoco*, &c. If I can be instrumental in rooting out this one universal vice alone, I shall feel, as prefaces say, that I have not written in vain.

Of the consonants there is little to be said that cannot be found in any grammar. The error most usual and most carefully to be shunned is the depriving the double consonants of their full value. Thus, *ecco* is not like the English *echo*, nor *bello* like *bellow*. The sounds of hard *c* and *l* must be repeated; thus, *ec-co*, *bel-lo*. This error is by no means so common as the mispronunciation of the vowels. On the other hand the truth is as often overdone as come short of. Ardent students, while they shun one vice, sometimes run into the opposite extreme, and lose so much time between their consonants as materially to shorten the hour allotted by their master. One thing more, *r* must get its fair share of roll; but it would be well, in this case, as in the last mentioned, to heed the advice of Hamlet.*

A good deal is said by fresh arrivals about the Tuscan gutturals and the aspiration of the hard sound of *c*; also fault is found with the frequent application of the French sound of *ch* to soft *c*, and *j* to soft *g*, instead of the English sound (as in *Charles* and *John*) which the Romans use exclusively. But it would be well for such critics to bear in mind the friendly advice of yore to dwellers in glass houses and get the beams out of their own *i*'s and other vowels before they busy themselves with the consonants of their neighbors. The Tuscans have too an Irish burr in their *t*, which should be only noticed to be avoided.

I suppose it is fair to concede the palm to the Romans in pronunciation, in spite of their drawling singing, and clipping of final syllables. Their manner of speech is so distinct and sonorous that foreigners who pride themselves on their progress in Italian, often feel hurt, on their arrival in Rome, a

* In Latin the Italians give the diphthong *ae* the sound of *e*, and the *t* when we soften it into *sh* is pronounced by them as if an Italian *z*—i.e. like our *ts*. e. g. *patientia*, pronounced *patsientsia*.

what they think is intended to aid their apprehension. On the other hand, it is hard to ignore the Pantheon of great names in Tuscan literature; and so, by an equitable compromise, it has been agreed between the rivals to make a treaty on the following terms:—*Lingua Toscana in bocca Romana*. This gratifies the pride of both, and is repeated by both with similar unction. I would give the student, however, warning that the repetition of this phrase will not,to dwellers in the Peninsula, savor of originality; for it is fair to assume that, from time immemorial, no two persons ever approached the subject of the Italian language without one or the other quoting it, *ore rotundo*.

I have gone over thus cursorily the chief sources of error that exist in Italian pronunciation for those whose vernacular is English; but I feel persuaded that enough has been said to make it easy for any one, sufficiently interested to give the subject a fair degree of attention, to avoid the most glaring solecisms which pervade that kind of *lingua franca* spoken by most American and English tourists in Italy, and which bears about as much resemblance to the true thing, as the Chinese English at Macao does to our vernacular. To talk like a native Italian must of course be the lot of but few foreigners; yet there is a wide space between this height and the low level where most are content to remain. Time and very favorable circumstances are necessary to reach the summit; but it can never even be approximated unless the obstacles that beset the traveller are known and met with a determination to overcome them.

Although what I have said may be applied by the student for himself in practice, Italian pronunciation being singularly amenable to rule and free from exceptions, yet perhaps it may not be amiss to make some applications to words most frequently in use among travellers. In Rome and Naples the proper names oftenest in the mouths of tourists are anglicized; e.g. St. Peter's, the Coliseum, Vatican, Quirinal, Pincian, Tiber, Toledo, Vesuvius, Herculaneum, &c.—while few but a *valet de place* could recognize the Florentine lions in the various Protean changes they are made to undergo. The *Cascine* become a casino; the Pitti palace is made (what it certainly is not) petty; *Boboli* is slurred into Bobbully, and *Fiesole* is generally Feesoly; though I once heard the bold innovation of Fusyoli.

To provide in part against such mishaps, and at the same time to give some application of the foregoing remarks, I subjoin a number of words with their pronunciation indicated as nearly as may be in English; choosing those most often in use, that may thus serve to hang rules on that should be always kept in sight. Such attempts, however,at indicating Italian pronunciation in English can only be, at best, a very slight approximation.

In the first column I have marked by an accent the syllable on which the stress must be laid.

Cascìne. *Că-shee-nay. A plural noun, signifying dairy farms.

Palàzzo. Pă-lăt-so.

Pìtti. Peet-tee. The first *i* shorter than the 2d.

Bòboli. Bo-bo-lee. The 1st *o* rather open.

Uffìzi. Oof-feet-see. The 1st *i* shorter than 2d.

Gallerìa. Găl-lay-ree-ă.

Mèdici. May-dee-chee.

Arno. Arr-no.

Fièsole. Fyay-zo-lay.

Pratolìno. Pră-to-lee-no.

Bèllosguàrdo. Bel-low-sgwărr-do.

Duomo. Dwo-mo.

Sànta Cròce. Săntă Cro-chay.

Sànto Spìrito. Săn-to Spee-ree-to.

Pisa. Pee-zā.

Sièna. Syay-nă.

Dànte. Dăn-tay.

* This mark ˘ on an ă means that it should be pronounced like *a* in the French *malle*; while - over an *a* requires the long sound as in English *father*.

Tàsso. Tăsso.

Machiavèlli. Mă kyā-vel-lee.

Manzòni. Măn-tso-nee.

Sposi. Spo-zee. *O* very open, as in *not*.

Ièri. Yay-ree.

Alfièri. Al-fyay-ree.

Piètro. Pya-tro.

Raffaèllo. Răf-fā-el-lo.

Domènichìno. Do-may-nee-kee-no. Diminutive of Domenico, usually called Dominie Keeno.

Carlo Dòlci. Cărr-lo Dole-chee.

Vèrdi. Verr-dee. } *e* like *e* in *met*.
Pèrgola. Perr-go-lā. }

Pagliàno. Pă-lyā-no.

Piccolo. Peek-ko-lo. Not pickle oh.

Piccolòmini. Peek-ko-lo-mee-nee.

Banchière. Băng-kyay-ray.

Fènzi. Fen-tsee.

Vetturìno. Vet-too-ree-no.

Cavàllo. Că văl-lo.

Càrne. Cărr-nay. Sound the *r* well. In English mouths all flesh is dog.

Pàne. Pā-nay.

Capèlli. Că-pel-lee.

Cappèlli. Căp-pel-lee.

Farmacìa. Fărr-mā chee-ă. Not farmer cheer.

Giovànni. Jo-văn-nee. O open as in *not*.

Sèggiola. Sedge-o-lā.

Guìccioli. Gwect-cho-lee. First *i* shorter than last.

Sciènza. Shen-tsă.

Pèllico. Pel-lee-co.

Prigiòni. Pree-jo-nee.

Picciola. Pee-cho-la.

There are also some colloquial expressions, many not inelegant, which it would be vain to expect to learn from books, at least from such as are usually put into the hands of students. It may not be amiss to subjoin a few of these for the benefit of the traveller, as a sagacious use of them will sometimes act as a talisman in ridding him of the vexatious importunities of the natives—turning him (in their eyes at least), like an irritated chameleon, from green to brown.

Che! or *che! che!* Poh! poh!

Va via! sometimes slurred into *va'ia!* Begone!

Come mai? How is it possible?

Già. Exactly, just so.

Sicuro. Certainly, of course.

Altro. A strong affirmative, meaning literally that and something more; equivalent, by a strange opposition of idiom, to our *nothing else.*

Tutt' altro. Quite the reverse.

Questo poi. As for that.

Non c'è male. Not bad.

*Ma che vi *pare?* How *can* you think so?

S' accommodi. Be seated.

A rivederla. Stia bene. Farewell.

Faccia. faccia. Go on with what you were doing. Don't let me disturb you.

Scusi. I beg your pardon.

Leverò l'incommodo. I won't bore you any longer.

La si figuri! or *figuratevi!* Fancy! only imagine!

Non pensi. Non dubiti. Never fear.

Non c' è furia. No hurry.

Sarà. It *may* be. A civil way of implying that it can't be.

Non saprei. I do not know. The form of the conditional is more polite than the present.

Passi. Come in.

Fatelo passare. (To a servant announcing a visitor) Show him in.

Come si fa?

Cosa vuole or *volete?* Signify that it would be idle. to mingle in the matter,—that the speaker disclaims all responsibility, and washes his hands of consequences. The same may be implied, without articulation, by raising the shoulders, and with the open mouth ejaculating, as if with difficulty, *eh! eh! eh!* Compared with this, Lord Burleigh's nod was sterile.

A long hiss, with the corners of the mouth drawn back, gives a strong assurance, in answer to a doubt expressed.

The noise we make, with the tongue against the palate, to express regret, implies, in Tuscany, a negative. The Neapolitans effect the same end by jerking up their head as if choking.

The manner of expressing a negative by the wagging of the forefinger horizontally has been well explained by Dickens in his "Pictures from Italy."

F. B.

* Or *ti pare*, or *gli pare*, according to the person. Generally, in Italy,the third person singular is used, excepting in Naples, where the second person plural is universal. The second person singular is used among relatives, intimate friends, and to children. *Voi* (out of the two Sicilies) only to servants and peasants.

Charles Gounod.

Gounod was born in Paris on the 17th of June, 1818, and is consequently in his forty-eighth year. As a pupil of the Conservatoire he went through a course of counterpoint under the direction of Halevy, and worked under Lesueur and Păer for "composition idéale." In 1837 he obtained a Deuxième Seconde Grand Prix de l'Institut for the cantata "*Marie Stuart et Rizzio.*" His name does not appear in the list of 1838; but in 1839 he was unanimously awarded the first prize for "*Fernand,*" and, according to the usual regulations, started for Rome and became a denizen of the Villa Medicis. M. Gounod was in good company during the time he passed at the Conservatoire, for we find the names of Mmes. Castellan, Julian Van Gelder, Lavoye, MM. Roger, Achard, Alizard, Boulo, (Singers); Croisilles, Gautier, Seligmann, De Garaudé, Dancla, Deldevez, Charlot, (Instrumentalists); Bazin, Maillart, Hy. Duvernoy (Composers), among his colleagues. While at Rome Gounod occupied himself specially with the study of religious music; and we hear of him four years later at Vienna as the composer of a Mass "à la Palestrina," given at the Church of St. Charles. On his return to Paris he accepted the post of Maître de Chapelle at the Church of the "Missions Etrangères," and seemed for a time to contemplate a change of profession, and to turn his thoughts to a religious career. In fact, he did (we believe) go through a certain part of the preliminary *noviciat*, and wore the ecclesiastical dress for some time. In 1846 it was almost officially announced that he had entered a convent. We hear nothing more of him until 1851; and it is a curious fact that the first really important notice on his works was written by the musical critic of a London paper —the *Athenæum*—in a *compte rendu* he gave of a concert at St. Martin's Hall, at which four of M. Gounod's works were produced. The article, which was most favorable, and spoke of the composition as "the work of an accomplished artist, the poetry of a new poet," and mentioned the great effect they had produced on the public, was generally attributed to M. Viardot (who has never denied the "soft impeachment"), and being reproduced in French a few days later, created great interest, as it was known that Gounod had a work in rehearsal at the Académie de Musique. On the 16th of April, 1851, "*Sapho,*" a grand opera in three acts, libretto by Emile Augier, was produced; Madame Pauline Viardot Garcia and M. Gueymard (a debutant and ex-pensionnaire of the Conservatoire) being the chief interpreters. Though less successful than many of his future productions, the serious and original character of the music sufficed to show that the composer was a man of genius, and not to be treated *à la légère;* and this first essay, which was given some eight or ten nights only, gained its author more reputation than many operas, played a hundred nights and then heard no more, have produced for their composers. Gounod was "accepted" by the musical world—we do not allude to the "*feuille de choux*" which assumes that title—and the choruses which he wrote for a tragedy by Ponsard raised him still higher in public estimation. In this work he gave to his composition a quaint and ancient character,which showed the man of profound study and attention to *couleur locale*—a quality further developed in the *chœur des Bacchantes* in "*Philémon et Baucis,*" the *Kermesse* of "*Faust,*" the *Chanson* of "*Mireille,*" &c. 1854 brought "*La Nonne Sanglante,*" grand opera in five acts, with Scribe and Delavigne for partners; and in 1858 Gounod made a first essay in opera comique, and gave (Theatre Lyrique) "*Le Médecin malgré Lui,*" a great success and justly named the "*Barbiere*" of the works of French composers. Mmes. Moreau, Girard, MM. Meillet, Potel and Wartel were the principal artists. This was but a "happy prologue to the swelling act of the imperial theme." On the 19th March, 1859, "*Faust*" was produced at the same theatre. All our readers

are aware of its great and well-deserved success; and the "*Kermesse*," "*Salut Demeure*," the duet, "the Soldiers' Chorus," the splendid trio finale, the Page's Song, &c., are familiar as Mr. Dickens' Household Words. The principal artists of the "*creation*" were Mme. Carvalho (*Marguerite*), Mlle. Faivre—now Mme. Réty (*Siebel*), M. Barbot (*Faust*), M. Balanqué (*Mephistopheles*), and Mme. Duclos (*Marthe*).

"*Philémon et Baucis*" was given in 1860. Although the subject was bad to work upon, this opera added greatly to the composer's reputation, and, notwithstanding the weakness of the plot, held its place for a long time as the "pièce de resistance" on the bills of the Lyrique, thanks to the beautiful music it contains. (Mmes. Carvalho and Sax, MM. Battaille, Balanqué and Froment were the principal interpreters). Next "*La Reine de Saba*," given at the Grand Opera in 1862. This was at first unsuccessful, owing to the failure of the stage management in the mise-en-scène of the *Scène de la Fonte*, and which caused the entire cutting out of the second act—one of the most interesting. Thanks to the energy of Gounod's publisher, M. Choudens, the opera was performed entire at Darmstadt during the succeeding year, and with great success. It has since been produced at Brussels, at Bordeaux, Marseilles, and the performance of an English version under the title of "*Irene*" was the chief attraction of last year's musical season at the Crystal Palace.

In 1863 M. Gounod returned to the Lyrique, and gave "*Mireille*" in four acts, founded on Mistral's charming Provençal poem "*Mireio*." This was a great success. Mmes. Miolan-Carvalho, Faure-Lefevre, Ugalde, MM. Monjauze, Ismael, and Petit were included in the cast. Some objection being made to certain situations in the piece, it was re-arranged and compressed into three acts. It was reproduced in that form in December 1864, with nearly the same *personnel*—M. Michot *vice* Monjauze being the only important change—and had a run of some sixty nights.

"*Tobias*," a sacred drama, or, as the composer modestly insists on calling it, a "petit Oratorio," was written some years ago, and lately presented as a *cadeau* to M. Choudens, his friend and editor, as a slight acknowledgemnnt for the eminent services he has rendered him. Of course any allusion to it at present would be premature and out of place in these columns. ("*Tobias*" being announced for performance in London.)

For the benefit and information of our lady readers, we beg to add that M. Gounod is married and has a family; and that at the present moment he is so deeply engaged on a most important work that he is naughty enough to neglect them. He seldom leaves his study: and, to conclude this notice with his own words, has been unkind enough to say "*Quand je travaille je suis dans le Ciel: quand je sors de ma chambre je suis en——.*" Well, never mind where.—*Orchestra, Feb.* 27.

Haydn's Seasons.

(From the London Orchestra, Feb. 24.)

"The Four Seasons" in some strange phase of complimentary mythology have earned much bread, teased many brains, tired many hands. "The Four Seasons" have adorned long corridors, the walls of dining rooms, the ceilings of Presence Chambers, and as a Ballet have given ample scope to Shepherds and Shepherdesses, nymphs and swains, Dianas and Actæons, and an entire spiritualdom of airy potentialities embodied by Kings, Queens, and courtiers moving about the stage dressed after the manner familiarized by the stereotypes of Watteau. No doubt it was the popularity of "The Seasons" as a ballet which led Haydn's friends to think of the possibility of turning the poem of Thomson into an Opera or some sort of Cantata, and when putting Thomson's *Seasons* into Haydn's hands, they well knew they had left the subject to the man of all others the most competent, and possibly the most willing to realize it in music.

Haydn was an obedient and tractable man; he desired to please Prince Esterhazy, he was compelled to listen to Baron von Swieten.

The one was his Patron, the other his Poet. Haydn's first Oratorio portrayed the change of Chaos into Creation; his second was intended to be the creation continued by the change of its Seasons. Prince Esterhazy wanted the first morn of September, a stag hunt, and a bacchanal chorus. Baron von Swieten preferred the quieter scenes of the girls at the loom, and the laughing chorus round the fireside. The libretto was not an opera, it could not be an oratorio, it was too large to be a cantata, and so it turned out a compound of all three, and it is now "Haydn's Seasons," immeasurably the greatest work of its great master, belonging to no school, but a standard for right and wrong in all schools. It has not yet been properly heard in this country. One reason is, performers, singers, and audience imagine it an oratorio, and so the band looks devout, the singers solemn, the audience prayerful. Another and the stronger reason is that the work is crushed by the mistaken imaginations of its translators. For example, the crash in the coda to the exciting wine revel, which in the original is given to the line, "*Juhe! Juh! es lebe der wein,*" is anglicized thus:—"The gen'rous liquor praise;" and by this change the cheer of the *Juhe! Juh!* is tied up to the monosyllable "praise," and the whole intention and feeling of the composer destroyed. In another translation the "Juhe! Juh!" is translated with "Huzza." "Hip! hurra!" might possibly have been made manageable, but Huzza renders all proper execution hopeless.

The stag hunt, in its present dress, it is almost impossible to make out. The call, the finding of the quarry, the flight, the speed, the rush, the hounds at fault, the fresh start, the stag at bay, and shout of Ha-la-li at his death, all stand out in Haydn's chorus as so many scenes in an opera. The dogs begin to bark, the cry gets fiercer and fiercer, until the whole score is a pack of hounds—there are no pastoral inanities, no unnatural and ridiculous refinements of pastoral life, no foolish sentimentalities or cockney ignorance: Nothing short of a real chase would have satisfied Prince Esterhazy, and so Haydn puts off his court dress, takes off his diamond ring, dons the green, slings the large horn over and under his shoulders, mounts his hunter, and rushes over hill and ford and brook, and puts all this down in music because he felt it, and came to love it. The chorus is no tedious explanation, no careful description of the chase; it is simply a red-hot glowing photograph with a record of what the dogs said, the horns said, the huntsmen said, and the quarry did. The audience in Exeter Hall on Friday found out there was something in this musical rendering of what we may call a noble emotion, and some thought it like the Hallelujah Chorus; others imagined it better, many doubted, but all encored. It would be well in any analysis or description of the Grand Hunt to put out the *mots* of the horns, just because they are the real things, and secondly, because they divide the chase in its several scenes and enable the auditors to know the precise situation of the field and its doings.

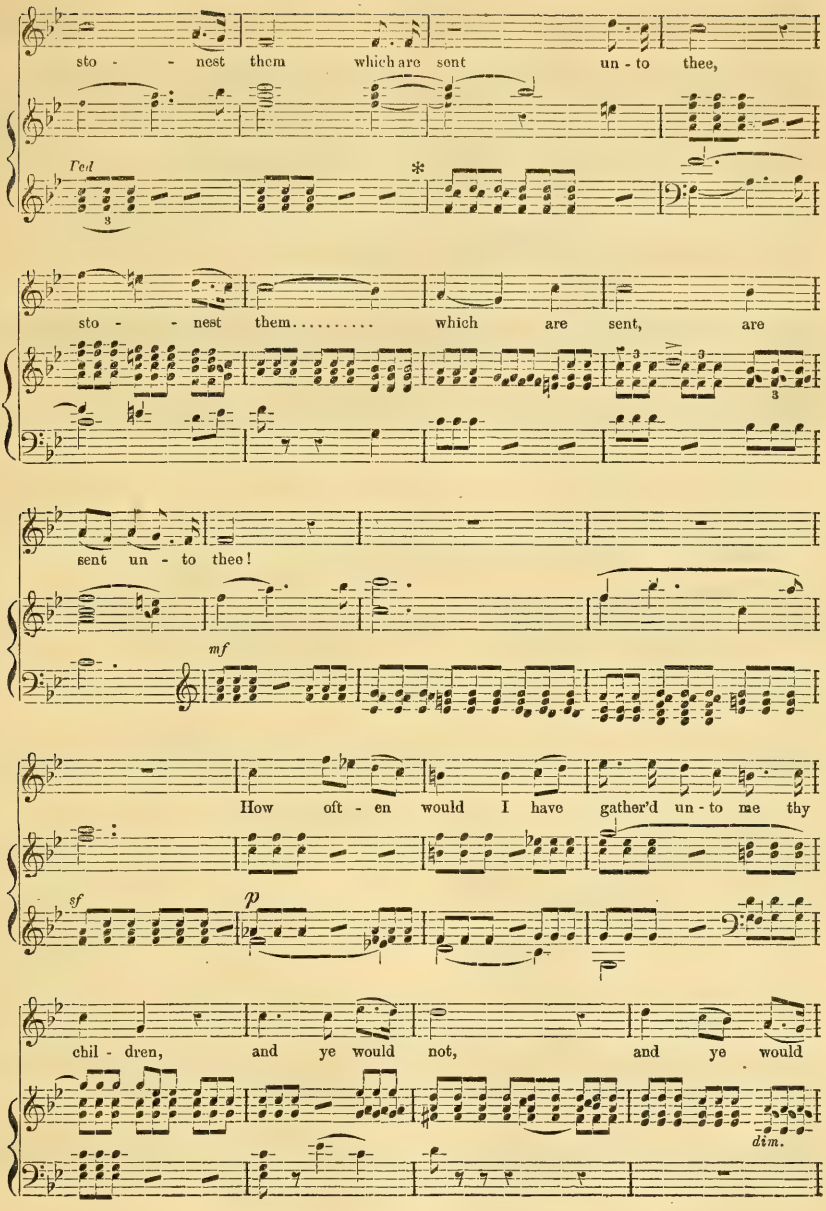
If Baron von Swieten had been a good handicraftsman instead of a miserable worker he would have wedded together the day's chase and the wine revel with its accompanying dance. The intermediate recitative entangles the understanding and cools down the imagination, and separates three acts commonly in gentle life joined together. The wine chorus is of two parts—a choral hymn, so to write, in laudation of Bacchus, and then the villagers group themselves for the dance, and Haydn, taking for his theme a well known Austrian Sir Roger de Coverley kind of melody, set them to work, and in connection with this simple act of earthly humanity evolves a result of almost supernatural agency. There are laws of musical art—technicalities and absurdities—which have proved its curse, and are only believed in by the narrowest, fullest, and most superficial of composers. But underneath these lies the truth, and hence real composers have always written from one and the same code of laws; for such awaken thought and extract fire from the individual mind. The one set of laws poisons invention and breeds corruption. The laws lying under lead to a universal system of form and workmanship, and generate originality without calling up a pretended invention of new chords, new measures, phrases or rhythms. The one set foster a formalized deformity, the other create a distinct and certain style. Obedience to rule is easy because the rule is founded on truth, and it is found executive facility attends such obedience. A blockhead with patience may become respectable in counterpoint, for it is only a means to an end; but only such a seer and thinker as Haydn could have turned the electric affinities between sounds into such tone-painting as we find in this Bacchanal dance. Counterpoint is straw-stuffing when it is only counterpoint, but where used as Haydn here employs it, it is the fulfilment of a natural law, and the result is life, beauty, and joy It is in such movements as this that the true artist in sounds—knowing well that all parts thereof have grown out of the universal law of harmony in its triple character of the sounds just heard, the sounds now heard, and the sounds next to be heard—falls back upon the opinion of Sir John Herschel, and inclines to imagine that although enough has been revealed to enable man to make music, its true fount and spring is still sealed and undiscovered. In England the chorus loses its national character, the drone of the bagpipe brings up no recollections, and the continued arch and cunning by-play of the second violins passes unperceived. We hear only the troll of tipplers, we see merely the whirl of merry, twinkling feet; but of fidelity and felicity in execution artists may and ought to judge, and these are they who eventually control the judgment of the public. Nothing endures but what *always* pleases, and if artists are *always* dissatisfied with any piece the dissatisfaction of the general community is inevitable.

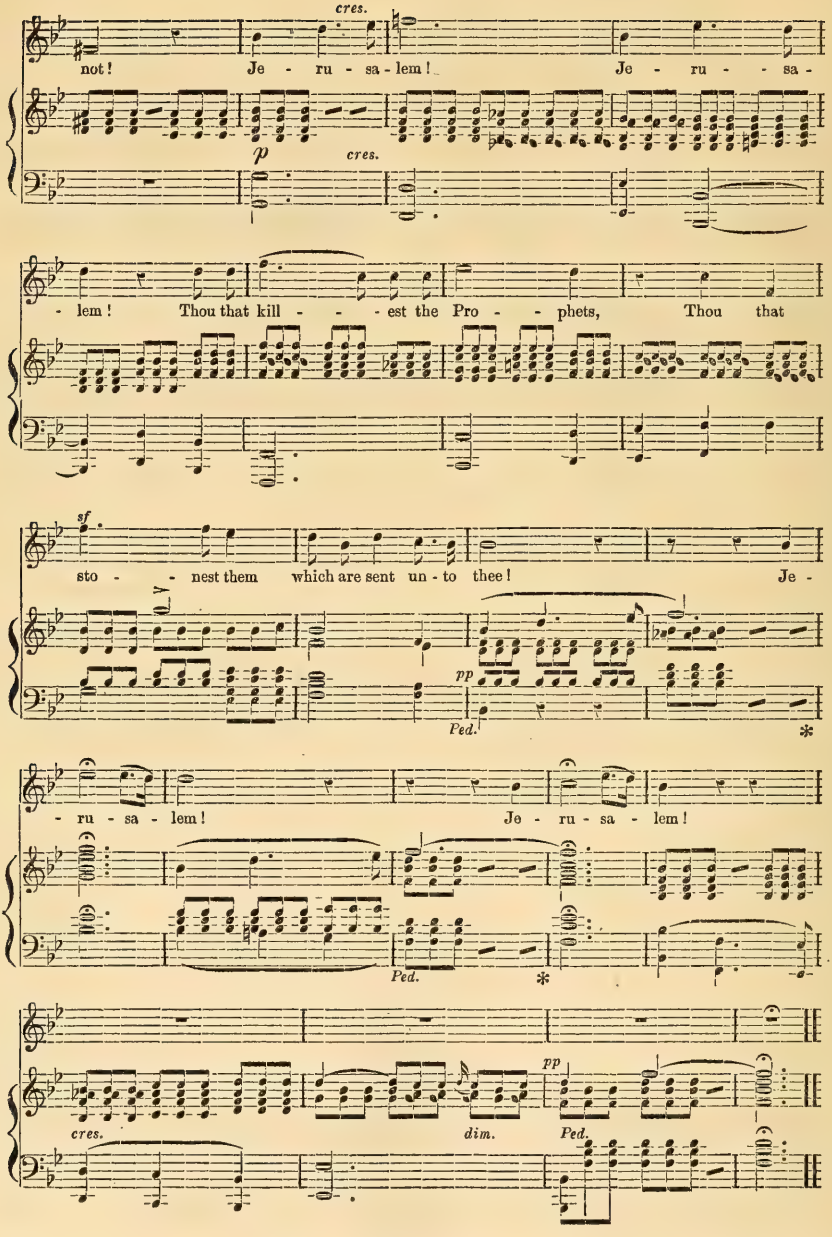
Haydn's first composition was published in a collection of music made up of the works of many composers, who were announced thus: "*Les noms inconnues, bons a connâitre.*" M. Fétis sneers at the "Seasons" as the weak effort of a failing old man, failing so fast that the imbecilities of the latter portion of the work stand out in striking contrast with the comparative vigor of the earlier portion. And a critic no less celebrated tells us that, were five or six arias of Sacchini interpolated into "this mass of harmony," the "Seasons" would receive "a celestial grace, an ease and a dignity which are now sought for in vain." As to the recitatives we are informed that "Porpora and Zingarelli would have done these better." As the recitatives chiefly deal with a morbid pastoralism, it is only necessary to remark that Haydn has worked from his own point of view, and truly this point is not that of either Porpora or Zingarelli, and his sight and his power have no place in the eyes or heads of those without doubt very respectable and amiable artists. With regard to the judgment of M. Fétis, it should be met with that by Beethoven, who was Haydn's pupil, just as Haydn commenced writing the *Creation*. "The *Creation*" said Beethoven, "must die." Under the guise of a pretended drama—an unreal, unnatural, rabbinical sort of commentary on the historical records in Holy Writ, there is much exquisite and lovely music, and many splendid specimens of choral weaving, exciting interest and almost demanding enthusiasm. One cannot refuse sympathy with the good and the beautiful, and assuredly not with the general purpose of the work, for the object and end thereof is great and noble; but the movements are all links of one feeling, and this is of the religion of the masque, the devout sentimentality of the concert room, and of those who seldom put their feet inside a church. There is much affectation of interest, little ebullition of sincere feeling. With Haydn nature-worship was strong. All his education was against such emotion, but his art gave him perception and the direction of his art the moral tone. In the representations of "purling brooks," "playful lambkins," "lusty steers," "warbling birds," "silent vales," and "horrid mountains," phrases which form the stock in trade of the nature poets of coffee houses and way-side inns, he is perfect. What can be more charming than his transcript of the early rising of the shepherd, the crow of the cock, and the release of the sheep, and their travel to the pasture ground? Beethoven has taken the *motif* for his opening movement of the Pastoral Symphony, and if he has not said less in the same number of bars, he has certainly not said more. Again in the Trio in F major 2-4 time (No. 23), how happily natural is the croaking of the frog, the call of the quail (taken bodily afterwards by Beethoven in his "Quail song"); and then there is the Curfew Bell (perhaps better done by Meyerbeer) and then in the "good night" chorus which follows, we find the nightingale, the quail, the cricket, and all animal creation invited to slumber and rest. All this is real Haydn, not to be learnt from Fux or Marpurg, nor of Porpora or Zingarelli. In such work second rates disappear whilst the true genius comes forth in giant splendor.

His picture of the "Mid-day Sun" is only second (if second) to its first radiant glow in the "*Creation.*" But this is grievously marred by the interpretation of the translator:—

> "Yon ruddy lines proclaim that now
> The sun his course prepares to run.
> He flames, in radiance full,
> In glowing majesty."

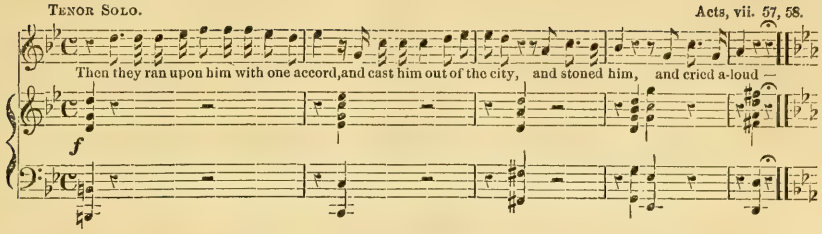
The rising of the sun had been described in the previous movement, and admirably so—the shepherd standing still upon his staff, watching the advent of "the king of day." The chorus mark the sun in the heavens—its mounting and descending until its beams attain their full power and oppress the earth with their blaze and heat. Brief is the movement but full and perfect the picture, and most exquisite is the distress of nature revealed in the short tenor song (well sung by Mr. Sims Reeves) with its *sordini* accompaniment of violins, and its beautiful phrase afterwards unceremoniously borrowed and put into the "*Robert*" by Meyerbeer. In fact "The *Seasons*" has been the treasure house of all composers, unto which they have ever repaired in case of necessity and famine, and fed themselves to repletion. From Handel it is most difficult "to convey," but from Haydn the operation only requires escape from work and hardihood in moral courage! Hearing Haydn is like hearing an old Greek Hymn of Anatolius, pillaged by the Latins, and anatomized by Anglican hymnodists.


sto - - nest them which are sent un - to thee,
Ped
sto - - nest them..... which are sent, are
sent un - to thee!
mf
How oft - en would I have gather'd un - to me thy
sf
p
chil - dren, and ye would not, and ye would
dim.


cres.
not! Je - ru - sa - lem! Je - ru - - sa -
p
cres.
- lem! Thou that kill - - - est the Pro - - phets, Thou that
sf
sto - - nest them which are sent un - to thee! Je -
pp
Ped.
*
- ru - sa - lem! Je - ru - sa - lem!
Ped.
*
pp
cres.
dim.
Ped.

No. 8. RECITATIVE.

TENOR SOLO. Acts, vii. 57, 58.



CHORUS.—"STONE HIM TO DEATH."




stone him to death, stone him to death, stone him to death,
stone him to death, stone him to death, stone him to death, stone him to death,
stone him to death, stone him to death, stone him to death, stone him to death, stone him to death,
stone him to death,..... stone him to death,
f
sf
stone him to death. He blas - phemes God, he blas - phemes God: and
stone him to death. He blas - phemes God, he blas - phemes God: and
stone him to death. He blas - phemes God, he blas - phemes God: and
sf
f
who does so shall sure-ly per - ish! He blas-phemes God, he blas-phemes God: and
who does so shall sure-ly per - ish! He blas-phemes God, he blas-phemes God: and
who does so shall sure-ly per - ish! He blas-phemes God, he blas-phemes God: and

The choral "free fugues" in "the *Seasons*" are till fresh and young. The first (in F Major $\frac{3}{4}$ time) s on the same theme as that used by Mozart in the 'Domino" of the "*Requiem*"—"Quam olim Abrahæ promisisti." With Mozart it is the recognition of he oath strong and unchanging; in the *Seasons* the eeling is different—it is a prayer for blessing on the eed sown; there is in both the roll of the semiquavers in the bass, but each composer works his own way, and there is little room for comparison. Both novements are perfect. The chorus closing the first act, "God of light," with a fugue built on root harmony, although a favorite, is weak in comparison with many others in the work. The voices halt too often, the *crescendo* is broken, and the motion lags and is fretful. These blots much diminish choral rigor, and the effect is noise rather than grandeur. Of "the Storm Chorus" what can be said? Haydn were first pictured a tempest, and all other work of he kind is merely "engrafted work." Beethoven has not touched it in the Pastoral Symphony; Spohr s far behind in the Earthquake of the *Calvary*.—Rossini only reminds us of the better thing when we hear him in the *William Tell;* and Meyerbeer, if (in he *Dinorah*) he has conveyed a sense of more struggle in the elemental war, has not added aught of strength. Looking at this chorus and the Dance in he Wine Revel we may well say of its composer:

Vidit, scripsit, vicit.

It is some years since the "*Seasons*" was performed at Exeter Hall by the members of the Sacred Harmonic Society, and although last Friday's solemnity was highly meritorious, there is unquestionably room for renewed study and practice. There are three or four translations of the work, and it is difficult to know which is patronized by the members of his Institution; the chorus, we believe, singing one translation, and the audience using another. It would be well to secure a revision of the libretto, especially in those portions where the picture is prominent in the music, to settle down to one translation, to obtain a somewhat more faithful delivery of the intentions of he composer, and if possible to infuse a natural, mundane, (and (if we may so write) earthly spirit, a naturalistic reading, from the earnest and zealous members of the Chorus. "*The Seasons*" is not an oratorio; Exeter Hall is not a church.

Music Abroad.

Florence. Quite an interest in classical, yes *German*, music seems to have sprung up in this ancient city of the arts, now the free capital of a new Italy. Is it among the signs of the new national life, that Beethoven and Mendelssohn, nay even Bach, and even Schumann, now find admirers where so lately only such names as Verdi, Donizetti, Mercadante and Petrella, scarcely Rossini, were in vogue? A friend sends us a budget of programmes and a copy of the *Boccherini*, a musical journal, organ of the "Società del Quartetto." The subscribing members to this Quartet Society receive not only the fortnightly *Boccherini*, but also, in the course of this "fifth social year," six pieces of classical chamber music, in the so-called *Vade mecum* edition, viz., a Quintet by Boccherini, a Quartet by Haydn, a Quintet by Mozart, a Beethoven Trio (op. 1) with piano, Mendelssohn Quartet (op. 12), and the Mendelssohn Trio, op. 66. The number of the *Boccherini* before us contains a "chronicle" of the 6th, 7th and 8th concerts of the Quartet Society, which occurred in the latter half of December, before "a numerous and select audience." We translate a portion, showing the thing from an Italian point of view:

"In the sixth concert was heard the magnificent Quartet of the Chevalier Bazzini, which won the first prize at the Quartet Society of Milan. It is a work truly classical in kind, showing the uncommon genius of the author and his profound study of the classical masters. Bazzini is certainly no obscurantist [a term which *Boccherini* in another article applies to those who decry classical music]; his Quartet bears it written on its front. Most beautiful are the *tempi*, conspicuously so the *Adagio* and the *Scherzo*. . . The execution could not be better; the artists Becker, Masi, Chiostri and Hilpert, laid down the highest pledge there. The Quartet in D, op. 44, of Mendelssohn was then executed by the same artists with a precision and a perfect ensemble which awakened general admiration. The concert ended with Tartini's famous '*Trillo del Diavolo*,' magically rendered by Becker.

"The seventh concert began with Schumann's Quartet, for piano, violin, &c., op. 47. The renowned pianist Carlo Andreoli made his first appearance in our Society, and won the best reception by the precision, the intelligence, the ease and the agility of which he gave fine proof in the execution of this quartet, as well as in Liszt's transcription of the March in *Tannhäuser*. The Schumann Quartet contains incontestable beauties, but lacks what is vulgarly called *spolvero* [clear outline?] . . . The piece which had a success which might be called pyramidal is the Quartet in E flat, op. 44, by Mendelssohn, of which the Scherzo was repeated. The public, hearing such execution, seemed on the point of exclaiming enthusiastically: *nec plus ultra*. The interpreters were Becker, Masi, Chiostri and Jandelli.

"The eighth concert was very attractive, being in a certain sense a historical concert. The two opposite poles were the Quintet by Boccherini in A minor, op. 47, and the Sestet, op. 18, by Brahms. It is well known that Boccherini was, so to say, the creator of the Quartet style. There is a charming ingenuity in this piece. Melodious as always, it develops the musical ideas in a marvellous manner. Brahms is a young man of 32 years, who has already made a reputation in Germany. He belongs to the school of Schumann, and that of 'the Future.' This Sestet obtained the approval of the intelligent, but did not seem very clear in some parts; the harmony there is very daring, but robust, the melodic ideas not sparing. Between these two pieces was performed the Quartet of Beethoven in E minor, op. 59, a colossal work, which, interpreted to perfection under Becker's leadership, had a most splendid success."

Besides the concerts of the Quartet Society proper, the aforesaid Signori Becker and associates gave on the 19th and 26th of January two "Concerts for the execution of the works of Beethoven." The first programme consisted of the Trio in G, op. 4, for violin, viola and 'cello; the 10th Quartet, in E flat, op. 74; and the 16th Quartet, in C-sharp minor, op. 134. "In this concert," says the programme, "the hearer can confront the three manners of the great composer." In the second concert, the quartettists were assisted by "the celebrated pianist Fanny Jervis," and the pieces were: 9th Quartet, in C, op. 59 (Rasoumowski set); the "Kreutzer Sonata"; and 12th Quartet, in E flat, op. 127.

Another programme hails from a German-Italian partnership, Messrs. Scholz and Bazzini, who with the aid of Giovacchiné, a leading resident violinist, and others, gave their second *Accademia* of chamber music on the 17th of January. On it we find: Beethoven—Trio in D, op. 70, No. 1; Mozart—Sonata in B flat, No. 10, for piano and violin; Bazzini—(*a*) *Les Regrets*, (*b*) *Ballade* ("lyrical pieces executed by the author"); B. Scholz—Concerto for piano and orchestra reduced to quartet.

Finally, Sig. Gennaro Perrelli, honorary pianist to his majesty the King of Italy, gave a concert with a very mixed programme. Sebastian Bach led off, in the Allegro of the Concerto in D minor, for piano, with quartet accompaniment, played by the Signori Professori Perrelli, Giovacchini, Laschi, Bruni, Sbolci and Campostrini. Then came: Duet, *I Marinari*, Rossini; Fantasia on *Marta*, composed and executed by Perrelli; Cavatina from Verdi's *Rigoletto*, sung by the Signora Emma Wizjak; Canzonetta by Mendelssohn, transcribed by Perrelli, with a two-part Fugue, executed in octaves, and a fantastic Rondo, composed and played by the said Perrelli; Neapolitan Canzonet by Mercadante, sung by Sig. Frizzi.—Part II. Romanza from Verdi's *Luisa Miller;* Fantasia on *Trovatore;* Romanza from *La Forza del Destino*—still Verdi; and *Capriccio alla Mazurka*, by Perrelli.

Per contra. On the above named Scholz-Bazzini concerts the correspondent of a *German* paper remarks: "A so-called select public were assembled, who, however, at least for the most part, evidently could not distinguish good music from bad, nor a good rendering from a faulty one. Bazzini was never a player from whom one wished particularly to hear classical music; but now one may well feel alarmed when threatened with such an entertainment. The renowned fiddler massacred poor Beethoven, so, that it seemed as if the pianist smote the keys in wrath and tried to cover up the violin. Bazzini used the composition as a mere indifferent foil to his own egotistic purpose," &c., &c. But this writer gives high praise to the performers of the Società del Quartetto.

Paris. The various means for educating the musical sense and taste among the people which have sprung up within a few years, such as the Popular Concerts of classical Orchestral Music in the Cirque Napoleon, the *Orpheoniste* singing clubs, the teaching of music in the schools, &c., have worked so well that the minister of public instruction has authorized the organization of a series of Chamber Concerts at the Lyceum Louis-le-Grand, where the pupils may have a chance to get familiar with the classical works of Bach, Haydn, Mozart, Beethoven and all the nobler masters. In an article in the *Journal des Débats*, Jan. 26, M. J. d'Ortigue describes the pleasure with which he listened to the first programme. Mozart's G-minor Quintet was finely played under the lead of M. A. Holmes. Then followed a *Sarabande* by Bach; Beethoven's 10th Quartet; two Songs without Words by Mendelssohn, played by M. de la Nux, "classical pianist *par excellence*;" Adagio by Spohr; and Haydn's Trio in C. The writer hopes that this measure will be extended to the other lyceums and schools. "M. Duruy (the Minister)," he says, thus manifests anew his great solicitude for the progress of musical instruction. His decree is actually in force in the lyceums, whereby the study of solfeggio, of musical reading and dictation, and of singing together, are rendered obligatory through the first four stages and optional for the pupils of the higher schools. The new measure is the complement to these. To the education which is the fruit of the first theoretic principles, the elementary notions of the art, an education crowned by the practice of part-singing, is now joined this other education which results from the frequent hearing of the masterworks of the great composers. No one doubts that the chamber works of Sebastian and Emmanuel Bach, the eighty-three string quartets of Haydn, the ten of Mozart, the seventeen of Beethoven,—that the sonatas, trios, quintets of these three great geniuses, who form by themselves an august trinity around which the other masters group themselves at various distances,—that the compositions in the same kind of Boccherini, of Schubert, Weber, Mendelssohn, &c., are to musical instruction what the ancient authors, Greek and Roman, and the writers of our 17th century are to literary instruction. The knowledge of these masterpieces is the basis of all musical education, and they who are ignorant of them can never judge sanely of the works produced upon the lyric stage."

The *Orchestra* says:

Not fewer than seven societies of Chamber Music are in vogue now in Paris. Pasdeloup's weekly Sunday-afternoon and the Conservatoire grand fortnightly Concerts are crowded to excess. Classical music was never so much in the ascendency among French amateurs as at the present time. Editions of classical masters are issuing from the press from more than one publisher. Music lessons, formerly at ten francs by the best masters, are risen to twenty! This, too, in spite of the 600 musicians annually sent forth from the schools. Paris is rich in female pianists of renown and promise—viz., Mesdames Massart, Szarvardy (Clauss) Martin, and Maleville. Mlle. Remaury, Mlle. Gayrard, Mlle. Amelie Staps (from

Brussels), Mlle. Elie, Mlle. Mengin, and the first prize of 1865—Mlle. Lack.

At the eighth Popular Concert of Classical Music on Sunday last the following selection was given:—Symphony in C minor, Haydn; Prelude to *Lohengrin*, Wagner; Overture to *Les Joyeuses Commères de Windsor*, Nicolai; Rigodon (1737), Rameau; Symphony in C minor—Beethoven.

The Third Subscription Concert of the Société des Concerts du Conservatoire, the same day, provided the subjoined programme:—Symphony in C minor—Beethoven; Scena and Chorus from *Idomeneo*—Mozart; Andante and Finale from the 38th Quartet—Haydn; "Air du Sommeil," from *Armida*—Gluck; Finale from *The Mount of Olives*—Beethoven; Overture to *Euryanthe*—Weber.

Dwight's Journal of Music.

BOSTON, MARCH. 17, 1866.

MUSIC IN PROSPECT.—The remaining two weeks of the month are rich in promise.

To-day, at noon, the usual Organ Concert at the Music Hall. Mr. WHITING will play.

To-morrow (Sunday) evening, Sacred Concert by Dr. S. P. TUCKERMAN and Mr. G. E. WHITING, with the Choirs (which they conduct respectively) of St. Paul's Church and King's Chapel. Mrs. H. M. SMITH will sing "On mighty pens" and the "Spirit Song," both by Haydn; Miss CARY, Stradella's "*Pietà, Signore*"; Mrs. GILLERT, "*O quam suavis*," by Mendelssohn; Dr. GUILMETTE, bass solo: "O God have mercy," from *St. Paul*, Costa's "*Date Sonitum*" with chorus, Calcott's "The Soul's Errand," and Luther's Judgment Hymn (trumpet by Mr. ARBUCKLE); Mr. M. W. WHITNEY, bass solo from "The Creation." There will also be a Duet from Spohr's "Last Judgment," a Quartet, with tenor solo, "Thy sovereign grace," by Mendelssohn; a Quartet from *Elijah*; an original Quartet (without accompaniment) by Dr. Tuckerman; a Quintet from "Moses in Egypt"; the *Miserere*, which Beethoven wrote for four trombones, and which was performed at his funeral, now to be given as chorus of male voices with trombones and Organ; also Gounod's "Meditation" or the Bach Prelude, by violin, piano and organ.

Wednesday Afternoon, March 21. Last Concert but one of the ORCHESTRAL UNION, when Miss ALICE DUTTON will play Mendelssohn's "Serenade and Allegro Giojoso," for piano with orchestra.

Same evening, at Chickering's, Mr. HERMANN DAUM's first Piano Soirée, with aid of the Mendelssohn Quintet Club. Mozart's Trio in E flat, with clarinet; Beethoven's Sonata in C, op. 2, No. 3; Schumann's E flat Quintet: and songs by Schubert and Franz, to be sung by Miss RYAN.

Thursday, 22nd, at 4 P. M. Fifth (and last but one) SYMPHONY CONCERT of the Harvard Musical Association. Part I. A beautiful Overture, never heard here before, by Schubert, to "*Fierabras*." Mendelssohn's "Serenade and Allegro giojoso," by Mr. J. C. D. PARKER, with orchestra. Symphony No. 1, in C minor, by Gade,—his first work, the one which so excited the admiration of Mendelssohn and of all Leipzig, when suddenly appeared among them this masterwork from a composer hardly heard of before, and he a Dane.—Part II. The music to the "Midsummer Night's Dream," entire (overture, and other orchestral pieces, fairy choruses, and solos). The choruses by a select choir of ladies under the direction of Mr. B. J. LANG; solos by Miss HOUSTON and Mrs. CARY.

Saturday evening, 24th. For the first time in Boston, Haydn's "Seasons," with full orchestra and chorus, conducted by Mr. LANG. The solos by Miss HOUSTON, Mr. SIMPSON, of New York, and Mr. RUDOLPHSEN. We think many will be surprised by the freshness, genial beauty and variety of this "last work of an old man."

Sunday, April 1. First performance of Mendelssohn's great Oratorio, "St. Paul," by the HANDEL AND HAYDN SOCIETY. Solos by Miss HOUSTON, Miss ANNIE CARY, Mr. SIMPSON, and Mr. WHITNEY.

Concert Review.

FOURTH SYMPHONY CONCERT, (Thursday, March 1). The Harvard Musical Association had new cause to congratulate themselves on the success of their experiment; and so had all the lovers of the noblest music, who were out that day in stronger force than ever, the weather being, for the first time, not absolutely stormy. We think it was voted the most interesting concert thus far; a little too long, to be sure; but then a little excess is warrantable once in a while, where everything is so good, and it would have been a pity to pull to pieces or in any way disturb the balance of a programme so unique and beautiful as this:

1 Overture to "Genoveva," (first time).....Schumann.
2 Piano forte Concerto, in G, (Op. 58).....Beethoven.
Allegro.—Andante.—Rondo Finale.
Hugo Leonhard.
8 Double Chorus, ("Hear us, Bacchus!") for Male Voices, from "Antigone".....Mendelssohn.
4 Symphony in C major, No. 2, Op. 61. (first time).
Schumann.
Introduction and Allegro. Scherzo. Adagio. Allegro vivace.
5 Overture to "Der Wasserträger.".....Cherubini.
6 Chorus (No 2), from "Antigone," (first time).
Mendelssohn.
7 Chorus of Dervishes, from "The Ruins of Athens." (first time).....Beethoven.
8 Turkish March, from "The Ruins of Athens". "

Here was a heavy task put upon the orchestra, to prepare so many new and formidable works, and in so short a time; ideals are sometimes unconsciously exacting; but when they are so well worth working for as this was, the successful labor is its own rich reward. And indeed our orchestra went through it admirably, never better; Mr. ZERRAHN had inspired his forces with no little of his own enthusiasm, which enabled him, though hardly risen from a most painful and exhausting illness of several days, and with the full use of only one arm (fortunately the right one), to take his place at the Conductor's stand and lead nearly the whole performance with even more than his usual efficiency; he had set his heart upon conducting that Schumann Symphony, evidently, even if his strength went no further! and that was the right temper for a good performance.

We were happily surprised at the success which that Symphony had with the audience; a long, elaborate work by the "mystical," "involved," "transcendental," "unintelligible" Schumann, a man whose name has been such a bugbear with so many; a Symphony so contemptuously treated two years ago in London by all the critics, *Athenæum, Musical World, Orchestra*, &c., (although, thanks to Madame Schumann's visits of late, Schumann's music is at last penetrating the thick rind of English prejudice, so that it already counts important circles of admirers there, and is likely to keep its place upon the concert bills of fare as well as Mendelssohn). It was heard with profound attention, much applauded, and talked over with delight afterwards in many circles. Of course there were exceptional cases of those who did not appreciate it at once, or feel that it came home to them like Beethoven and others; but even these listened respectfully and did have some dim sort of feeling that there was power and genius there, that there was a *man* behind it not to be set at naught. Naturally enough the first Allegro with its sombre, brooding, yet determined, stately introduction, proved the least clear and satisfactory; and we have Schumann's own word for it, that he wrote it in a morbid period (disease of the brain) and that the struggle of the spiritual will to overcome the physical infirmity was the very inspiration of it. And it is wonderfully worked out, if you but study it and get enough familiar with its motives to watch their artistic and symmetrical development. The slow introduction quickens suddenly into a brighter bit of melody, but this is not the real entrance, only a foregleam, of the Allegro, suggested in the oboes, flutes, &c., a positive, clear theme enough, to which those sudden twitches of the first violins from very high to very low tones suggest a sort of neuralgic accompaniment, in short the very enemy aforesaid. When presently we are launched for good upon the Allegro, and the melodic main theme gradually and surely gets the better of all the unquiet elements, we have a beautiful result worked out and can look back and realize the grand unity of the whole. The charm is not so much in the themes, which are not remarkable in themselves, as in the composition.

The Scherzo was found more enchanting; so rich in ideas, the moody, half playful earnest and even sadness of its main subject so finely contrasted by the cheery Spring-like triplets of the first Trio, and again by the placid stream of the second Trio, set in charming relief by the figurative staccato of the viola and 'cello parts and the delicate contrapuntal working out of all that. The Adagio, too, charmed by its heavenly beauty, so deep in feeling, so high and spiritual in thought, so warm and tender in color, one of Schumann's highest moments! The exceedingly swift Finale by its inexhaustible energy, keeping up its strong flight so long and yet never letting the mind sink wearied, swept all resistlessly along with it. If the two middle movements charmed most, this was most exciting; so might Ganymêd have felt when borne aloft by Jove's strong eagle. The instrumentation is rich and ingenious throughout. In fine, did we not find that we could enjoy Schumann, even if he be not by many degrees a Beethoven? It is needless to say that this work adheres essentially to the usual form of Beethoven and the rest, both in the symphonic form proper of the first Allegro and in the contrasted character of the four movements.

But Beethoven carried the day of course, and by divine right of the truest sort of kings, in that wonderful Concerto in G. Nothing in the programme gave such unalloyed, entire delight as that. It is the most poetic, perhaps, of all the Concertos, the product of a rare mood, the finest tempered of creative fancy. That in E flat, which Mr. Dresel played, is grander, more heroic; but this in a more delicate and moody way, is quite as finely imaginative. No praise can be too much for Mr. LEONHARD's rendering of it; in technical respects and in poetic, nice conception and feeling of every beauty, in thoroughly musical and vital touch, it lacked nothing, nor, as a whole, could we conceive of its being played better. The Allegro is extremely difficult, a series of fitful passages, short flights of fancy, delicate and bold in which a certain wilful plenty of bravura is thoroughly vitalized with poesy,—coruscations and reflexions, as it were, from the highly charged orchestral-background where the continuity of the main theme is all the time kept up. All these passages were played with perfect precision and

ine accent, no exaggeration and no falling short; even those double trills in the same hand, which one would think too much for any mortal fingers, came out clear and even; and the elaborate cadenza by Moscheles, in which he struck out the great chords with such Beethoven-like fire, made great effect. The Andante, short as it is, and simple, is a piece of transcendent beauty, full of meaning. Here the musing, subdued cantabile passages in answer to the repeated stern call of the orchestra, were so purely musical and chaste that, in this interval of ideal, inward music, we forgot for once all about execution, to be made pleasantly aware again of its triumphs, in a lighter form, by the graceful Rondo Finale, with another Moscheles cadenza. Mr. Leonhard, we believe, had never played with orchestra before, and he at once placed himself in the front rank. Certainly we have reason to be proud of our pianists in these concerts. Beethoven must have been something of a piano virtuoso in his younger days. He composed this Concerto in 1806, and played it in one of his own concerts in December, 1808, one of the critics speaking of it as: "A new forte-piano Concerto of prodigious difficulty, which Beethoven executed surprisingly well in the most rapid *tempi*." Thayer, in his Catalogue, tells us that Herr Carl Haslinger in Vienna possesses Cadenzas to this Concerto in Beethoven's own hand-writing; two of them to the first movement, one of which—with very difficult double trills near the end—is superscribed by Beethoven: "*Cadenza (ma senza cadere).*" The Concerto in G has been played twice before in Boston some dozen years ago, once by Robert Heller, the magician (!), and once by Jaell; but never as it was played this time. The admirable instrument (the same, we believe, used by Mr. Lang before), which seemed to us the best Concert Grand that we had ever heard in that or any hall, must again claim some of the credit of the pianist's triumph; however strongly he might smite the chords, the tone wss still musical and free, losing none of the liquid, sympathetic quality it had in softer passages.

The two overtures, the first entirely new, and the other as good as new, to a Boston audience, were singularly and characteristically interesting to the more earnest class of musical students, though neither of them seemed to be quite appreciated by most listeners. Schumann's only opera, 'Genoveva," failed in Leipzig and went no further,—greatly owing, no doubt, to its ill-chosen romantic subject. The overture is what survives, and is in truth a rich, original, artistic work. It suffers, however, on first hearing, from that cloying over-richness which Schumann sometimes puts into his more sentimental works, a certain crowding of the harmony, resulting in a style for which our Blair's Rhetoric term "turgid" would be too disrespectful, but which is graphically described by the German "*schwülstig.*" On repeated hearing, however, the overture grows upon one in spite of that, by its intrinsic art and beauty; and it is freshened up once or twice by breezy horn passages, which bring the woods about us.—We wondered that the Overture to the "*Wasserträger*" (the "Water Carrier," called in French "*Les deux Journées*") excited so much less interest with many than that to "Anacreon." Charming as that is, the *Wasserträger* is certainly greater, one of Cherubini's very best, with much more matter in it, more wealth and individuality of ideas. The introduction is incomparably larger, grander, more impressive and significant; and after the Allegro sets in, it is all full of brilliancy and subtle charm. It can only be because so much else had gone before to tax the mind and sate the appetite.

The chorus singing was much better than in the former concert. The "Bacchus" chorus, in spite of a slight hitch in the accompaniment, sounded splendidly. But the great success was the other chorus from "Antigone," that quiet, moralizing movement in six-eight measure, which fairly took the audience captive. Close upon these tuneful reproductions of the classical spirit of old Greece, another magician (Beethoven) lifts his wand and summons up the barbaric hordes of Mahommedan Dervishes, shouting their fanatical and frenzied "Ka-a-ba" amid the "Ruins of Athens," to the whirling, irresistible accompaniment of the orchestra; all in unison, but so relieved and enriched by the strange instrumentation that the ear craves no harmony. It is one of the most original conceits of Beethoven,—a pure act of creative genius, seizing and reproducing the very spirit of the Turkish devotee. Very amusing, too, and quaint withal. It was capitally sung; and the "Turkish March," from the same work, came fitly after to complete the picture and the concert.

Orchestral Union. The ninth Wednesday Afternoon Concert offered the "Pastoral Symphony," the Overtures to *Semiramide* (Rossini) and *Anacreon* (Cherubini), a couple of vocal pieces, and a Strauss waltz "by request." We arrived unfortunately too late to hear the debutante, Mrs. Bishop, (a sister of our excellent Wulf Fries) in her principal piece, the romance from *William Tell*. We heard a trivial ballad, "Beware," to Longfellow's words, from which we could only make out the fact of a soprano voice sweet and pure in quality, and a manner indicating good cultivation. From the way in which the lady was received on this second appearance it was plain that she had already won the good graces of her audience. Many were glad, and we among the number, to hear the *Anacreon* overture again; for, though it has not so much in it as that to the *Wasserträger*, it presents its simple, happy, unpretending stock of ideas in such a hearty, genial way, that one must needs be charmed with it. It is not a *great* overture; neither was Anacreon a great poet, but one still ever fresh and charming to converse with nevertheless. The old Symphony is good as ever; its colors stand.

Of the tenth concert the chief point of interest was an overture by a composer wholly new to us, Norbert Burgmüller, of whom Schumann had high expectations, lamenting his early death in the same sentence with that of Schubert. His name is often mentioned with interest among German musicians and in German musical journals. He has left several works which are always alluded to as interesting and important, among them a Symphony which there have been some hints of bringing out here. On the whole, a musicianlike character, clever in all, but with no decided individuality of genius, is the verdict generally passed upon him. This overture, according to the bills, belongs to an unfinished opera, "*Dionysius*" We found it really interesting, largely and well laid out, richly instrumented, begining like a Symphony and the principal themes, which set in later, striking in themselves and well carried out. We hope to hear it again.

The charming E-flat Symphony of Mozart showed the wealth of genius, not so much in its want as in its independence of our modern means; what color it can create, what contrasts, what effects, even with no trombones, no oboes, only one flute. The "Bridal Procession" from Wagner's *Lohengrin*, not without its delicate beauty as well as strength, was just the opposite to this,—less genius, covetous of all means. —Mr. William Schultze played a Violin Concerto by De Beriot, No. 2, in C-sharp minor, difficult, and one of the less trivial of modern concert pieces, with an easy mastery and a truth and sweetness of tone, which won him much applause. A waltz by Gungl followed. The audience was very large, with some reflux of the gabbling throng of old, who sit down in a concert room to talk over their own affairs, their shopping and other gossip, to the unheeded accompaniment of the orchestra, annoying and insulting those who care for music.

Mendelssohn Quintette Club. The fourth concert of the season, and the finale, last Tuesday evening, was too rich a feast to be discussed at this moment in the little remainder of space in which we are cornered.

Musical Library. The attention of musical persons is called to the sale announced for next Wednesday, by Messrs. Leonard & Co., of an uncommonly valuable private library of musical works. It was collected in the course of a long life, in England, by Mr. Wm. L. Viner, an English organist of high standing, who has resided a few years past in Western Massachusetts. It numbers between five and six hundred works, mostly bound, and good editions; embracing quite a number of full scores of Symphonies, of Mozart's and other operas, of Concertos, &c.; Handel's Oratorios, in Clark's and Arnold's editions; much standard organ music, numerous piano and vocal scores of operas, masses, &c., &c. Here will be a chance for each one to pick out something to fill gaps in his library.

Orpheus Musical Society. Our German part-singers improvised a performance the other evening in their pleasant club room, of quite peculiar and touching interest. It was the presentation of a gold watch and chain to their honored teacher and conductor, who had served them so faithfully so many years, Mr. August Kreissmann. The state of his health alone has obliged him to resign his post, to the sincere regret of all. We trust that in his contemplated visit to Europe during the coming season he may "renew his strength like the eagles" and return to us the same sweet singer as before, with no end of Franz songs.

Music in New York.

(From an Occasional Correspondent.)

March 13. As I perceive, Mr. Dwight, that your regular supplies from New York have lately fallen short, perhaps the result of a little predatory warfare in the field of criticism may not be altogether unacceptable from a volunteer.

To begin at the end, the last musical event up to date was the Fourth concert of the Philharmonic Society, on Saturday evening last. The orchestra performed Schumann's beautiful and (here at least) little understood third Symphony in a less perfect manner than we are accustomed to from this experienced body of performers; besides Weber's "Euryanthe" overture, and Wagner's introduction to his "Tristam and Isolde." For the latter highly suggestive and poetic work, which has been already performed here at Mr. Theodore Thomas's last Symphony Concert, we confess a more than common admiration. Mr. Richard Hoffman played Mendelssohn's G-minor Concerto in a perfectly blameless manner; with finish, grace, ease, clearness, and intelligence, to which his unaffected manner adds another charm. The vocal portion of the programme was less happy; Senorita Poch, a lately debuted mezzo-soprano belonging to the Italian opera troupe, sang the hackneied "*O mio Fernando*" and "*Selva opaca*" (the latter from Rossini's "Tell") in a pleasing yet mediocre style; and, on a "*claque*" encore, a coarse Spanish song, which, however in place it might be in the lemon alleys of Granada, or the wild passes of the Sierra Morena, was altogether out of place in a Philharmonic concert.

Meyerbeer's "Star of the North" was brought out last week at the Opera. This work, the third of those which have given Meyerbeer his reputation, originally produced in Berlin in 1844, under the title "*Ein Feldlager in Schlesien*," is also memorable in the annals of music, as the opera in which, re-christened "*Vielka*," the Lind gained, a few years afterwards, some of her first laurels, and began to sing down the adverse criticisms which her original manner and voice had at first awakened. The work is presented

with as much spectacular effect as the limited resources of our Academy of Music will permit; the cast is tolerably good; Miss Kellogg, pleasing and intelligent as ever; but the principal female part calls for greater vocal means than the favorite *chanteuse légére* of the American opera possesses.

Handel's great oratorio "Samson" was brought out by the HARMONIC SOCIETY at the church of the Puritans, last Thursday evening. Under the musician-like and energetic direction of Mr. F. L. RITTER, this society is gradually regaining the prestige and influence which it had lost under his predecessors; and, a sure touchstone of the most genuine kind of success, the opposition of mercenary and undisciplined criticism. The performance of last week created a deep impression among our music-lovers, and we understand that in acceptance of a liberal offer from prominent citizens of Brooklyn, the oratorio will be shortly repeated in the Rev. H. W. Beecher's church there. What shall we say of the effect produced on ourselves by this colossal work? It is one "too deep for tears," or speech either.

Anything surpassing the sublime pathos of the airs "Total eclipse," "Return, O God of Hosts," "How willing my paternal love," "Go Sons of Israel," we cannot recall in the whole repertoire of sacred music, while many of the choruses rival, in breadth of conception and effect, some of the finest in the "Messiah." Often as we have heard this work in Europe, under the intelligent direction of Costa and other famous conductors, it never failed to create in us anew a deep surprise, as well as admiration. It is a creation whose grandeur cannot be measured at once, even by the broadest and best instructed minds. The production of "Samson," last week, was highly satisfactory and encouraging to the Society, especially when we consider the difficulties of a first performance—for it is twenty years since "Samson" has been heard in New York!! "Tell it not in Gath!" The judicious cuts were made according to approved English tradition, and the directions of Handel himself. A fine Steinway piano-forte was added to the orchestral force (selected from Mr. Theo. Thomas's orchestra); quite a Handelian accompaniment, as Handel students well know; that composer having frequently made use of *two* piano-fortes, in addition to the organ, and orchestra. They were probably not quite such sonorous adjuncts to his harmonies as those we are fortunate enongh to possess, however. The Soli were entrusted to Mesdames RITTER and BRAINERD, Messrs. SIMPSON and THOMAS.

Mr. ROBERT GOLDBECK has given two of three subscription concerts, the principal features of which have been the production of that gentleman's piano-forte compositions, besides a Beethoven Sonata as *bonne bouche*, each evening. Mr. Goldbeck has been assisted in the vocal selections by several of our amateurs.

The MASON and THOMAS Quartet Soirées continue at bi-weekly intervals as usual, and still attract the usual small but appreciative circle of listeners.

Mr. MORGAN, the well-known organist, is displaying his technical abilities on the king of instruments in a series of concerts, the very mixed programmes of which cause in us the liveliest regret that this performer should commit such a mistake, as to suppose it is necessary to do such things, and not do better things. The old-fashioned and old fogy days of trashy programmes are gone by, when the artist thought it necessary that the flies should outnumber the plums in the pudding. Not that we would have *all* Bach, *all* Handel, *all* Mendelssohn; but give us *good* light and short things, and clear away the rubbish and clap-trap. Far be from any intelligent American citizen the barbarism of musical knownothingism, but we cannot avoid holding out for the imitation of this English organist, the example of our native player, the modest and talented Mr. WARREN, whose admirable playing and well-chosen programme of organ music, displayed as much good taste, as sound information in the literature of his instrument.

Mr. THEO. THOMAS's last Symphony Concert will take place next Saturday, when an interesting programme will be performed. There was a rumor, which unfortunately seems to have died away, that Beethoven's Ninth Symphony would be heard yet this season, under this gentleman's direction. But, *quien sabe*? VERITAS.

PHILADELPHIA. Grover's German Opera company have been bringing out some good things which are too seldom heard in this country: *William Tell*, the *Magic Flute*, *La Dame Blanche*, *Fra Diavolo*, not to name *Don Juan*, *Robert le Diable*, the *Huguenots*, Kreutzer's *Night in Granada*, *Freyschütz*, *Faust*, *Martha*, &c. But was *Fidelio* too good for the Philadelphians? They had their revenge in *William Tell*, which will not the next time, we trust, be found too good for Boston. The *Bulletin*, 6th inst., thus speaks of the performance:

As a whole, the performance was the best of this opera that we have ever had here. The orchestra, led by Mr. Neuendorff, was excellent, and the glorious overture was heartily applauded. Mr. Habelmann took the modest part of the fisherman, and sang the opening song deliciously. Mr. Himmer played "Arnold," a part written for an exceptional tenor voice, and he was obliged in several cases to transpose or resort to a falsetto. But he sang carefully, expressively and intelligently, and in the concerted picces especially, his voice was effective. Mr. Steinecke played "Tell"; bnt, giving him full credit for his earnest efforts, we are constrained to say that his voice is not now equal to the music, and it is a matter for congratulation that this evening, when the opera is to be repeated, the part will be taken by Wilhelm Formes, who is said to possess a fine barytone voice.

The fine voice of Mr. Hermanns showed to great advantage in the concerted pieces, though he had only an unimportant part. Mr. Weinlich was good as "Gessler," and Mr. Armand and other gentlemen of the company did their parts well. Mlle. Naddi appeared to advantage as "Mathilda." The exquisite song, "Sombre forêt," was sung by her with great grace and tenderness, but there was a misunderstanding with the orchestra towards the close, in both verses, which ought to be corrected before this evening. Mlle. Dziuba was admirable as Tell's son, and Mme. Pichonazzi was as good as his wife. A lovely trio for the three female voices, in the third act, which is usually omitted, was sung last evening with beautiful effect. The original opera, which is extremely long, always has to be "cut"; but the Germans do not make the same cuts as the Italians, and their version, last evening, made so very good an impression, that it is fair to presume that it is the most judiciously arranged. With all the cuts, the opera was not over till near twelve o'clock.

The *Bulletin* calls Mozart's *Magic Flute* (in which Mlle. Naddi made a successful debut as Queen of Night) "a dreamy, tiresome opera, with a story as senseless as a nursery rhyme, and with music which may interest antiquarians, but is a dreadful bore to those accastomed to the modern style." (!) If all the good the *Trovatores* and the *Africaines* do is to bring the musical critics to this pass, the Lord deliver us from the "modern style!" Cannot we dispense with all the modern confectionery better than we can afford to lose the taste for wholesome apples, plums and peaches?

How the various series of concerts are progressing we may judge from a few extracts from the correspondent of the New York *Weekly Review*:

Tuesday afternoon, the twenty-seventh, brought around the sixth of Mr. Wolfsohn's Matinèes, when he played the Sonata Pathetique, C minor, op. 13, the one in E flat major, op. 7, and in A flat major, op. 110. To praise the performance would be superfluous, for until Mr. Wolfsohn fails it will be safe to assume that his performance was entirely satisfactory. He is so anxious, however, to impress his audience with the peculiar power and beauty of the sonatas, that yesterday he made a very pleasant and earnest little speech in which he tried to convey in a few words the influence of the circumstances of Beethoven's life on his genius, and the utterance he had given to these pious compositions, of the power, beauty, melody and passion condensed into them; but while Mr. Wolfsohn's brain, working through his execution, expresses them so well, those who need words to help them understand, must be indeed deaf and obtuse. The next Matinèe will not be given until March the 20th, when the well known C sharp minor, op. 27, No. 2, will be given among others.

The Germania had a miserably rainy day for their last rehearsal, and consequently a poor house; they gave Hummel's Concert overture, Terzetto from *Attila*, Verdi; *Larghetto* from Second Symphony of Beethoven; Overture *Ruy Blas*, Mendelssohn; Romance from *Robert le Diable*, and the first Finale from *Il Templario*.

Thursday afternoon, Mr. Jarvis gives one of his delightful concerts, the fourth of this season, when he gives Beethoven's Sonata for Piano, op. 22; a Violin Solo, Etude in D flat of Henselt, Chopin's Polonaise in F sharp minor, and Schumann's Trio in D minor for Piano, Violin and Violoncello.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Cobbler, to thy bench returning. (Puo tornare al tuo panchetto). Duet and Trio. *"Crispino e la Comare."* 75

The famous scolding Duet between Crispino and Mirabolano, which changes into a Trio when Fabricio interposes. The allusions to former and present occupations of the disputants, are extremely amusing. The piece is long, but not difficult, goes quickly, is suited to three bass voices, or bases and baritone, and is a capital thing to amuse a party or an audience.

Times hab badly change' old massa now. Freedman's Song. *H. G. Spaulding.* 40

One of the best of the more recent negro songs. Mr. S. heard the melody quite recently, in Florida. It was sung by a colored man. The words could not be distinguished, but the haunting sweetness of the air seemed to call for its publication, and new words have been skilfully supplied.

Father, source of every blessing. Tantum Ergo. Solo and Chorus. *C. P. Morrison.* 40

A fine quartet for church service, with a very sweet, gliding melody.

I will remember. Q't. (Morning and evening.) 40

Another of Southard's excellent compositions. Similar in character to other members of the series.

True love it is worth keeping. *Mrs. Parkhurst.* 30

The words are by Mrs. Kidder, and both poet-ess and composer-ess have that rare talent, which is not so much that of writing the best music and words, (although these are excellent), as the fine skill of exactly suiting the public taste.

It is a good thing. (Bonum est.) Quartet. *J. B. Marsh.* 40

Not difficult, and a good anthem or chorus as well as quartet.

Instrumental.

Crown Jewels. No. 7. False one, I love thee still. *A. Baumbach.* 40

An excellent piece for learners, of easy medium difficulty, and carefully fingered. It also bears marks of Mr. Baumbach's excellent taste in arrangement.

L'Africaine. (Revue melodique. No. 24.) 4 hands. *Beyer.* 90

The melodies of the opera, well arranged for two performers.

Nightingale, or Bird polka. *E. L. Hime.* 30

Lively and pretty.

Juanita. (Crown Jewels, No. 30.) *A. Baumbach.* 40

An excellent arrangement for learners. Not difficult.

The Crystaline waltzes. For guitar. *M. Jung.* 30

As the name indicates, a succession of "crystalline" arpeggios. Very pure and sweet music.

Danse Napolitaine. Morceau de Concert. *Sydney Smith.* 60

Brilliant and effective.

Five o'clock in the morning. Varied by *Grobe.* 60

A favorite song, well varied.

Jolly Dogs, or Slap Bang galop. *C. H. Marriott.* 30

The jolly dogs are on a new "lark," it seems. A very bright and merry galop.

Books.

STUDIES FOR SKILLFUL EXECUTION. By *L. Köhler.* Op. 135. Book 2. $2.00

These studies are quite difficult of execution, and well calculated to develop the manual dexterity of a player already considerably advanced. They are carefully fingered, (foreign fingering), and furnish an acceptable addition to the libraries of music teachers.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE MUSIC READER

BY

LEOPOLD MEIGNEN, Mus. Doc. and WM. W. KEYS.

PRICE, Boards, $1.00; per doz. $10.00.
" Cloth, $1.25; " " $12.00.

Just published, a new work of *Vocal Instruction*, containing the principles and practice of the art of music, with a view especially to the *reading* of any and all *Vocal Music at sight*. The work is thorough and progressive, and we believe will be found better adapted to the object stated, than any work of the kind heretofore published. By the following testimonials, it will be seen, that it has the endorsement of many of the leading Professors and Teachers of Music in Philadelphia.

Philadelphia, April 4, 1865.

Having examined the work in Vocal Instruction lately published by Messrs. Meignen and Keys, viz. "THE MUSIC READER," we cheerfully and heartily recommend its use to the profession, as being eminently calculated for a text-book for the use of Public Schools, Classes, and Private Instruction.

B. Carr Cross, A. R. Taylor,
J. A. Getzé, Pasquale Rondinella,
J. E. Gould, Chas. H. Jarvis,
M. H. Cross, William Norris,
Jas. N. Beck, W. J. Lemon,
B. Frank Walters, A. J. Morgan,
Samuel Davies, M. G. Bisbee,
J. G. Whiteman, John Bower,
A. Douglass, M. E. Morrell,
H. M. Alexander, &c., &c.

FOR SALE BY

LEE & WALKER, 722 Chestnut St.,
PHILADELPHIA. [642-3m.

For Thorough Instruction in Vocal Music.

Use **Bassini's** Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4.00. Abridged, $3.00. For Tenor Voice, 4.00. Mailed post-paid. **Oliver Ditson & Co.**, Publishers, 277 Washington St.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials.

C. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

VOICE BUILDING. SINGING.

MRS. S. E. PAINE, will be ready to receive pupils about January 1st.

"It gives me great pleasure to be able to recommend my former pupil, Mrs. S. E. Paine, as an excellent scholar and perfectly capable to teach singing according to my system."

CARLO BASSINI.

For terms, address OLIVER DITSON & CO. [644—3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

BEST MUSICAL INSTRUCTORS.

THE BEST PIANOFORTE BOOK
Is Richardson's New Method.....$3.75
THE BEST ORGAN BOOK
Is Zundel's Modern School.....4.00
THE BEST CABINET ORGAN BOOK
Is Winner's Perfect Guide..... 75
THE BEST MELODEON BOOK
Is Zundel's Instructor.....2.50
THE BEST GUITAR BOOK
Is Curtiss' Method.....3.00
THE BEST VIOLIN BOOK
Is Fessenden's Modern School.....2.50
THE BEST FLUTE BOOK
Is Berbiguier's Method.....3.00
THE BEST VIOLONCELLO BOOK
Is Romberg's School.....3.50
THE BEST ACCORDEON BOOK
Is Winner's Perfect Guide..... .75
THE BEST FIFE & FLAGEOLET BOOKS
Are Winner's Guides, each..... .75
THE BEST CLARINET & DULCIMER
Are Winner's Perfect Guide, 75; and Low's Instruct'r.50
THE BEST BANJO BOOK
Is Briggs' Complete Instructor..... .75
THE BEST CONCERTINA BOOK
Is the German Concertina Instructor..... .75
THE BEST FOR BRASS INSTRUMENTS.
Are Burditt's Complete Preceptors, each..... .50

OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Will Shortly be Published,

A Peace Anthem.

From Psalm xlvi: 8, 9, 10, 11.

For TENOR or TREBLE SOLO, with CHORUS. Short, easy, effective, and appropriate for the approaching NATIONAL THANKSGIVING.

Price 50 cents. FIVE copies for $2. Will be sent, *postage free*, on receipt of price by the composer, **Wm. H. Walter**, No. 33 West 29th Street, New York. 642

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to **HENRY M. MENDEL**, Secretary Milwaukee Musical Society. 628

SUPERB COLLECTIONS OF PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces. and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,
277 Washington St.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

MENDELSSOHN'S ORATORIO OF ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

"Father, Don't Drink Any Now."

A new and beautiful Song. Words and music by the popular writer, Frank Howard. Price 30 cents. The subject of this song is taken from the popular drama of "Ten Nights in a Bar Room." Little Mary, with earnest entreaties, urges her father to "come home." He at last yields, and afterwards reforms. The words and music are so appropriate, and so happily combined, that they will at once recommend themselves to the performer, and picture the great joy at the reform of the inebriate, making a fine sequel to its predecessor, "Come Home, Father," and destined to eclipse the reputation of the latter.

J. HENRY WHITTEMORE, Publisher,
179 Jefferson Avenue, Detroit.
For sale by OLIVER DITSON & CO., Boston. 650-2

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;

FOR MALE VOICES,

Mainly to be sung without Accompaniment,

IN FIVE BOOKS,

COMPRISING

Separate Vocal Parts and Piano Score,

COMPILED BY

JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....Tannhäuser"
CHORUS OF PRIESTS.....Magic Flute"
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....Compte Ory"
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood"
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes,	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed postpaid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favargyr.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust" *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A, as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Huase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 652. BOSTON, SATURDAY, MARCH 31, 1866. VOL. XXVI. No. 1.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

To Organ and Melodeon Manufacturers.

THE advertiser having over ten years' practical, theoretical and financial experience in the manufacture of every kind and variety of Reed Instruments, and fully competent to conduct a large business, desires a situation in some First-Class establishment.

The highest testimonials given. Address "Melodeon," Box 352 P. O., Montreal, C. E. 652-1t

WANTED. A situation in a QUARTET CHOIR in Boston or vicinity, is desired by a BASS SINGER.
Address Bass Singer, care of OLIVER DITSON & CO. [652-1t

WANTED. A situation by a superior Soprano voice in some choir in the city. For further information, address Box 206 Plymouth. 652 1t

WANTED—AN ORGANIST for St. James Church (Episcopal) in New London, Conn. He will be expected to train and take charge of the Choir. Satisfactory references required. Salary, Six Hundred Dollars. Address
651-3 E. V. STODDARD, New London, Conn.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

VOICE BUILDING with English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos

HUSTON HALL, Dayton, Ohio.

LOCATED in the centre of the most beautiful city in the West, which has over 30,000 inhabitants. The Hall has been REBUILT, ENLARGED, IMPROVED, ADORNED, and it is, in all its features and appointments, the FINEST and BEST HALL IN THE WEST.

It is most artistically beautified in fresco, is admirably ventilated, is lighted throughout with gas, has stage head, foot and border lights, stage wings and scenery, and convenient and cosy dressing rooms adjoining the stage. A MAGNIFICENT DROP CURTAIN completes the adornments of the stage.

Huston Hall is declared by artists to be by far the best adapted to Concerts, Operas, Lectures, and all manner of genteel exhibitions, of any Hall in the country. For terms, &c., address J. R. Huston, Lock Box, 112, Dayton, Ohio.

Or, apply to J. D. DUBOIS, Piano and Music Store, under the Hall. 652-3

WESTERN
CONSERVATORY OF MUSIC
JOHN ZUNDEL, Director.

This Institution provides for a thorough Musical Education in all its branches of secular and sacred Music. It is permanently located at Dayton, Ohio, and prepared to receive pupils any time after March, 1866. For Prospectus, giving full information, address, JOHN ZUNDEL, Dayton, O.

New Music for Brass Bands, of 8 or more INSTRUMENTS.

Faust March, (Soldier's Chorus.) Red, White and Blue, and Russian National Hymn. Dresden, or Fourth Batallion March.

The above are the latest additions to "Ditson's Select Brass Band Music," and are printed on cards. Price $1.00 per Set. Sent post-paid. OLIVER DITSON & Co, Publishers, 277 Washington Street.

NEW METHOD
FOR THE
CABINET ORGAN, MELODEON, HARMONEON,
AND OTHER REED INSTRUMENTS.

"ZUNDEL'S MELODEON INSTRUCTOR,"
To which is added a Collection of the
MOST POPULAR SONGS OF THE DAY,
And a variety of Psalm and Hymn Tunes.

*** The above work contains 88 large pages, elegant Illustrations of the Proper Positions of the Body and Hands, Illustrations and descriptions of instruments, a copious Dictionary of Musical Terms, and other matters pertaining to the study and practice of Music for Reed Instruments. Price $1 50, on receipt of which copies will be sent by mail, postpaid. Published by Oliver Ditson & Co., 277 Washington Street.

CONVENTION CHORUS BOOK.

A collection of ANTHEMS, CHORUSES, GLEES and CONCERTED PIECES, for the use of Musical Conventions, Choral Societies, &c. The object of this work is to furnish at a very low price, the best pieces of music of the classes above enumerated being those generally selected by Musical Societies, Choirs and others for practice. It contains 14 Sacred and 17 Secular pieces from Oratorios, Operas, &c., and is without exception the cheapest book of the kind ever published. Price 60 cts. Mailed free, on receipt of price. Ditson & Co., Publishers, 277 Washington Street.

"Father, Don't Drink Any Now."

A new and beautiful Song. Words and music by the popular writer, Frank Howard. Price 30 cents. The subject of this song is taken from the popular drama of "Ten Nights in a Bar Room." Little Mary, with earnest entreaties, urges her father to "come home." He at last yields, and afterwards reforms. The words and music are so appropriate, and so happily combined, that they will at once recommend themselves to the performer, and picture the great joy at the reform of the inebriate, making a fine sequel to its predecessor, "Come Home, Father," and destined to eclipse the reputation of the latter.

J. HENRY WHITTEMORE, Publisher,
179 Jefferson Avenue, Detroit.
For sale by OLIVER DITSON & CO., Boston. 650-2

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

A NEW BOOK OF CHOICE MUSIC
For Every Pianist and Vocalist.
GEMS OF SACRED SONG.
An Elegant Collection of Sacred Music.

Comprising The People's Favorite Pieces, and the Choicest Compositions of the Best Composers, with Pleasing Pianoforte Accompaniments.

The above work forms a new volume of the popular class of Music Books known as the "Home Circle Series," comprising "The Home Circle," 2 vols. "The Silver Chord," "The Shower of Pearls," "Operatic Pearls," and Gems of German Song, all bound in uniform style, and sold at the same prices, viz: Plain, $2 50; Cloth, $3 00; Cloth, full gilt, $4. Sold by all Music Dealers. Copies mailed, postpaid on receipt of Price, In Press, and nearly ready. Gems of Scottish Songs, uniform with the above. OLIVER DITSON & CO., 277 Washington Street, Boston.

New Music for April.

VOCAL.

Father, source of every blessing. (Tantum ergo.) Solo and Chorus.....*C. P. Morrison.* 40
Times hab badly change' old massa now. Song. *H. G. Spaulding.* 30
I will remember. Quartet. ...*L. H. Southard.* 40
True love, it is worth keeping. Sg. *Mrs. Parkhurst.* 30
It is a good thing. (Bonum est.) Quartet. *J. B. Marsh.* 40
Sooner or later. Duet..... .....*Lesta Vese.* 30
He cares for all below. Song....*W. Kittredge.* 30
Sing birdie, sing For Guitar.....*S. Winner.* 30
O ye tears. " " ..... " 30
Keep thy tongue from evil. Q't. *L. H. Southard.* 40
Father's come to bless us. Song. *J. W. Turner.* 30
Fairy's song i. Danse des Fées....*C. A. White.* 30
Gentle dove! Song..... .....*Gounod.* 30
Swiftly o'er the glassy tides. (Ben è ridicolo.) *A. Randeggar.* 50
The Wandering Boy from Home. Song. *V. J. Engle.* 30
The Sunset Land. Song & Cho. *T. M. Towne.* 30
My pretty tales and songs.....*"Crispino."* 30
Farewell, ye shores of Tagus.....*"L'Africaine."* 40
Hail, blessed Mary.....*"A. Stradella."* 40
Come, ever smiling Liberty...*Judas Maccabæus.* 30
The two grenadiers. Baritone song...*Reissiger.* 40

INSTRUMENTAL.

Crown Jewels..... *A. Baumbach.*
False one, I love thee still..... 40
Juanita..... 40
Long, long weary day..... 40
Danse Napolitaine. Morceau de Concert. *Sydney Smith.* 75
Chant des Oiseaux. (Morceau de genrè.) " 75
La plainte des Sylph. Nocturne..... " 60
Five o'clock in the morning. Varied..*C. Grobe.* 60
Grand galop brillant. Four hands....*Sponholtz.* 75
L'Africaine. (Revue melodique. 4 hands..*Beyer.* 90
Chrystaline waltzes. For Guitar ...*M. Jung.* 30
Jolly Dogs, or Slap Bang galop.....*Marriot.* 30
La Norvegienne. Caprice for piano. *E. Ketterer.* 60
Congress grand march. For guitar. *W. L. Hayden.* 30
Caroline schottische..... .....*J. H. Seipp.* 40
Fannie schottische.....*C. R. Dodworth.* 35
Arab song. For piano.....*B. Richards.* 50
Des Bächlein. (Rivulet.) For piano...*Favarger.* 35
With a dash. For cornet and piano. *C. Koppitz.* 75
Gazelle polka. Four hands.....*G. W. Hewett.* 50
Emeline galop.....*J. R. Hamilton, Jr.* 40
Kurek's funeral march.....*J. W. Kennedy.* 30
Sans Souci galop. Four hands.....*J. Ascher.* 75
Homeward galop. Polka mazurka....*Wamelick.* 35
The mountain rill. For Piano....*C. A. Hawes.* 50
Village swallows. (Dorfschwalben an Oesterreich). Waltzes..... ...*Strauss.* 60
Boquet de Melodies. "L'Africaine."... .*Beyer.* 60
I'm lonely since my mother died. Varied by *Grobe.* 60
Fantasie elegante. "Crispino e la Comare." *Ketterer.* 75
Polonaise. E flat major, Op. 22.....*Chopin.* 1.50

BOOKS.

STUDIES FOR SKILFUL EXECUTION. Book 2d, Op. 135.....*Louis Köhler.* 2.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.
EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects-that we do not hesitate to recommend it to teachers and vocal, ists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.
Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,
Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.
Published by Oliver Ditson & Co., Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. The Home Circle; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song; A collection of the most Beautiful Vocal Compositions of the best German Composers. The Shower of Pearls; A collection of Vocal Duets with Piano Accompaniments. The Silver Chord. A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls. A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50. Cloth, $3.00, full Gilt, $4.
Oliver Ditson & Co., Publishers,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

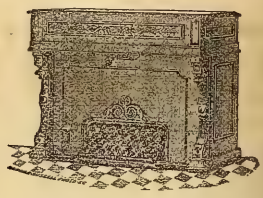
L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

For Thorough Instruction in Vocal Music.
Use Bassini's Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars. Price, for Soprano Voice, Complete, $4 00. Abridged, $3 00. For Tenor Voice, $4 00. Mailed post-paid. Oliver Ditson & Co., Publishers, 277 Washington St.

If You Have a Cabinet Organ,
GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents. Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110	to $600	each
Carved and panelled Walnut	200	to 500	each
Dappled Walnut		200	each
Oak	110	to 600	each
Oak, with Walnut carvings	200	to 500	each
Rosewood	135	to 800	each
Ebony, engraved and gilt	250	to 700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO enables us to furnish their publications to Western Dealers at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 652. BOSTON, SATURDAY, MARCH 31, 1866. Vol. XXV. No. 27.

Carl Maria Von Weber.

Extracts from the Biography by his Son.

Weber's manner of composing.

Weber's manner of creation and composition was in itself too remarkable to be overlooked. Many a time in the autumn might he be seen on the Brühlsche Terrasse, or in the Grosser Garten, at hours when the fashionable world of Dresden was not there, with some closely-written pages in his hand, which he stood still and read, and then wandered on muttering to himself. He was learning by heart the words of "Euryanthe." He studied them until he made them a portion of himself—his own creation as it were. His favorite pupil Benedict has done the world the service of putting down on paper, at the time, the few remarks which fell from the great master, in confidential moments, as to his own creative process. According to these notices, the genius of the composer would sometimes long lie dormant during his frequent repetition of the words; and then suddenly the idea of a whole musical piece would flash into his mind like a sudden gleam of light into the darkness. It would then remain there uneffaced, gradually crystallizing itself, as it were, into a perfect shape; and not till this process was attained was it put down on paper. His first transcription of his ideas took place early in the morning, after a very frugal breakfast, as he stood at his desk. The completion and instrumentation of all the various elements of an idea were undertaken in the evening. In his first sketch he generally noted down the voices fully, and only marked here and there the harmonies, or the places where the wind-instruments were to be introduced. Sometimes he indicated by signs, known only to himself, his most wonderful and characteristic orchestral effects. These sketches, nevertheless, were so incomplete that neither Meyerbeer, with all his profound experience, nor Marschner, with all his similarity of feeling, was ever able to comprehend the scattered scores of "The Three Pintos," so as to complete the work; although both the great masters had heard Weber play considerable portions of the opera. In fact, he was accustomed to play to his wife, to Benedict, and others, great fragments of any work on which he was engaged; and such fragments invariably possessed the form they afterwards maintained. The whole was already so firmly stereotyped upon his brain, that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the indications of all the shadings of expression, such as the pianos, the fortes, and the pauses, as if copperplated on the paper. From the nature of this peculiar mental process may be comprehended the enormous quantity of work which Weber was able to get through in an almost incredibly brief period. The whole transcription of the complete opera of "Euryanthe," from his sketches, occupied only sixty days of labor. Not that the composer, when once the last note was put on paper, considered all that he had written was perfection: on the contrary, he frequently bestowed the labor of many days upon alterations in his score, after first representations, or in accordance with convictions which had forced themselves upon him during rehearsals. Thus the finale of the second act of "Euryanthe" was three times remodelled; and the overture was modified by the introduction of the spectral passages, after the first rehearsals of the orchestra; and upon these corrections the same neatness was bestowed as on his wondrous "copperplate" scores.

Correspondence with Beethoven.

Early in the year (1823), a correspondence, forming an event in Weber's life, took place. The Dresden capellmeister had been so fortunate as to secure for his own theatre—not without much trouble, annoyance and counter-intrigue of the customary kind, however—the services of Wilhelmine Schröder, who was now quickly ripening into one of the most dramatic singers of her time. With such a prima donna he at last saw a chance of giving, with effect, the great dramatic work of the giant Beethoven, "Fidelio." This opera, which Weber often spoke of as "one of the greatest that mortal mind had ever created," he had long desired to give; and he would not have professed that reverence for all that was great in art, which was one of his distinguishing characteristics, had he not sought to obtain, by all the means in his power, every advantage that might enable him to give the most perfect effect to the music. For this purpose, Weber resolved to address the great musician himself: and a voluminous correspondence, upon the subject of "Fidelio," ensued between the two celebrated composers. It may be considered a serious loss to the artistic world that this remarkable correspondence should have hopelessly vanished, through the negligence of those who had the care of Weber's papers after his death. One little fragment of Weber's rough sketch of his first letter, in which he expresses his high admiration of the great German composer's genius, and begs his assistance in the production of his work, alone remains. Beethoven, in spite of his habitual rudeness and inaccessibility to advances, seems to have received Weber's proposition in the most friendly spirit, and to have entertained towards him the most amiable feelings. At all events, the rough old man, who was incapable of the slightest taint of hypocrisy, in a subsequent letter to Könneritz, in which he acknowledges the receipt of a remuneration of forty ducats for the performance of "Fidelio" in Dresden, speaks of Weber as "my dear friend." A subsequent personal acquaintance between the two great men added strength to this mutual feeling of friendship: and all that has been said and written respecting the antipathy and even bitter acrimony of one towards the other has been invented either by ignorance or malice.

The score of "Fidelio" was sent by Beethoven himself to Weber; and the opera was produced upon the Dresden boards, on the 27th April, after fourteen rehearsals, conducted by the capellmeister with even more than his customary zeal and care. Wilhelmine Schröder, in the principal part, although she had not yet attained the artistic maturity of the time when she was universally hailed as the one and the true representative of the heroic Leonora, surpassed all expectations, and contributed greatly to the enormous success of the opera.

Odd Fellows.

A strange society had been for some years established in Vienna. It consisted of almost all the literary, scientific, and artistic "men of mark" of the day, and was accustomed to meet at the "Blumenstöckel," a small inn in an obscure street of the capital. This society had gradually acquired a great European reputation, under the name of the "Ludlam's Höhle," although its drift and avowed tendency were only to encourage "the art of divine nonsense." Harmless as it was, it was destined eventually to meet its death by the hands of the police. But in these days it flourished, and carried its avowed art to the sublimest pitch of perfection. A naked Bacchus bestrode the pothouse door; a narrow winding stair led down into a sort of cellar-room, where the profane were allowed to eat and drink in their own low way: but through this public room was another long, low, dark, smoky chamber, which was the holy sanctuary of the illustrious "Ludlam's Höhle." As the society increased in numbers, the further wall had been broken down and the narrow space enlarged. And in clouds of the densest tobacco-smoke, at bare deal tables, on bare deal benches, was wont to sit all the art, science, wit, and learning of Vienna. The Ludlamites called themselves "bodies;" all other mortals were mere "shadows;" and a neophyte was obliged, on being admitted into the sanctuary, to lay aside his "shadow" name, and take a "bodily" designation. Its chief, or "Caliph" as he was called, was the actor Schwartz, who sat on an elevated seat, as on a throne, with his round red stolid face. All the leading men of the day took fancy names of the wildest and strangest description, but all bearing some analogy, however remote, to their standing, character, temper, or past life.* Although nonsense, and in modern parlance "chaff," were avowedly the objects of the society, it followed naturally from such an assemblage of eminent men, that, in the midst of the production of comic music, drawings, caricatures, and equivocal wit, it was impossible that art, and science and literature should not be discussed. In its influence in this respect the "Ludlam's Höhle" was looked up to as a mighty engine of power; although never was this power known to have been misused. It was into this awful and semi-mysterious society that it was determined Weber should be inducted.

Weber was led into the crowded, tobacco-smoke-reeking assemblage by the caliph himself, accompanied by Benedict and Holtei, amidst the usual grand chorus of honor, the only words of which were "dumm! dumm! dumm!" A member rose to move that the neophyte should be admitted without the customary free-masonic trials; and the motion was accepted by the usual response of "Eins! zwei! drei!" After a pause of thoughtful silence, Weber was hailed under his new Ludlamite name of "Agathus the bulls-eye-hitter," the "Agathus" being an allusion to the heroine of his opera, the adjunct to the fact of his having hit the mark by his "Der Freischütz." Upon Benedict was bestowed the designation of "Maledünntus," as the reverse of the syllables forming his name, with the addition of "Wagner der Weberjunge" (Weaver's apprentice); the first name in honor of his being the famulus of the great Faust of music. All that wit and jest and song and extravagance could invent, was lavished with spendthrift hand in honor of the occasion. But poor Weber, whose weak chest was affected by the dense tobacco-smoke, and whose delicate nerves were shattered by the noise, was more shocked and repelled by the new honors awarded him, than pleased with his reception. "It must have been the devil that thrust me into that wasps' nest," he said, on returning home, to Holtei. "Were it not for the necessity of keeping well with the critics who wallow in such filth, Satan himself could never drag me there again." But after a time Weber began to change his note. "They are certainly very jolly fellows," he said. After having been dragged to the "Höhle" a few times, and getting accustomed to the manner in which "the divine art of nonsense" was cultivated, he used to look forward to a Ludlamite evening as one of the greatest joys of his Vienna life. The magic spell had worked its due effect. Not only was Weber's spirit

* One of the reasons alleged for the dissolution of this society by the Austrian police, was that it was accustomed to sing a famous chorus to the words, "Black is red—red is black." These words in reality only alluded to the red face of Schwartz (Black) the caliph, but were looked upon by the suspicious authorities as referring to prohibited political colors. It was a rule of the society, moreover, that the stupidest of the members should be the chief of the community, and the next in rank of dunder-headedness to be the vice-president. This regulation was naturally looked upon also as an implied satire upon Imperial Majesty and his prime minister.

roused and animated by his intercourse with his new associates, but they in turn formed a band of the stanchest friends, to rally round him and support him during the troublous times of the production of his "Euryanthe."

WEBER AND BEETHOVEN.

Meanwhile, a remark made by the old giant Beethoven respecting Weber's new work, in Steiner's establishment, and brought to the composer's ears by Benedict, made him resolve no further to postpone the visit, which he had longed to make to the mighty master, but from which he had been constantly kept back by the rumors always rife respecting Beethoven's rude and uncouth manners to his visitors. Weber was encouraged at the same time, by the friendly tone of the letters which he had received from the great composer of "Fidelio," on the subject of the production of his opera in Dresden. He took courage; and, after having been duly announced, he drove out, on the 5th October, along with Benedict and Haslinger the publisher, to Baden (by Vienna), where the old lion was wont, until late in the autumn, to have his den.

Weber's fears as to his reception had been, in a great measure, groundless. Beethoven was no longer the growling ogre, which so many had described in years gone by. By nature and education he was reserved, morose, and irritable. The death of the girl he loved in early years had rendered him misanthropical; and his ascetic devotion to his art had naturally made him averse to mixing with the world. His life had been one of a martyr of the old legends, or an iron-bound hero of the antique. Even when sitting as a disciple at the feet of Father Haydn he had vowed himself to eternal celibacy, in order that no joys of the world might divert him from the revelations of his art. To the minds of men he became a mere musical abstraction. A Beethoven, who could eat, drink, and love as other mortals, would have appeared an incomprehensible anomaly to them. This abnormal condition of humanity had naturally led to a state of the most profound melancholy, when that fearful evil, so hard for all to bear, but to the musical creator worse than death itself, suddenly fell upon him, and, at the age of little more than thirty, Beethoven was completely, hopelessly, incurably deaf. He then had crept into his lair alone, like a wounded beast of the forest, to hide himself from humanity. "Conceive my deep humiliation," he had written to his brother in the year 1802; "a creature stood by my side, and heard the distant tones of the flute; but I heard nothing! He heard the laborer sing in the fields; but I heard nothing! Despair fell upon me. I was nigh on taking my life with my own hands. But she—Art—held me back. I could not leave the world until I had revealed that which lay within me; and I lived on my bateful life." During this dark period came the "Fidelio"—that "Fidelio" which Beethoven never heard himself—and it failed to attract. It was modelled again, and re-modelled; but still the public of Vienna was cold to Beethoven's dramatic effort. When he himself attempted to conduct his work, that pitiless public laughed. He crept more and more deeply into his cold, cheerless solitude. Fortunately for the world, he never lost the conviction of the might of his own genius.

But those days had gone by. Habit, like nature, had done much to drape over the rough edges of Beethoven's rocky temper. He had begun to forget the loss of real sound, as his own heavenly orchestra played more clearly to his soul. A softer and more human spirit had once more taken possession of him. He had again found sympathy with mankind. He would have been no real artist, had he not been cheered also by the growth of his colossal fame. And thus it was that Beethoven, without wholly shaking off the evil demon which beset him, had, at the period of Weber's visit, already peeped more complacently into the outer world, with that strange mixture of openness and shyness, repose and restlessness, flashing animation and deep melancholy, friendly garrulity and dull apathy, which so strangely characterized him up to the last days of his life. In the house where he was wont to dine, when surrounded by known faces, he would even lead the conversation, and express his political opinions in his usual rough, straightforward manner, but generally in terms borrowed from musical phraseology. Metternich's police actually pricked up its long ears at Beethoven's political opinions; but its president, Sedlnitzky, had said, "Let the old bear growl; he can't bite." And the old bear growled on, unheeding. But he was still "The Solitary of the Mountain." He lived alone, walked alone, created alone and shut up in himself. In this respect he was still in the eyes of the Viennese, who saw and heard nothing of him but his works, the invisible "cloud-compeller" of the musical heavens—a mystery and a myth!

About the period when Weber's "Der Freischütz" had appeared, Beethoven had again begun to interest himself in the music of his day. He visited the noted "musical emporium," took scores upon his knees and studied them ardently. When "Der Freischütz" became so celebrated, Beethoven even took the score home with him. "I could never have believed it of the poor weak little mannikin," he was heard to say, banging on the score with his fist: "Weber must write operas, one after the other." The finale of the second act was still too strange for him. "I see what Weber means," he exclaimed; "but he has put such devilish queer stuff in here! When I read the wild hunt, I can't help laughing; and yet I feel it is the right thing. That is music which must be heard—heard only—and I—I—" and then a heavy sigh.

Weber knew then, that he had earned Beethoven's respect before his visit. But he felt strangely moved when he entered the great man's poor, desolate-looking room. All lay in the wildest disorder—music, money, clothing, on the floor—linen from the wash upon the dirty bed—broken coffee-cups upon the table. The open pianoforte was covered thickly with dust. Beethoven entered to greet his visitors. Benedict has thus described him. "Just so must have looked Lear, or one of Ossian's bards. His thick gray hair was flung upwards, and disclosed the sanctuary of his lofty, vaulted forehead. His nose was square, like that of a lion; his chin broad, with those remarkable folds which all his portraits show; his jaws formed as if purposely to crack the hardest nuts; his mouth noble and soft. Over the broad face, seamed with scars from the small-pox, was spread a dark redness. From under the thick, closely compressed eyebrows gleamed a pair of small, flashing eyes. The square, broad form of a Cyclops was wrapped in a shabby dressing-gown much torn about the sleeves." Beethoven recognized Weber without a word, embraced him energetically, shouting out, "There you are, my boy; you are a devil of a fellow! God bless you!" handed him at once his famous tablets, then pushed a heap of music from the old sofa, threw himself upon it, and, during a flow of conversation, commenced dressing himself to go out. Beethoven began with a string of complaints about his own position; about the theatres, the public, the Italians, the talk of the day, and, more especially, about his own ungrateful nephew. Weber, who was nervous and agitated, counselled him to tear himself from Vienna, undertake a journey through Germany, to convince himself of the world's judgment of him, and more especially go to England, where his works were more reverenced than in any other country. "Too late! too late!" cried Beethoven, making the pantomime of playing on the piano, and shaking his head sadly. Then he seized on Weber's arm, and dragged him away to the Sauerhof, where he was wont to dine. "Here," wrote Weber, afterwards, "we dined together in the happiest mood. The rough, repulsive man paid me as much attention as if I were a lady to whom he was making court, and served me at table with the most delicate care. How proud I felt to receive all this kindness and affectionate regard from the great master-spirit! The day will remain for ever impressed on my mind, as well as on that of all who were present." At table Beethoven turned the conversation to the subject of "Euryanthe," which Weber strove to avoid. "How is the book?" he asked. Weber hastened to reply, "Full of good situations." But Beethoven had caught sight of Haslinger's shake of the head, and burst out laughing: "Ah! the old story!" he shouted; "these German authors never know how to concoct a good opera-book." "But how about 'Fidelio'?" rejoined Weber. "Oh! that was derived from the French," said Beethoven; "and was translated into German out of the Italian." And so the two great composers communed together. And the others sat by, and saw these two heads so closely bent together—from the one of which had sprung the "Eroica," the "C-minor Symphony," and the "Fidelio"—"from the other the "Freischütz," "Leier und Schwert," and "Preciosa"—and thought how many treasures of the beautiful might still be there, and compared Weber's long, narrow, scantily-covered head, and refined, spiritual, tender face, with the mighty lion-like facial mass of Beethoven, over which rose a very forest of hair, and reflected how the widely-contrasted genius of the two was so wondrously mirrored in each man, although both glowed with the same artistic fire, and both had the halo of immortality upon their brows. But the time came for departure. Again and again Beethoven embraced Weber, as though he could not part with him. It was long before he would relinquish Weber's long, thin, delicate hand from the grasp of his bulky fist. "Success to your new opera! If I can, I will come on your first night," he cried; and so they parted. Weber returned to Vienna deeply moved.

Thus had a friendly intercourse been established between the two celebrated composers, who never quite understood each other's genius, but who might have loved each other as artists and men. Unfortunately, malicious mischief-making came to cool the friendship. A criticism on Beethoven, written in Weber's very youthful days, was laid before the musical giant as a crime of weight; and the cordiality was strangled in its birth, although enmity there never was between the two.

Handel's Organ Accompaniment.

It has been an often-expressed wish of musicians that Handel's manner of playing the Organ-accompaniment to his Oratorios could be ascertained. In the scores hitherto published we see nothing but the word "Organ" standing at the same line with the violoncellos and double-basses, with sometimes, and that rarely, a mark of *Tasto solo*. Even the best musicians of later times have been in doubt about his stenographic method of indicating so principal a part in an oratorio. A plain bass-line played by the organ in unison with a body of basses, with perhaps the occasional liberty of filling up a chord here and there, seems indeed to present to the eye nothing better than "a slight skeleton," as a judicious musical writer had expressed it. This meagre indication, so carelessly marked, was long conceived to be so mysterious, that the distinguished composer Mendelssohn earned the gratitude of a portion of the musical world by writing, (with a modest apology for his venturing on a task of such extreme difficulty,) an Organ-part to one of these oratorios. This deferential hesitation was creditable to him as a true artist, and his labor is a gain to the domain of music. He, perhaps, has done more than Handel intended, but it was with a praiseworthy motive. Handel had neglected (or his copyist for him,) to be explicit, and it is only in one of his manuscript copies (of the oratorio of *Saul*) that he has for the first time satisfied us on the long-interesting point and divulged to us his usual method of organ accompaniment. It is in many particulars so precise that we may consider the cloud dispelled, or at least the light made clearer than before.

It is an enormous supposition that Handel played the organ during the whole performance of an oratorio. He principally used it in the choruses, and we have to admire his sensitively discriminating judgment as much in the omissions of the organ-accompaniment as in the excellence of the effects produced by his employment of it. We are at once satisfied that his performance was not mere self-display, or meant to interfere with the various other instruments for which, with such masterly skill, he has written distinct parts. His department was with the multitude of voices, to guide them, and keep them compactly together, (the shepherd of his flock,) so as not to have their attention caught or distracted by what

he had assigned to the instrumental band. With the *Solo* of the latter he did not interfere; not having any intention, by an unceasing monotony of one instrument (however great) to spoil, or rather nullify effects of beauty which he himself had studiously imagined for the very purpose of variety and peculiar expression. When the effects of the *Full Organ*, which were only occasionally required, were fulfilled, he confined himself to the bass range, and pursued the *Tasto solo*, (the plain bass notes without harmony) till the next gradual gathering, or full burst, of the choral voices. He, in fact, understood perfectly what few composers understand, the *idiosyncrasy* of the instruments he wrote for, and no one knew better when and how to employ them. His manuscript of "*Saul*" contains numerous directions of "*Tasto solo*," "*Tasto solo e ottave bassa*," "*Tasto solo e octave colla man destra*," "*Organo pieno*." "*Organo pieno come stà nelle parti*," "*Senza Organo*," &c., &c. Many may write organ parts to his oratorios, but very few will according to the model here discovered. For, with a vastly inferior judgment to that of this great master, they will adopt the conclusion that the organ is to embody and swallow up every other instrument; thus making its properly distinctive part a mere pianoforte accompaniment, devoid of light and shade, and finally becoming wearisome by its individual monotony. Such an arrangement dispenses altogether with the necessity of employing an instrumental band; and if that be a *desideratum*, it is fully accomplished by such a voracious organ.

It is now manifested also, that Handel employed two organs in his oratorios. His double choruses are marked with a first and second organ, the responses of each party being given with its individual accompaniment. His own solos, played between the acts of the oratorios, are marked "*Senza Organo Secondo.*" In the same manner, he employed a first and second harpsichord in his Operas; and it appears that the harpsichord (*Cembalo*) also accompanied various songs in the Oratorios.

The original scores from which Handel himself played or conducted his oratorios, and which are now in possession of Mr. Victor Schœlcher, were never prepared for publication. They were the first copies drawn out clearly from the hastily scrawled and confused manuscript of the composer, which are quite useless for the purposes of conducting; but it was in these clear copies, and not in the original manuscripts that Handel afterwards made his final arrangements, alterations, and additions. To a great number of the pieces in these copies no instruments whatever are mentioned, the distribution of the several parts for the band having been left to his experienced and well-informed copyist; while some instruments are only named when they are to cease playing, an evident proof of their usual employment, though not regularly marked. The simple word *Tutte*, marked over a "skeleton" score of four lines, was quite enough to employ his entire and very numerous orchestra, all the treble instruments playing together in unison with the violins (first and second,) while the family of basses were classed according to the same rule. When there was no distinct part for the violas, or the words "*senza viola*" were not marked, they played with the violoncellos; and the single bass-line often comprehended not only the usual violoncellos and double basses, but the bassoons, the harpsichord, the teorba, the lute, the harp, and the organ. The bass, being figured, was held to be sufficient for such instruments as usually played more than the plain bass notes. A practical musician of ordinary discretion would know in what cases the rule was to be relaxed. The above comprehensive rule, established and well-understood at the time, saved the composer an immensity of labor; and, in the way of publication, it is evident that a score with all these different instruments separately and fully drawn out, in the fashion of more modern times, would exceed in size any musical work ever yet published. The double lines required by the harp, the harpsichord, the teorba, the lute, bassoons, and the organ, added to give more lines for the bow instruments with space for the wind instruments (including three trombones) and the drums, and for the eight voices of a full or of a double chorus, would reasonably appal the most daring publisher of music. Handel went to the opposite extreme, and some of his scores have been published with a miserable paucity of instruments. If the laconic marks in his manuscripts had been more generally known or attended to before now, his works would have had still greater justice done to them in the performance, and we should have heard fewer diatribes against the meagreness and poverty of his instrumentation. It is scarcely too much to say that, from what has been occasionally discovered in his various manuscripts, we have just grounds for concluding that there is scarcely a score of his yet published but would require re-editing, in order to be in accordance with the original state of its production.

Mendelssohn's "St. Paul."

A CHAPTER FROM LAMPADIUS.

His great oratorio of "St. Paul," begun in Düsseldorf, was finished at Leipzig during the course of this winter (1836). The author seems to have been bound by a promise to produce this work at a musical festival of Lower-Rhine artists, to be held at Düsseldorf. At any rate, the chorus-parts were engraved at Bonn by Simrock, after the piece was completed, and sent to Düsseldorf. Under the direction of Julius Rietz, the rehearsals were carried on with great enthusiasm; and when, on the 8th of May, 1836, Mendelssohn arrived in person, he found the work all ready for the public performance. On Whitsunday, the 22d of May, occurred the introduction of the oratorio of "St Paul" to the world. The solos were Madame Fischer-Achten, Miss Grabau (now Madame Bünau), Messieurs Schmetzer and Wersing, the latter as St. Paul. As a curious fact, it may be remarked, that the two false witnesses in the unimportant duet at the opening, "We have heard him utter blasphemies," could not find their voices when their turn came to sing. The success of the piece was decidedly brilliant. Mendelssohn's sister, herself only and hardly second to her brother in musical genius, —Fanny Hensel, whose tragic death her brother Felix was soon called to deplore,—and the younger brother, Paul Mendelssohn, had come from Berlin to be present at the first performance of "St. Paul." On the second day of the festival, Beethoven's "Ninth Symphony," and the first overture to "Leonora," then freshly produced, Mozart's "Davidde Penitente," and a great psalm in E flat, by Handel. On the third day, Mendelssohn played, with Ferdinand David, the great "A-minor Sonata" of Beethoven; and as the music was not at hand, and this piece had not been specially indicated for the occasion, he played from memory. The Committee of Direction signified their gratification at Mendelssohn's signal success by presenting him with a magnificent copy of the oratorio of "St. Paul," adorned with elegant drawings of the leading scenes in the sacred drama, executed by the first artists of Düsseldorf,—Schrötter, Hübner, Steinbrück, Mücke; to which one was added by Mendelssohn's brother-in-law, the court-painter Hensel.

After the first representation of "St. Paul," Mendelssohn made so many and so great changes in the work, that the great number of *printed parts* was rendered useless. Ten pieces he left entirely out; and the first great aria in B flat he reduced to about a third of its original length. On the other hand, he composed, some days before the festival, the short soprano solo in F major, in the second part; not to speak of innumerable smaller changes.

After this festival was past, Mendelssohn went to Frankfort-on-the-Main, in order to direct at the public celebration of the "Cecilia" (*Cäcilien Verein*) in the place of his friend Schelble, who had been very ill, and was trying the restorative effect of sea-bathing. This society afforded great delight to Mendelssohn, in consequence of its large number of fine voices, and the secure mastery which it had acquired of the most difficult motets of Sebastian Bach. The city and suburbs of Frankfort, which he had seen and known only as a child, or when he flitted through it on his journeys, pleased him exceedingly. He enjoyed himself so well there, that he has left on record, in a sportive letter, that, if he should stay much longer in Frankfort, he should certainly become a devoted gardener. During his cheerful occupations there, he discovered one blossom so fair, that he took it to himself, to adorn the garden of his whole future life. He was introduced by a friend to the Jeanrenaud Family, and there made the acquaintance of the youngest daughter, Cecilia, who afterwards became his wife. When the nuptial band united them, there was no one who thought that it was so soon to be sundered. She was worthy of such a husband; and she showed it not only through their whole married life, but most of all by the heroic fortitude with which she bore her loss.*

On the advice of his physician at Leipzig, Mendelssohn took a journey to Scheveningen, after his duties at Frankfort were concluded, in order to enjoy a course of sea-bathing. There he remained for some time; and with nerves much strengthened, and his general health improved, he turned back, in the autumn of the same year, (1836), to renew his work at Leipzig. On the 2d of October, we see him re-instated in his old place as director of the concerts at the Gewandhaus. * * * *

Meanwhile, there was an admirable opportunity in Leipzig to learn the marvellous power of Mendelssohn as a leader, and to test at the same time the extent of musical resources in that art-loving city. "Israel in Egypt," that master-piece of Handel's, whose great effects are in the chorus parts, was studied. Upon these choruses Mendelssohn began to work, having rehearsal follow rehearsal with great rapidity; and, as the singers were promptness and loyalty itself, he soon wove the most discordant elements into unity, and brought about a very perfect result. He did a good service in other respects; for he wrote out in full notes Handel's figured organ bass, which is not read with ease by organists of our day. On Nov. 7, 1836, it was magnificently brought out in St. Paul's Church, with a chorus of more than two hundred and fifty voices, assisted by the organ and a strong orchestra. The success of the oratorio well repaid the patient care and skill of preparation. The greatest interest in the work was manifested by the immense audience which filled the spacious church. Thus Leipzig celebrated its first great Musical Festival, and with no common splendor.

Of the other musical performances and concerts of this winter when Mendelssohn was the conductor, and which were therefore directed with matchless skill, I will refer to only one. It was the last concert of 1836, and took place on the 12th of December. It was to have been on Thursday; but out of love to Mendelssohn, and out of regard to his yearning after Frankfort, it was given on the preceding Monday. After Mendelssohn had played, with rare skill, Beethoven's "E-flat Major Concerto" for the first part, and closed in a storm of applause, the second part opened with his own "A Calm at Sea, and a Happy Voyage;" then followed some solo performances, and then the happily chosen finale of "Fidelio." The reader will remember that the great chorus of "Fidelio" has the words,—

"Whoe'er a lovely bride has won,
Let him now join our gladsome song."

Mendelssohn being called to the piano by the repeated applause which followed this chorus, seated himself, and began to extemporize on the theme, working it up in the most brilliant manner. It seemed like a great family party, to which he had invited the guests to share in his own private joy. Every one who had a heart rejoiced with him. All knew what his errand to Frankfort was.

It is also worthy of remark, that, this same winter, a friend of Mendelssohn, remarkable both for his performances on the piano and also for his own compositions, visited Germany, and awakened much enthusiasm by his brilliant talents. William Sterndale Bennett had come from England in order to study musical composition under Mendelssohn for a season.* He displayed the value of the instructions he received in a delightful piano-forte Concerto in C minor, and also in a very attractive overture, written in Mendelssohn's manner, but still pleasantly remembered. Later, we heard from the young composer a second overture, "The Wood Nymph," which was one of the most charming pictures of natural scenery ever presented, and captivated all hearers. And, lastly, it may be remarked, that, at the last subscription concert of this season, Beethoven's grand "Ninth Symphony" was given, even more perfectly, if possible, than at its first performance.

And now had come the time when the tried and proved musical resources of Leipzig could be fully put to a fine test of their reach and compass; and that was on the occasion of bringing out Mendelssohn's oratorio of "St. Paul," now widely known, and in many countries. The chorus began their rehearsals in February, 1837; and every thing that the director's skill, zeal, and thoroughness could accomplish was done, and all that the thorough co-operation of the singers could effect was conjoined with even greater spirit and willingness than at the representation of Handel's "Israel in Egypt." The noble choruses and chorals, although accompanied merely by a wretched piano, wrought powerfully upon the choir, and, despite the repeated necessary rehearsals, raised public expectation to its height. Most impressive of all were the choral, "Sleepers awake! a voice is calling," whose imposing effect, with the trombone accompaniment, could only be conjectured when sung to the piano; the sublime preceding chorus, "Rise up! arise! for thy light comes;" and the voice from heaven, in the blended soprano and alto, "Saul, Saul, why persecutest thou me?" But scarcely less effective and moving were all those passages which bear the stamp of a Christian's joy, of pious self-renunciation, and untroubled confidence: as, for example, that first chorus, which rang out like a pæan of victory, "Lord, thou alone art God;" that choral, full of inward humility and the love of God, "To thee, O Lord, I yield my spirit;" and those two precious, sadly joyous choruses, "Happy and blest are they who have endured," and, "The Lord will wipe away all tears from their eyes, for he hath spoken it;" the first of which, with its gently swelling

* She died in September, 1853.

* The London *Musical World* denies that Bennett was ever the pupil of Mendelssohn.

wave like accompaniment, moved every heart to its depths. There was not in the whole oratorio a single chorus which we did not take delight in singing; and Mendelssohn understood, as hardly any other director has equally done, how to make his singers sing with their whole souls. This appeared in the perfect execution of the pianos, only breathed out; the crescendos and diminuendos, whose possibilities, significance, and effect he first revealed to us.

After such thorough drill, not only in the choruses, but in the solo and the orchestral parts, the public performance of the work, which took place on the 16th of March, 1837, could not fail to be successful in the highest degree. It was a disappointment that the bass soloist, who was to take the part of St. Paul, was obliged to be absent in consequence of illness; but the gentleman who took his place sustained the part well. In the recitative, Mlle. Grabau was especially excellent. I do not remember who the other soloists were. The choir consisted of over three hundred voices, with a correspondingly large orchestra. I must let another speak for me regarding the general effect; for I was one of the performers on the occasion. The critic of the "Musical Gazette" says, "Under the skilful leading of the composer, the great orchestra did its work masterly; and the choruses, already thoroughly studied under Director Dr. Mendelssohn Bartholdy, were given in noble style, so bright, powerful, full, round, and shaded to every nicety of expression, that I never saw the effect in so large a choir equalled. Whoever was present at the representation of that brilliant work will be compelled to confess, that the larger share of the credit which the choir gained for itself is owing to the matchless skill of the conductor and the power of the piece itself. With simple justice has the management of the subscription concerts offered its public thanks to the honored leader, the soloists, the orchestra, its conductor David, and the entire body of singers, for their unwearied patience in preparation, and their brilliant performance on the night of representation."

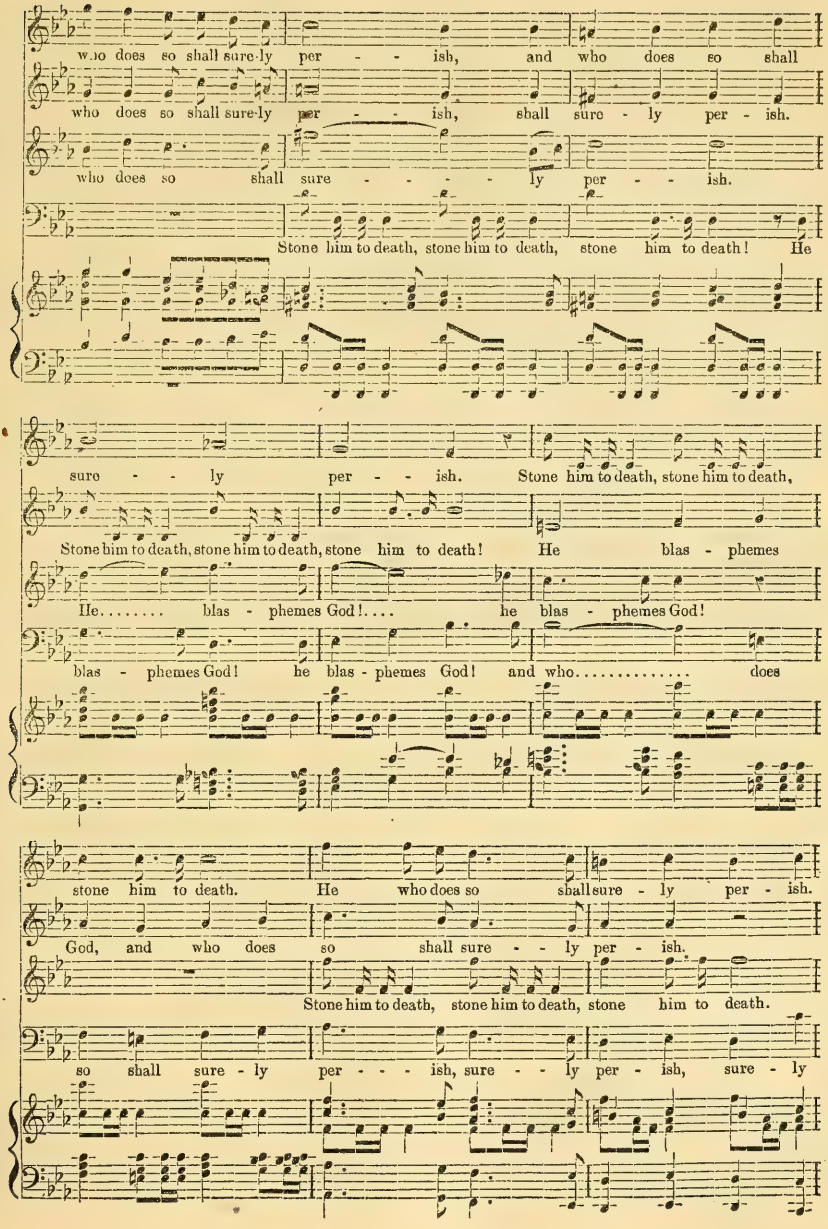
To give an opinion or an analytical criticism, nay even merely to enter upon a detailed characterization of a work which has made its way through nearly the whole civilized world, and met everywhere with the most lively appreciation—of a musical composition, the remembrance of which, but lately renewed, still lives, as it were, in all hearts and all ears, would neither be in place, nor form a part of my duty. I only ask leave to offer some apologetic observations and hints. Viewed in a formally æsthetic light, there may certainly be many weak features in the work. The individuality and effectiveness of Paul are certainly thrown somewhat into the background by the martyrdom of Stephen, and the Second Part is inferior to the First in dramatic interest. But the idea running through the whole work is too high and general to require to be strictly bound up with a single individual; we have the glorification of Christianity, with its humility, and with its joyous alacrity to live and die for the Lord, as opposed to the stubborn self-righteousness of Judaism, and the sensually cheerful view taken of life by Heathenism; we have the antagonism of these two principles (more obstinate certainly in the case of Judaism) to the first, and the triumph of the first through the revelation of eternal light, and the immediate influence of divine love. This idea is bodily represented in the person of Stephen, Paul, and Barnabas, and concentrated in what is really the central point of the whole oratorio, the conversion of Paul. Some persons have felt inclined to blame the composer for having given the single voice of the Lord to a chorus of female voices, that is to say, perhaps, angels; he should rather, it has been asserted, have merely suggested this voice by means of a powerful blast on the trombone. But it is this very medium between the material employment of words spoken by a man, and a mere suggestion by means of a blast alone, that strikes me as a most happy hit of the composer, for the phenomenon is thereby rendered supernatural without losing its character of reality. All arguments, however, it strikes me, must yield to the powerful impression undoubtedly produced by this angel chorus on every heart with the slightest claim to susceptibility. Who is there, who on hearing it, has not felt a shudder as it were run through him at finding himself face to face with the omnipresence and omniscience of God! And how is this impression strengthened by the powerful chorus, "Rise up! arise!" that flashes like the very lightning from Heaven into the darkness of earth! What a forcible admonition to conversion is contained in the following highly solemn choral, "Sleepers, wake! a voice is calling," and what a triumph of the future victory and also of the approaching judgment is contained in the majestic notes of the trombone, which accompany every phrase, and remind us of the magnificence of old Zion, illumined, however, by the light of the New Covenant! How strikingly, too, is the difference between the Christian, Jewish, and Heathen element expressed in the choruses! Let the reader only compare the choruses: "Happy and blest," No. 11, and: "O great is the depth of the riches," No. 22, with the two Jewish choruses: "Now this man ceaseth not," No. 5, and: "This is Jehovah's temple," No. 38, and these again with the choruses, No. 33 and 35: The Gods themselves as mortals have descended," and: "O be gracious, ye Immortals," and he must confess how characteristically the three different elements are treated.

A most original and magnificent embellishment to the oratorio are the chorales, which are always introduced in the right place. While we find concentrated in them the most intrinsically pure expression of pious Christian sentiment, their power is materially increased by the addition of the most pleasingly constructed harmony. There can be no doubt that, in the case of many persons who perhaps had not for a long time taken part in any sacred melody, the magnificence of the Christian and especially the Evangelical psalmody was once more rendered clear and carried to the heart. This effect may possibly have only been imitated from the great Sebastian Bach; but is the composer, on that account, less deserving of our thanks for reviving, after the lapse of a hundred years, the Christian chorale, in all its fervor and dignity, and, moreover, beautified by the resources at the command of modern art? Finally it is impossible to speak in terms of too high praise of the pious and masterly skill with which the artist, working up a text selected from the words of the Bible itself into a well proportioned historical picture, possessing the richest variety, has executed a most difficult task. Though, in our opinion, the great strength of the oratorio consists in the choruses and chorales, we would by no means wish to undervalue the solos. The recitatives are all magnificently treated, and, for instance, it is impossible to conceive anything more dramatically effective, and, at the same time, more in accordance with the style of sacred composition, than the two airs for Paul, the thunder-air: "Consume them all, Lord Sabaoth," and the air of repentance: "O God, have mercy." Similarly, in the soprano air; "Jerusalem," the arioso for contralto: "But the Lord is mindful," and in the air for Paul: "I praise thee, O Lord," no one, most assuredly, will fail to recognize the depth and vividness of Christian feeling presented in the most finished musical form. In one word, the whole oratorio produces an "edifying" effect, and that, too, in the highest acceptation of the epithet; it fortifies, it elevates, it ennobles our minds by the happy exhibition of religious feeling in the garb of the Beautiful. Whenever, as is the case in this instance, the Eternally-Beautiful and the Eternally True join hands, the highest result of art has been attained, and success can never fail to follow.

Decorated with the fresh laurels which the performance of *St. Paul* in Leipsic brought him, figuratively and actually (a wreath of laurel was laid upon his conductor's desk), Mendelssohn now hastened to Frankfort, to entwine the wedding myrtle in the chaplet of fame. In the spring of 1837, the bond uniting him to Cecilia Jeanrenaud, second daughter of a deceased clergyman of the Reformed creed, was consecrated by the church. "Ach, es war wohl schöne Zeit!"—In the August of the same year, accompanied by his bride, whose beauty and amiable disposition everywhere produced a most favorable impression, and by her mother and sister, he paid a visit to his old friends in Düsseldorf, with all of whom (Immermann excepted) he had always remained on the very best terms. As a rule, he was very fond of staying in Düsseldorf. According to his own statements, his visits to that city were among the happiest events of his life. When there, he gave himself his full swing, was in tip top spirits, nay, absolutely frolicsome, and responded indefatigably to all demands upon his professional skill. On the present occasion, his *St. Paul* was again performed, in his honor, under the direction of his pupil and friend, Rietz. He himself was enabled to show his friends, as fresh fruits of his industry, the manuscripts of the 42d Psalm, Op. 42; a second Concerto in D minor, for Pianoforte and Orchestra, Op. 40; and the Violin Quartet in E minor, Op. 44, No. 2; the last having been written before the other two. Thus even the first happy period of married life had not any influence in diminishing the rich vein of his artistic productivity. From Düsseldorf, also, he sent all ready for engraving, to Simrock, in Bonn, his three Motets for Female Voices, which he had partly written at Rome. From Düsseldorf, he proceeded, without his family, direct to England, being expected at the Birmingham Festival for the performance of his *St. Paul* (from the 19th to the 22d September). The oratorio was given on the second day of the Festival before a most numerous assembly, but with some omissions in the Second Part. The entire work met with unanimous approbation, the choruses being rendered with unusual force, if not, invariably, with perfect accuracy. Mendelssohn's appearance in the orchestra towards the conclusion of the performance, was greeted with tumultuous applause. In September of this year, *St. Paul* was given for the first time in Berlin also. * * * *

Scarcely had Mendelssohn returned to Leipsic, when he learned the existence of a very strong wish, expressed even at the first performance, for *St. Paul* to be repeated. He complied with this wish, and conducted the rehearsals with his accustomed care. When, however, the day of performance, the 15th September, 1838, arrived, he did not make his appearance, having been suddenly attacked with the measles. David had to undertake the duties of conductor in his place, and executed his difficult task so strictly in accordance with the spirit of his model that the impression produced upon the many of the audience appeared even more profound than at the first performance. We must mention that, after the chorale, No. 9: "To thee, O Lord, I yield my spirit," a new air: "Der Du die Menschen lässest sterben, und sprichst; Kommt wieder, Menschenkinder," was interpolated. The most important soprano solos on this occasion were undertaken by a fair and amiable artist, who, after giving up a brilliant public career and retiring into private life, dedicated her magnificent natural gifts almost exclusively to the sacred art, more especially as represented by the muse of Mendelssohn, and who, up to the most recent period, understood more thoroughly than any other singer the spirit of his creations and rendered them with greater felicity. After this performance of *St. Paul*, there was only one more in Leipsic, that one being the last the composer conducted; on Good Friday, 1847. We may remark that no other work of art ever found such general acceptance in so short a time. The years 1837 and 1838 might really and truly be entitled in the history of music: "*St. Paul*'s years." A musical amateur has endeavored to determine the number of its performances, and finds that, in a period of a year and a half, and at 41 towns, they amounted to no fewer than fifty. In Germany, in the Tyrol, and in Switzerland, in Denmark, in Holland, in Poland, and in Russia, in England, and in America, *St. Paul* was everywhere given, and, in some towns, two or three times.

VERDI.—A letter from Paris, to the New Orleans *Picayune*, gives the following as the latest pen and ink portrait of M. Verdi: "Quite tall, spare rather than fleshy, a strong, energetic head, which reminds one of Salvator Rosa's brigand chiefs—such is Verdi. His glance is fatal and legendary, thick eye-brows cover his eyes with their mysterious shade. His nose is thick rather than large; from it two wrinkles come down to the chin like a furrow ploughed by disdain. A beard black as jet hides an ironical smile. His broad virile brow is crowned by hair which frizzles like sea weed. The general expression of his face is hard, severe, haughty; it denotes will, courage, distrust. Verdi is a man of untarnished honor and proverbial shyness. He has, besides his art, three affections lodged alone in his heart of hearts: His country, reading, and his country seat Saint Agatha, which is really a palace. Fleeing contact with society, parties, dinners, balls, execrating compliments, puffs, and, above all things, *la claque*, he is truly an odd, bizarre and puzzling character. One Verdi is the Verdi who is the same with everybody; the stiff, rough, abrupt, restless, scowling man; icy to mere acquaintances, never expressing an opinion, especially about musical matters, shivering at the sight of an album and at the demand of a portrait; in fine, an odd stick. Nobody can come near him at rehearsals, and he quarrels outrageously three times a day with the manager. He has not the least mercy on singers; pitiless and hypercritical, he makes them begin again and again, until they are utterly exhausted. The least thing throws him into a passion and excites his nervous irritability. He is the nightmare of the orchestra of the opera. Nevertheless, as, after all, his object is a perfect performance of his work, the artists who accuse him of brutality, end by yielding to his exigencies and by uniting their zeal to his sacred fire. He will not allow the least change to be made by them in his work. At the rehearsal of "Les Vepres Siciliennes," Mons. Obin, discontented with his part, returned Verdi as good as he gave, whereupon Verdi suspended everything until Obin wrote him a letter of excuses. The obstinacy on both sides lasted a month—a whole month without a rehearsal! 'Twas not Verdi who yielded. The other Verdi is a gentle, amiable man; perfectly courteous, fond of talking, but only with his most intimate friends—but this Verdi has never been seen excepting by three or four friends—for these he would do anything."


who does so shall sure-ly per - - ish, and who does so shall
who does so shall sure-ly per - - ish, shall sure - ly per - ish.
who does so shall sure - - - - ly per - - ish.
Stone him to death, stone him to death, stone him to death! He
sure - - ly per - - ish. Stone him to death, stone him to death,
Stone him to death, stone him to death, stone him to death! He blas - phemes
He..... blas - phemes God!.... he blas - phemes God!
blas - phemes God! he blas - phemes God! and who..... does
stone him to death. He who does so shall sure - ly per - ish.
God, and who does so shall sure - - ly per - ish.
Stone him to death, stone him to death, stone him to death.
so shall sure - ly per - - - ish, sure - - ly per - ish, sure - ly


Stone him to death! Stone him to death! Stone him to death, For he hath blas-phem'd
Stone him to death! Stone him to death! Stone him to death, For he hath blas-phem'd
Stone him to death! Stone him to death! Stone him to death, For he hath blas-phem'd
per - - ish. Stone him to death! Stone him to death! Stone him to death!
sempre più f
God! he blas - phemes God! and who does so shall sure-ly per - ish!
God! he blas - phemes God! and who does so shall sure-ly per - ish!
God! he blas - phemes God! and who does so shall sure-ly per - -
Stone him to death, He
Stone him to death! Stone him to death, stone him to death, stone him to
Stone him to death! Stone him to death! Stone him to
- ish! He blas - phemes God! he blas - phemes God! Stone him to
blas - phemes God! he blas - phemes God! he blas - phemes, Stone him to

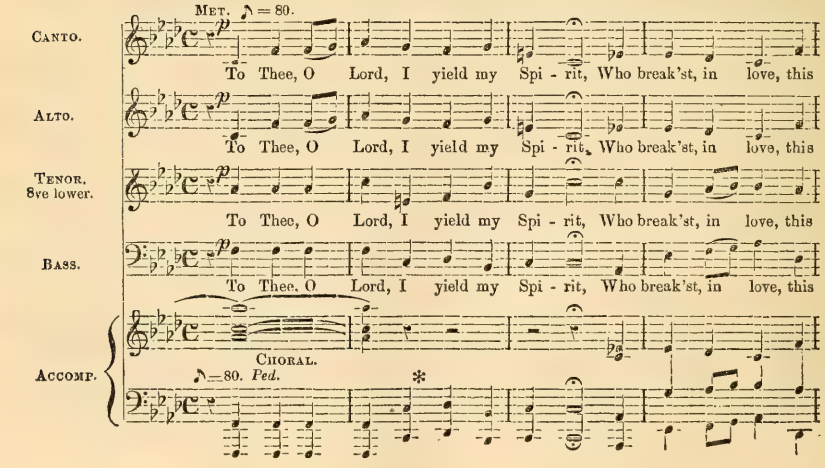

f
death! Stone him to death, he blasphemes God! He blas-phemes God! and who does
death! Stone him to death, he blasphemes God! He blas-phemes God! and who does
death! Stone him to death, he blas-phemes God! He blas-phemes God! and who does
death! Stone him to death, he blas-phemes God! He blas-phemes God!
ff
so shall sure - ly per - ish! Stone him to
so shall sure - ly per - ish! Stone him to
so shall sure - ly per - - ish! Stone him to death! He blas - phemes
he shall per - ish! Stone him to death! Stone him to
ff
death! Stone him to death! Stone him to death!
death! Stone him to death! Stone him to death!
God! Stone him to death! Stone him to death!
death! Stone him to death! Stone him to death!
sf
sf
sf
sf
ff

No. 9. RECITATIVE.

Acts. vii. 59, 60.



Choral. — "TO THEE, O LORD."



"Poetry by Weight; A Midwinter Night's Dream." A correspondent of the *Examiner*, who signs himself "Quevedo Minor," and heads his communication as above, thus addresses the Editor of the *Examiner*.

"Messrs. Moxon's 'Miniature Poets' are to be purchased at the following prices: Wordsworth, 5s.; Tennyson, 5s.; Browning, 5s.; and Tupper, 10s 6d. The latter book is really an extraordinary bargain, and no doubt will reach its 'tenth thousand' in an incredible short space of time. Having this pretty volume in my hand yesterday evening, I happened to fall asleep, and forthwith dreamed a dream. I saw on one side a literary *Inferno*, where, among many other unfortunate spirits, was that of a proverbial philosopher, from whose vexed bowels streams of lava were roaring and rolling. High on the other side was a happy abode, divided from the first by a deep gu'f called Bathos, into which wretches attempting to gain the higher region continually fell, scrambling back in a woeful plight to their proper place. Prominently seated in the *Paradiso* I beheld the spirit of Mr. Browning resting his head on Father Chaucer's bosom. To him, soon after my arrival, the vexed philosopher cried aloud, begging that Mr. Browning might bring him one drop of Castalian dew to moisten his dry imagination. 'No, my sonne,' said Father Chaucer, 'you in the other worlde solde your 100,000 copies, and my sonne Browning botte preciously fewe; and now you are in the dompes, and he is gladde. It is trewe,' added Chaucer, affectionately tweaking the great spirit's ear, 'he squeakes and grontes nowe and agen, I wol nat lie: and namely, I canne nat understonde the halfe of thatte he bath writte: botte, natheless, he is my trewe sonne.' The proverbial spirit then entreated that Mr. Browning might at least be given leave of absence to go and warn ——,——, and ——,but Father Chaucer replied that they had Shakespeare and the poets, and if not warned by them, would not stop writing even though one returned to Paternoster row. The lava roared and rolled again, and I awoke."

Sale of a Comic Singer. A novel sale, by public auction, took place within the rooms of Messrs. Hutchinson and Dixon, West Mile Street, Glasgow, on the 23d ult. For several days placards may have been observed in the city, announcing the coming sale of the services of Mr. James Taylor, described as "The Champion Comic of Great Britain." On certain conditions Mr. Taylor proffered his services for four months, from November next, to the highest bidder, engaging to sing twice every lawful evening in any establishment, and in any town to which he might be sent. The novelty of the affair doubtless excited a good deal of curiosity amongst Mr. Taylor's professional brethren in the city, who crowded into "The Mart" as the hour of sale approached. At five o'clock, Mr. Hutchinson moved himself into a chair which was placed at the top of a table, and was soon afterwards supported on the right by Mr. Taylor, for whom similar accommodation in this elevated position had been provided. The gentlemen who were expected to become bidders stood or were seated in front of the auctioneer. Many of them were smoking cigars, and an array of champagne glasses which studded a green baize-covered table gave promise of pleasures yet to come. Mr. Hutchinson opened the proceedings by explaining the circumstances under which he came to occupy the chair; but before advancing to the real business of the day he caused the champagne to be handed round, while the company smoked and chatted, chaffed Mr. Taylor, in a quiet way, and quaffed his health with fraternal fervor. Thus comfortably circumstanced, the bidding began. The first offer made was £100, immediately increasing to £110; but it was evident that this was intended merely as a start, because the bidding went up with a rush through all the intermediate tens till £230 was reached. Offers were now advanced more cautiously; and when £315 was gained, the bidders became so shy that a cunning suggestion was made that some champagne bottles should be uncorked. The hint was acted upon, and the sparkling beverage again went round. After a brief interval, and what seemed a grateful refresher, Mr. Hutchinson again went to work, but it appeared still to be a stiff up-hill struggle with him. At £325 the "last call" was threatened by the auctioneer; but two additional bids were faintly ventured upon, and at £335 the services of four calendar months of "the Champion Comic" were secured on behalf of the proprietor of the White-bait Concert Rooms. The bidding, as it seemed, was confined to one or two gentlemen representing the proprietors of concert rooms in the city. After being knocked down, Mr. Taylor sprang up with characteristic alertness to thank the company for their patronage, and, descending from his perch, was lost amongst the crowd.—*Era, 3rd inst.*

Music Abroad.

London.

Philharmonic Concerts.—The following notice from a London critical journal of the 10th inst. confirms what we said in our last of the growing appreciation of Schumann's music in England. Ten years ago "Paradise and the Peri" was hooted at by the *Athenæum*, the *Times* and all the critical authorities. Only two years ago his Symphony in C major received the same treatment, *Orchestra* and *Musical World* "consenting," like the young man named Saul at the stoning of Stephen, but not as yet, like Saul, repenting. These continue to decry the "Peri." But all are not like these, for here is one who writes discriminatingly:

The elder Philharmonic Society commenced its season on Monday with a performance of Schumann's elaborate cantata, "Paradise and the Peri," which occupied the entire evening. This work had already been heard at one of the concerts of the same society some ten years since: but at that time there was small chance of any recognition of a composer who is only just obtaining occasional and partial hearing. "Paradise and the Peri" is a work on quite as ambitious a scale as Mendelssohn's "Walpurgis Nacht," and is therefore open to the criticism which a composition of such pretension inevitably challenges. While holding that Schumann's music has hitherto met with most unjust depreciation in this country, we would by no means assert that it, in every instance, fulfils all that might be expected from its intention. To admit this, however, is simply to acknowledge that Schumann's genius was not of the first order. It certainly was not so vast and profound as that of Beethoven, so universal as that of Mozart, so dramatic as that of Weber, or so complete and well balanced as that of Mendelssohn. Still, Schumann was a genius, and the wholesale depreciation of him which ignorance in some cases, and ill-will in others, has dictated to this country is as unreasonable as it would be utterly to ignore and condemn one of our secondary poets or dramatists because inferior to Milton, or Shakespeare. "Paradise and the Peri" contains much music of great beauty and masterly power, with, it must be confessed, some that is dull, monotonous, and unworthy of the rest. Schumann, during his comparatively brief career, wrote so much and so rapidly that he seems to have neglected those processes of revision and excision which the greatest men have exercised on their works. Hence the inequality to be found in some of of his larger compositions. His genius tended towards the abstract, the ideal, and indefinite—it possessed a strong tinge of the romantic, but it was the sombre side of romance —mountain gloom and forest shade rather than the brighter tints of fairy fancy.

Thus it follows that his treatment of Moore's Oriental poem is frequently wanting in sunny brightness and lightness of touch, such as Mendelssohn so felicitously imparted to his "Midsummer Night's Dream" music. Notwithstanding its many and great beauties, it is doubtful whether "Paradise and the Peri" will ever interest a general audience without some reduction and retrenchment of the music. Most of the movements are such as only a consummate master could have produced. Among others may be specified a splendid chorus "But now thy plains" (No. 6 in the German score), with the massive effect of the vocal unisons—the soprano solo for the Peri, and chorus at the end of the first part, the climax of which is truly grand, although the fugal movement is somewhat out of place, being too ecclesiastical in tone for the spirit of the poetry. In the second part is a very fanciful and imaginative chorus of the Genii of the Nile, the instrumentation of which is masterly in its elaboration. Perhaps, however, the gem of the whole work is the lovely quartet introduced by the short tenor solo, "The Peri weeps"—a sufficient refutation in itself of the assertion that Schumann did not possess deep musical sentiment. The third part commences with a charming chorus of Houris—full of a grace and lightness of touch which it were to be wished were more frequent. After this occurs some of the least effective and most labored music in the whole work, and here the task of retrenchment should be chiefly exercised in any future performance. The final chorus, however, "We welcome thee," is truly magnificent, and wrought up to a climax of grandeur that few composers besides Beethoven have ever attained.

The production of the work does credit to the Society and its conductor, Professor Sterndale Bennett; although its performance might have been more efficient, especially on the part of the chorus, which evidently required more preparation, some of the lighter and more graceful portions of the music being coarsely sung. The principal singers were Madame Parepa, Miss Robertine Henderson, Miss Emily Pitt, Messrs. Cummings, Whiffin, and Thomas. Much of the effect of the performance was owing to Madame Parepa's brilliant execution of the most difficult music allotted to the Peri.

Monday Popular Concerts. The third of the season offered Mendelssohn's first Quintet; Beethoven's A-flat Sonata (with the variations and funeral march); Mozart's *Trio Divertimento* in E flat (one of his latest works), for violin, viola and 'cello, played by Messrs. Strauss, Webb and Paque; and Beethoven's Sonata in G, op. 30, for violin and piano. Charles Halle was the pianist. For vocal relief, Miss Ida Gillies sang a "very dry *bravura*" by Leonardo Vinci and the prayer from Mr. Leslie's *Ida*. St. James's Hall was crammed.

The fourth concert began with Schubert's Quartet in D minor (fourth time), played by Strauss, Ries, Webb and Paque, who also played a Haydn Quartet in E flat. Madame Arabella Goddard, the pianist, played Dussek's "Farewell" Sonata, and, with Herr Strauss, Beethoven's Sonata-Duo in F. Miss Banks sang Russian Glinka's "Lullaby" and Schubert's "Barcarole," Mr. Benedict, as usual, accompanying at the piano.

The hero of the fifth Monday (Feb. 12) was the great violinist Joachim, who took part in Mozart's G-minor Quintet, in Beethoven's Sonata in G, op. 96, with Arabella Goddard, and in a D-minor Quartet of Haydn, to whose music he is partial, though he is greatest in the rendering of Bach and Beethoven. The solo piano-forte pieces were Handel's greatest Fugue, in E minor, from his *Suites*, and the Prelude and Fugue in the same key by Mendelssohn, with the "Harmonious Blacksmith" variations for an encore. The singer was Mr. Patey, who gave an air from *Faust* (Gounod, of course) and "the irresistible song of the Pedlar from Mendelssohn's operetta *Die Heimkehr aus der Fremde*."

Of the following concerts the *Musical World's* reporter, confessing himself "behind-hand," thus hurriedly and exultantly remarks:

Signor Piatti to his post has restored Mr. A. Chappell's quartet to its normal state. This most admirable of violoncellists was never in finer play. The performance of Beethoven's quartet in F major—the last of the immortal "seventeen"—on the night of Piatti's return, was a brilliant augury of what is to come. The incomparable Joachim, as first violin, that genuine artist, Ludwig Straus, as tenor, and Piatti as violoncellist, with so competent a second violin as L. Ries, formed a truly model-quartet; and Beethoven's "*Muss es sein?*" was never asked more eloquently, or answered with more emphatic clearness. "*Es muss sein!*" was the unanimous verdict, while this marvellously fine performance of a wonderful work went on. "*So muss es immer sein!*" The wish was father to the thought. On the same evening Signor Piatti played to admiration the violoncello sonata in F (Op. 5), by the same "immensurably rich master"—with Mr. Halle, both performers being rapturously called back at the end. On the Monday following, when Mozart's newly revived *Divertimento* was "interpreted" by Joachim, Straus, and Piatti (imagine how!), and Mendelssohn's fiery second trio by Arabella Goddard, Joachim and Piatti (imagine how!), Joachim took the tenor part in one of Haydn's most vigorous quartets, yielding the first violin to Straus. The act was graceful and artistically brotherlike; but the compliment was richly merited. Never were these excellent entertainments more prosperous than now and never did full tide of prosperity flow in a worthier direction.

Saturday Popular Concerts.—These are supplementary to the "Monday Populars," under the same management, and playing the same cards, only differently shuffled. We copy from the *Musical World* of March 3d.

Some three or four years ago it occurred to Mr. Arthur Chappell to give a complete course of Beethoven's sonatas in a series of eight concerts. The idea was a happy one, and seemed to be particularly

appreciated by pianoforte professors, who, music-book in hand, attended the concerts in large numbers. Mr. Charles Halle was the pianist; from him Mr. Clementi Smith, of Islington, and Mr. Cramer Jones, of Turnham Green, took lessons, which they afterwards no doubt, communicated at so much an hour to their pupils. The pupils too, were themselves attracted.

The Beethoven sonata concerts were soon replaced by a series of imitation "Monday Populars," which only differ from the originals in being given on Saturday mornings instead of Monday evenings. The "Monday Popular Concert" of Saturday last (to employ the exact title under which these entertainments are advertised, and which, however incorrect in a verbal sense, at least serves to indicate their nature) was an excellent specimen of its class. The quartet was led by Joachim; Madame Arabella Goddard was the pianist; and Signor Piatti the violoncellist. In one piece, Beethoven's trio in C minor, these three admirable artists were heard together. In the opening quartet, led, as before stated, by M. Joachim, and in which the violoncello was of course taken by Signor Piatti, the intermediate parts [second violin and viola) were assigned to Messrs. Ries and Hann. The one vocalist was Mr. Patey, and the short, well-chosen programme was as follows:

Quartet, in D minor. No. 2.....Mozart.
Song, "The Valley".....Gounod.
Sonata in C. Op 53 (to Count Waldstein].....Beethoven.
Song, "The Bellringer".....Wallace.
Trio in C minor, pianofort, violin, and violoncello
Beethoven.

Oratorios, &c. Glancing at the record of the Oratorio Societies for the past two months, we find that they have been occupied with *Judas Maccabæus*, Haydn's *Seasons*, the *Lobgesang* and Rossini's *Stabat Mater* (in which Mme. Parepa's voice was found brighter and larger than ever, after her visit to America), and *Elijah* (also with Parepa, Sims Reeves, &c.).

Under this head also we name the first performance of Gounod's *Tobias—"petit oratorio,"* as its author calls it; and the *Times* (Feb. 16) says: "Perhaps the work of the smallest pretentions that ever bore the title"—from which opinion of course Mr. Chorley differs. The Concert was eked out with other hitherto unknown works of Gounod: a Symphony in D ("an early composition, full of weak imitations of Mozart and Beethoven"), an *Ave verum* ("devotional and beautiful"), an *O Salutaris*, for tenor voice (Reeves), also admired; "By Babylon's waves," a paraphrase of the 137th Psalm, and *"Bethlehem,"* a Christmas Carol, with drone basses in the 15th century style.

Crystal Palace Concerts. The winter concerts interrupted by the Christmas holiday entertainments, were resumed about the first of February, when we find the zealous conductor, Herr Auguste Manns, treating the visitors to Beethoven's 8th Symphony, Bennett's *Naiades* overture, and Spohr's "Dramatic Concerto;" also a new Swedish singer, more at home in Lindblad's songs, than in Mozart's *Tito*. Mr. Manns has since and before, in various concerts, been battling with prejudice by performing several of the Symphonies and Overtures of Schumann (not without effect, it seems). Other points of interest have been Mendelssohn's *Melusina* overture; Reinecke's Overture to Calderon's *Dame Kobolt;* Hiller's *"Loreley"* Cantata, Mendelssohn's *Lorelay* fragment, and the overture to Wallace's *"Lurline,"*—all in one programme; Spohr's overture to *Der Berggeist;* Gounod's "Irene," an English version of his opera *"La Reine de Saba*, occupying a whole concert; Mendelssohn's Italian Symphony; Schumann's *Manfred* overture; Beethoven's C-minor Concerto, played by Mlle. Agnes Zimmerman; and many smaller things. A new Symphony, by young Arthur Sullivan, is promised.

Dwight's Journal of Music.

BOSTON, MARCH. 31, 1866.

Concert Review.

Fifth Symphony Concert. (Thursday Afternoon, March 22). For once a beautiful Spring day! The audience was by several hundreds larger than before. But this was also partly owing to the character of the programme, which, though not the richest nor the rarest of the series, was one of the most attractive and appreciable to the greater number.

The opening piece, however, was one of which few knew how to form any anticipations, except from the name of the author. It was Schubert's Overture to *"Fierabras,"* one of the dozen operas of his, some of which were never performed at all, and most of them never outside of Vienna, and there only once or twice. None of them, it may be presumed, lacked merit or traits of real genius, and more than one of them may yet be destined to a public career. Those of our readers who may be curious to know something of their plots and musical contents will find a brief account of each in a translation of Herr von Kreissle's sketch of Schubert's life in Volumes XX and XXI of this Journal. *"Fierabras"* is a grand heroic romantic opera; King Charles has won a bloody victory over the Moors and taken the young prince Fierabras prisoner, takes him to Rome, where he falls in love with King Charles's daughter, &c., &c. A story in which love and battle's changeful tide and barbarous revenges are mingled in much the same lurid colors as in *Trovatore*,—more relieved, we should hope, in the genial German's music. The Overture, at all events, is a noble one. Those tremolos in the depths of the orchestra, with which it opens, strangely modulating, enchain the imagination at once and fill the mind with a certain pleasing awe. The leading theme of the Allegro, entering in the minor, short and tragical, is exciting as well as mournful, but is mingled throughout with bold heroic passages which relieve it, and the whole worked up with grand artistic symmetry and progress. It is the unmistakeable Schubert! And such an Overture is an addition to our stock.

Mendelssohn's "Serenade and Allegro Giojoso," in B minor, op. 43, for piano-forte, with orchestra, was the next piece, modestly selected by Mr. J. C. D. Parker, in his desire to bear a part with other Boston artists and other members of the Harvard Musical Association in these its concerts. Not so bold an undertaking as a Beethoven Concerto, such as we had had in three successive concerts, and yet one which required an artist. The piece is beautiful in itself, and was well suited to Mr. Parker's quiet, conscientious, refined style of execution. An artist of another temperament might have put more fire into the latter movement and have brought out the rapid figures with more palpable sonority in the large hall; but it was beautifully rendered and gave general pleasure.

Mr. Zerrahn's orchestra (of 55 instruments) achieved about its finest triumph of the season in its rendering of Gade's first Symphony, in C minor,—a work which we have not heard since the days of the "Germania" concerts a dozen years ago. To full half the audience, therefore, its charm was entirely fresh; and those who had enjoyed it keenly in the old time now found it to be better than they knew. No wonder that Mendelssohn and Leipzig were so smitten with its beauty when it was new there. The only wonder is that the young Danish author of a work so original, though accidentally so much in the Northern, dreamy, seashore vein of Mendelssohn's Scotch Symphony, should have gone on composing symphony upon symphony, overture upo overture, and all kinds of smaller things, and y never once again have produced a work of equa consequence. From the time of this first Sym phony, and of the "Ossian" and "Highland Overtures, his individuality has grown monot nous and gone on repeating itself in ever fadin colors. But here is unquestionably a masterpiec fresh and welcome alike to musicians and mer music-lovers. The charm lies mainly in its poe ic tone, in the unbroken unity preserved throug out all its movements despite their contrast, an in the consummate skill with which the sam thoughts are repeatedly held up in other an richer colors, whereby they are as it were tran figured and made new continually. Examine th first movement and we find that the princip theme or motive which pervades it is not eve "worked up" at all, it is only transposed and s in other lights and other keys. In a piano-for arrangement it must needs be monotonous, but this wondrous orchestration you forget the la of contrapuntal art which commonly lends pr gress and variety, developing the whole tree fro the little germ. The hint of the whole is co tained in the first two measures of the slow a pensive introduction, a breath of solemnizing s shore melody that steals over you. The do nant theme of the Allegro is not the first ther with which it sets in, that tumultuous, almost b baric rhythm, with a strange hitch in it, the cents falling on the weaker parts of the measu this soon subsides, only to return once more fo brief spell near the end of the movement. T *second* theme, which is essentially identical w those first two bars of the introduction, is the which pervades the whole piece, the fibre out which it is all woven; it comes now in long now in shorter notes, now in bright and now sombre colors, but the figure runs through whole pattern; even the bright, crisp little swering phrase chirped out so gaily by the re and passed about so glibly, is still the same the quickened and compressed within half the ti a dancing image of itself, as it were, flung fi a wavering mirror.

The Scherzo is a delightful episode, poetic original. Those madly hurrying triplets in strings, rearing their crests like waves, and bre ing against the bold headland of the *tutti*; t repeated over and over; then the lull, broken the mysterious sobs and gusts of reeds; the l call of the clarinet tone, conjuring up that qu dream of water-sprite or fairy revels, where muted violins rush up and down the while a harp-like figure in *sextoles*, like the wind swe ing through the pines; this interrupted ever anon by those wild, loud breakers, whose cresc do finally absorbs all the forces of the orches flooding all else out of sight:—is not this a Sch zo for which the poet listened to the wild wa themselves?

The slow movement, *Andantino grazioso*, h sustained and lovely melody, of a musing, ten character, first sung by the oboe, and gradu warming through the whole. Very beautifu the effect where three figures are combined, softer wind instruments all singing the mel while the violins divide in harp-like chords, the violoncello keeps up a monotonous little e in an under-current. Those heart-felt obli passages for the 'cello in the latter part ma most have been written for Wulf Fries.

Finale, *Allegro con fuoco*, is the wildest, strangest and most thoroughly Northern of the whole; it is full of tumult and heroic grandeur; summons up the Vikingirs and the old mythology; there is a something like a march of giants in it, and with what a rich broad arpeggio accompaniment of all the strings! At length the original theme of the introduction and first Allegro comes back and completes the circle. The whole Symphony was remarkably well played, (the great bass tuba adding to the effectiveness of the gigantic passages.) and it seemed to be fully appreciated by the whole audience.

The Second Part consisted of Mendelssohn's "Midsummer Night's Dream" music, conducted by Mr. LANG, who had drilled the chorus of some eighty ladies. The Overture was marred in the opening chords by an instrument or two being not quite in tune, but for the most part the instrumental pieces sounded very well, including: the *Scherzo*, which introduces Act 2, so significant of Puck and fairies; the labyrinthine *Intermezzo*, so suggestive of the bewildering pursuit and flight of the lovers in the woods, then of the falling to sleep exhausted, and then the invasion of the stillness of the place by the comical bombastic march of Bottom and his stage-struck comrades; the lovely *Nocturne* and the *Wedding March*, which sounded statelier than ever. The Duet and the Song, in connection with the two choruses of fairies, were very nicely sung by Miss HOUSTON and Mrs. J. S. CARY. The choruses, however sweet and visionary, were hardly enough palpable to mortal hearing; it may have been the timidity of amateurs, or it may have been the manner in which the little choir was placed back in one corner of the stage. Yet all the music was delicious to all ears, and left a sense of airy grace and lightness, of true soul's poetry and freedom, associated with the whole concert, which indeed was short and seemed much shorter.

ORCHESTRAL UNION. The eleventh Afternoon Concert opened with the brilliant "Tell" Overture, followed by the great Seventh Symphony of Beethoven, which is always edifying. Then came a long, old-fashioned, florid flute solo, by Furstenau, played with rare perfection of execution by Mr. GOERING. This of course tickled many ears. But a deeper interest was felt in the appearance of the young ALICE DUTTON, who played (for the first time here with orchestra,—a day before the Symphony Concert) Mendelssohn's *Serenade* and *Allegro Giojoso*, and played it wonderfully well for one almost a child. Her hand hardly spans an octave, so that the opening chords were weakened by being struck somewhat *arpeggio*; but with this allowance she went through the difficult piece with unflagging firmness and precision, and with intelligent shading, so that it was enjoyable. The girl has talent and the air of being sincerely absorbed in her art.

The twelfth concert, last Wednesday, brought the series to an untimely close,—for the reason, that the Music Hall is pre-occupied for about the whole of April to the exclusion of things *musical!* This last programme was admirable, and it was creditable to the very large audience, as well as to the performers, that the whole seemed so well appreciated. First came a repetition of Norbert Burgmüller's Overture "Dionysius," which we enjoyed even more than before. Then Gade's C-minor Symphony, in answer to the demand created by the fine impression it made in the last Symphony Concert. It was keenly relished. And it was a happy accident, we thought, which substituted for the Serenade by Reissiger, announced on the bills, the witching and quaint Allegretto from Mendelssohn's Scotch Symphony. It followed naturally after Gade, suggesting close affinity of subject with interesting contrast of artistic power.

Mr. HENRY SUCK showed the earnestness of his direction by choosing for his Violin Solo the Andante and Finale of Beethoven's Concerto. His rendering lacked vitality, imaginative fire, a certain magnetism (such as Joachim has) which would have redeemed the otherwise literal and home-spun character of that Rondo theme, for instance; but it was skilful, conscientious and correct, and Mr. S. by this and former efforts places himself among our best violinists.

HAYDN'S "SEASONS." Mr. B. J. LANG deserves well of the republic for having given us, for the first time in Boston, a hearing of all four parts of Father Haydn's genial and delightful Cantata, Pastoral, or whatever it may be called. He had gathered together a crowd of heartily interested singers, some 250 voices, fresh and telling, and drilled them well; a full orchestra for the rich and graphic instrumentation; and secured competent vocal artists for the three characters that individualize a large part of the poetry, which follows mainly in the beaten track of Thomson. The performance last Saturday evening was extremely interesting; the Music Hall almost crowded, in spite of the East wind.

The "Seasons" was the last work of Haydn, composed about the year 1798, when he was nearly seventy years old, and certainly displays a marvellous degree of vigor and vivacity of fancy. In some respects it is more interesting than the "Creation," though many of its passages are only reproduced from that and sound, with all their elegance, but too familiar. As a whole, it plainly suffers from its ambiguity of character, being secular, pastoral, almost operatic in its real inspiration, prompted by the impulse to paint the changing phases of Nature and the simple joys of country life, while at the same time striving to secure some of the dignity of Oratorio. It is in just these graver and would-be grander parts that it is weakest. The more elaborate contrapuntal choruses certainly do not compare with "The Heavens are telling" and the other grander moments in the "Creation." But in the lighter and descriptive portions, which form nine-tenths of the work, we find it richer than the Oratorio. And what variety and contrast!

The Overture, portraying the passage from Winter to Spring, is a fine orchestral piece, answering its purpose well; though less quickening to the fancy than Mendelssohn's treatment of the same subject in the prelude to the "Walpurgis Night," (for the hearing of which also Boston is indebted to Mr. Lang). The chorus: "Come, gentle Spring," is simply perfect, the very breath and soul of Spring is in those fresh, delicious harmonies. (Was it not sung a very little too fast?) The homely bass air of Simon, describing the husbandman in the field, old as it sounds, recalls the character to the life; all the more that its phrases are familiar, that the tune is almost the same that Rossini caught again from nature afterwards, at a quicker tempo, in his *Zitti, zitti*, and that the orchestra, so richly occupied (how friendlily the bassoon runs along by the side of the voice!), borrows a hacknied subject from the "Surprise" Symphony. The Trio and Chorus: "Be propitious," the Duet of Jane and Lucas: "Spring, her lovely charms unfolding," the chorus of girls and youths, in short all of this Spring music is delicate and full of Spring; and the closing chorus of thanksgiving is impressive in spite of what we have said above.

In the "Summer," the salient point is the Thunder Storm, so skilfully prepared with recitatives and lowering accompaniment, and worked up to a terrific climax with chorus and orchestra. The transition to the softer chorus after the passing of the storm: "Welcome, gentle sleep!" seems too abrupt, and lacks the true sense of Beethoven. But the "Summer" has many very fine traits. The bass air about the shepherd driving out his flock, the glorious mounting of the Sun (trio and chorus); and especially the tenor Cavatina and recitative about the intense heat: "Distressful nature fainting sinks," are, taken with the instrumental figures, singularly graphic.

In the "Autumn" we have the most stirring of hunting choruses, followed by the still more rousing Wine chorus, with the imitation of the bagpipe and the fiddle: is there not wonderful vivacity and power here for an old man of seventy! But perhaps the original thing of all is the song and chorus of the "Spinning Wheel" in the "Winter"; the "Wheel moves gaily," but the mood is minor and the pensive mind broods on. The instrumental picture of the approach of Winter, and the tenor air describing the traveller perplexed and lost amid the snow, are quite as characteristic as the music of the other seasons.

On the whole, the work was very fairly rendered for a first time, considering too that the fear of its great length must have made the conductor somewhat nervous. There was some uncertainty in the "Thunder Storm," which had been less rehearsed, but most of the choruses were made quite effective; and the instrumentation, except now and then in the delicate fitting together of fragments with the recitative, came out satisfactorily. Some of the recitative dragged, and indeed there was an uncomfortable amount of it for the singers, wisely curtailed as it was. Miss HOUSTON in all the music of "cheerful Jane" sang admirably; we never have heard her bright, clear, musical soprano to more advantage; the style refined, the declamation good; the only weak points being now and then in the nervous and uncertain beginning of a piece of fragmentary recitative, particularly in the lower notes. The dialogue of her humorous story at the winter fireside was given with great spirit. Mr. SIMPSON, from New York, is certainly the best tenor (outside of the opera) that we have heard here for some years. His voice is truly musical, pure, sympathetic, and his delivery we should call refined but for that one bad habit of false *portamento*, which sounds so lack-a-daisical, and grows so tedious in his recitative. Pray, let him reform that altogether, and he must be in great demand wherever oratorios or other noble concert music needs a tenor. His voice, however, is rather delicate than powerful, and was rather overshadowed in some of those beautiful Trios. Mr. RUDOLPHSEN sang like an artist as he always does.—Mr. Lang should feel rewarded for this brave effort, and we trust the "Seasons" will come round again.

IN PROSPECT. To-morrow (Easter) evening, the HANDEL AND HAYDN SOCIETY are to give us the long promised "St. Paul" of Mendelssohn, which ought to be as well known here as "Elijah," and is sure to interest nearly if not quite as much. Mr. ZERRAHN has drilled his forces very carefully, the chorus singers have steadily kindled to their work, the solos will be by Miss HOUSTON, Miss ANNIE CARY, Mr. CASTLE and Mr. RUDOLPHSEN, the orchestra is large, Mr. LANG will preside at the Great Organ, and there is every omen of success.

The sixth and *last* SYMPHONY CONCERT will be on the 19th of April, when young ERNST PERABO, the gifted boy of eight years ago, will make his debut here, on his return from Germany, as a full-grown artist, playing the piano part in Hummel's Septet. Schubert's great Symphony in C, Bach's Toccata in F, arranged for orchestra, and the *Hebrides* Overture will also be heard. Mr. PERABO will give a Chamber Concert at Chickering's, probably on the following Saturday.

About the same time will come Mr. DAUM's second concert, when he too will play Hummel's Septet. Of his first concert, which was highly interesting, especially that Schuman Quintet, we have yet to speak.

Mr. WILLIAM SCHULTZE, with whom all good memories of orchestra and Quintette Club have been so long associated in this city, proposes for the first time to claim an evening for a concert of his own. It will probably be in the Melodeon, in the latter part of April, and will no doubt offer a rich treat.

The MENDELSSOHN QUINTETTE CLUB are preparing to give the lovers of classical music in Philadelphia, Baltimore, Washington, &c., a taste of their quality. More anon.

CINCINNATI. The third *Concert de Salon* of Messrs. KUNKEL and HAHN, (Feb. 1) offered Trios (for piano, violin and 'cello) by Reissiger, in D minor, op. 25, and by Mendelssohn, also in D minor, played by Kunkel, Hahn and Brand; Beethoven's *Sonata Pathetique*, played by Kunkel; No. 1 of Stephen Heller's *"Promenades d'un Solitaire,"* and Mendelssohn's Rondo Capriccioso, op. 14,—also played by Kunkel; and songs by Proch and Marschner, sung by Edward Herrmanson, baritone.

ST. LOUIS. At the fourth Philharmonic concert, under the direction of E. Sobolewski, Gade's Ossianic Cantata, "Comala," was sung. The other items of the programme were: Solo, Quintet and Chorus from Wallace's "Amber Witch;" the first part of Mendelssohn's Italian Symphony; a Cavatina, "Hope in Absence," by Wallace; Overture to *Don Juan*.

Fifth Philharmonic Concert: Overtures to *La Gazza Ladra* and *Egmont*; Mendelssohn's Italian Symphony; Choruses: Nos. 1 and 2 from Haydn's "Last Seven Words," and "Summer Songs" by Sobolewski; Violin solo, *Rondo Russe*, De Beriot; and Scena from third act of *L'Africaine*.

NORTHAMPTON, MASS. On the 15th ult., the Choral Union of this place, assisted by the Mendelssohn Quintette Club and other artists from Boston—enough to make up a small orchestra (Ribas, oboe; Goering, flute; Ryan, clarinet; Stein, bass; Hamann and Holm, horns, and Eltz, bassoon)—gave a concert at the Town Hall. Mr. T. W. Meekins was director; Miss K. E. Prince, pianist. The First Part consisted of Beethoven's Mass in C. The Second Part included Auber's Overture to *"Le Lac des Fées;* Rossini's *Quis est homo* (Mrs. Meekins and Miss Shepard); Adagio and Rondo from Spohr's *Nonetto*; Pirate's Chorus from Balfe's "Enchantress;" Schubert's "Elegy of Tears" (orchestra, with horn obligato by Hamann); Aria from Herold's *Le Pré aux Clercs* (Mrs. Meekins); Duet from *Huguenots* (orchestra); and *Inflammatus* from Rossini's *Stabat Mater* (Mrs. Meekins and Chorus).—Not a bad beginning!

PROVIDENCE. The Orpheus Club gave a concert at Roger Williams Hall, on the 9th ult., Mr. Wm. . Greene directing. The Club sang: Becker's "Ruined Chapel;" "Wanderer's Night Song," by Lenz; "Swell high the choral song," by Speyer; a Waltz, by Vogel; and a chorus from *Cinderella*. They had furthermore artists from Boston to enrich the programme. Miss Houston sang Guglielmi's *Gratias agimus*, "Impatience," by Curschmann, and a song by Macfarren. Mr. B. J. Lang played a *Rondo Brillant* by Hummel, and a couple of pieces of his own. Wulf Fries played a Fantaisie on Scotch airs by Kummer; and the Mendelssohn Quintette Club, besides accompaniments, contributed Suppe's Overture to "The Poet and the Peasant," and the Andante and Scherzo from Mendelssohn's Quartet in E flat, op. 44.

WASHINGTON, D.C. The national capital, never before blessed or bored with an Oratorio, has got the start of Boston this time in the bringing out of "St. Paul." To be sure, there was only a Steinway grand piano (with a "Professor" presiding) to do duty as orchestra; nevertheless a local critic, in a paper of the 8th inst., says:

"The concert of the Philharmonic Society, given last night, marks an epoch in the musical history of this city. Though may abortive attempts have been made to establish a permanent musical society here, the Philharmonic is the first one that has succeeded in maintaining an existence, and last night was, we believe, the first time that a full oratorio was ever performed in our midst. The one selected was Mendelssohn's 'St. Paul,' and it was given to a full house and a very intelligent and critical audience.

"The society had been rehearsing it for several months, and the manner in which they rendered the choruses (some of which are most impressive) was very creditable to their industry and musical talent, eliciting, as it did, the intelligent applause of the discriminating audience. The solo parts for male voices were taken by Mr. George Simpson (tenor) and Mr. J. R. Thomas, (basso,) of New York, who each gave the sublime passages entrusted to them with fine effect.

"The soprano solos (mostly recitative) of the first part were given by Mrs. Butts, with more than her usual feeling and skill. Miss Daniels did well in the solos of the second part, and the same may be said of Mrs. Caulfield.

"Dr. Caulfield used his baton with energy and grace, and deserves great credit for the good discipline under which he seems to have brought his singers."

The Society, it seems, are invited to repeat "St. Paul" in Baltimore; then they go to work upon "Elijah."

Mr. Grover's German troupe have been doing quite well in Washington, giving, among other things, *William Tell*, in which Herr Wilhelm Formes did not particularly please as Tell.

BALTIMORE. Carl Wolfsohn's second soirée occurred on the 14th. He played Beethoven's great B-flat Trio (Mr, Jungnickel being the 'cellist); Songs without Words, by Mendelssohn; Schumann's Andante with Variations for two pianos, with Mme. Weiler; and Reminiscences of *Robert le Diable*, by Liszt. Miss Eichberg sang Schubert's "Gretchen at the spinning-wheel," and two songs by Mr. Wolfsohn, called: "I wept while I was dreaming," and "The Water Lily."

PHILADELPHIA. Last week the Germania Orchestra gave, at their public afternoon Rehearsal: Overture to *Zampa*; Serenade, for violin and horn, by Reissiger; Waltz, by Lanner; Andante from the "Pastoral Symphony;" Overture, "The Hebrides," Mendelssohn; Weber's "Invitation to the Dance;" and Indian March from *L'Africaine*.—This week, being (as the "local" suggests) Holy Week, the programme was to be "of a different character" and include, for once, a *whole* Symphony, and that the longest one known, and certainly one of the best, Schubert's in C.

Of Mr. Wolfsohn's seventh Beethoven Matinée (March 20), the *Bulletin* says:

The group of sonatas presented yesterday by Mr. Wolfsohn is not, perhaps, as interesting a selection of that portion of the composer's works as were those upon the last programme, which included the *"Pathétique,"* and the sonata in A flat op. 110, the latter a majestic work, undoubtedly greater in conception and design than the *"Pathétique,"* and of which there are numerous passages which the piano is inadequate to present justly. Mr. Wolfsohn's last programme also included the sonata in E flat, op. 7, scarcely known here, yet a work thickly crowded with passages of marvellous beauty, and which occasioned a regret that such an inspiration should have remained so long unknown, or it may be, forgotten.

The Sonata in F sharp major, op. 78, performed by Mr. Wolfsohn, yesterday, is not to our mind, a work that can add much to the fame of its composer; and were there not circumstantial evidence of its being Beethoven's, we should feel justified in hesitating to place it (!) among his Sonatas. It is, by no means, a grateful task to perform such music, but Mr. Wolfsohn made the Sonata as interesting as may be, and his manipulation of the very difficult *Allegro assai* did not elicit the applause that it deserved. The Sonata op. 27, No. 2, in C sharp minor, known as the "Moonlight Sonata," is tolerably familiar to the musical public, although we fancy that to many, who knew it only through the inartistic performances of boarding-school misses, many beauties, hitherto concealed, were revealed by Mr. Wolfsohn's careful and complete rendering of this divine composition. The other item of the programme, the Sonata in E major, op. 109, interesting as being dedicated to Bettina Von Arnim, is in the master's latest style, having been composed in 1824. The most interesting movements are the *Prestissimo* and the *Andante molto*, the theme, with its six magnificent variations, at the end of which the ear is delighted with the recurrence of the theme. The subject of these variations is exquisitely beautiful, and was reproduced by the pianist with a rare attention to the details of expression that added greatly to its effect.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Gentle dove! Song. *Ch. Gounod.* 3

One of the very sweetest of recently published songs. It is the invitation of a gentle lady to a white dove to "sup with me," and "sip pearls of dew from cup of amber." Music very pretty, and all easy.

Swift o'er the glassy tides. (Ben è ridicolo.) *A. Randeggar.* 3

One of the best Italian songs of the year, with Italian and English words. The melody is smooth and flowing, and not too difficult for common singers. The English words constitute an evening gondola song, well suited to a sail on the Bay of Venice. For Soprano.

Cheer up, Sam! or Sarah Bell. Song. *C. C. Willis.*

It was quite kind in the poet to administer consolation to Sam (-bo) in this melodious manner. Good melody and fine chorus.

He cares for us all below. Song. *W. Kittredge.*

Very simple, and quite pretty. Commences in chanting style.

Keep thy tongue from evil. Q't. *L. H. Southard.*

Another of the well-known and excellent series.

Sooner or later. Duet. *Lesta Vese.*

Easy and pretty.

Father's come to bless us. Song and chorus. *J. W. Turner.*

Fairy's song in Danse des Fées. *C. A. White.*

Easy and melodious, and by good composers.

Sing birdie, sing. For Guitar. *S. Winner.*

O ye tears. " " " "

Instrumental.

The Gazelle Polka. *L. P. Gerville.* Four hands. 3

A brilliant composition, of easy medium difficulty. Good for practice and for exhibitions. Arranged by G. W. Hewitt.

The Long, Long Weary Day. *A. Baumbach.* 3

No. 28 of the "Crown Jewels" and is uniform with many of the others in excellent, tasteful arrangement.

Kurek's celebrated Funeral March. Arr. by *J. W. Kennedy.* 3

Quite simple and easy, but of massive harmony, and among the best of its class.

Sans Souci. Galop de Bravoure. Four hands. *J. Ascher.* 5

Very brilliant. Not difficult, and a good show piece.

La Norvegienne. Caprice for Piano. *E. Ketterer.* 3

An original kind of melody, probably of Norwegian origin, well arranged and extended, so as to form a piece decidedly interesting.

La plainte des Sylphs. Nocturne. *S. Smith.* 3

Chant des Oiseaux. (Morceau de genrè. *S. Smith.* 5

Characteristic of the composer, who has, so far, not composed anything noticed in these reports, which was not good.

With a dash. For Cornet and Piano. *C. Koppitz.* 5

A splendid solo, with accompaniment. It has made quite a sensation in Boston.

Arab song. For piano. *B. Richards* 3

Das Bächlein. (Rivulet). For piano. *Favarger* 5

Two elegant pieces, of medium difficulty.

Congress grand march. For guitar. *W. L. Hayden* 3

Caroline schottisch. *J. H. Seipp* 3

Fannie schottisch. *C. R. Dodworth* 5

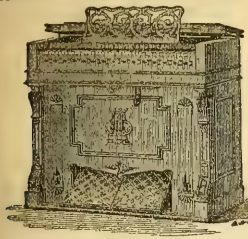
Emeline galop. *J. R. Hamilton, Jr.* 3

Homewood galop. Polka mazurka. *Wamelick* 5

Good and useful pieces, but cannot, for want of space, be noticed separately.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

o 1. Trust in God. (Soprano. Solo and Quartet).....30
' 2 O Lord, veil not thy face. (Quartet in Canon.50
' 3 Praise ye the Lord. (Quartet and Solo).....50
' 4 Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

o. 1. Rejoice the heart of thy Servant. (Solo, Duet, Tric and Quartet).....40
' 2 I will praise thee. (Solo and Quartet).....40
' 3. O my Lord. (Quartet).....60
' 4. Hear my prayer. (Alto Solo and Quartet).....40
' 5. I will be glad. (Quartet).....60
' 6. Blessed be the Lord.....40
' 7. Trust in God. (Quartet).....40
' 8. Let thy loving Mercy. (Terzetto).....40

that I had wings (Quartet).....*Barker.*30
o the day of rest declineth. (Qt.).....*Emerson.*30
uide me. O thou great Jehovah.....*Emerson.*35
eaus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson. Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 623

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; in boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75 Sold by all Music Dealers Sent post-paid OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Collection of Four-Part Songs.
ARION:
A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS....."Tannhauser"
CHORUS OF PRIESTS.....Magic Flute"
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....Compte Ory"
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Chudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Härtel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood"
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes,	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c , comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Method

STUDIES, EXAMPLES, A EXERCISES.

CATECHISMS, DICTIONAR PRIMERS, AND ENCYCLO PEDIAS.

TREATISES ON HARMO AND THORO' BASS.

Instructions, Exercises & M

FOR THE

ORGAN AND VOIC

MELODEON,

SERAPHINE, GUITAR, BAR

Flute, Violin, and Accord

BANJO, FIFE,

CLARIONET AND FLAGEOL

Concertina, Violoncello DOUBLE BASS,

AND ALL

BRASS INSTRUMENT

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 653. BOSTON, SATURDAY, APRIL 14, 1866. VOL. XXVI. No. 2.

Advertisements.

COMPLIMENTARY CONCERT.

THE friends of Mr. **WILLIAM SCHULTZE**, of the Mendelssohn Quintette Club tender him a CONCERT, to be given previous to his departure for Europe, on TUESDAY Evening, APRIL 24, at the Melodeon. The following artists have kindly volunteered their services: **Miss ADDIE S. RYAN, ALICE DUTTON, B. J. LANG,** the **ORPHEUS MUSICAL SOCIETY,** under the direction of CARL ZERRAHN, and the Mendelssohn Quintette Club. A programme of choice music will be given.

Tickets, One Dollar each, may be obtained at the music stores. Doors open at 7, Concert at 7 3-4.

VOICE BUILDING.

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

WANTED—AN ORGANIST for St. James Church (Episcopal) in New London, Conn. He will be expected to train and take charge of the Choir. Satisfactory references required. Salary, Six Hundred Dollars. Address

651-3 E. V. STODDARD, New London, Conn.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

HUSTON HALL, Dayton, Ohio.

LOCATED in the centre of the most beautiful city in the West, which has over 30,000 inhabitants. The Hall has been REBUILT, ENLARGED, IMPROVED, ADORNED, and it is, in all its features and appointments, the FINEST and BEST HALL IN THE WEST.

It is most artistically beautified in fresco, is admirably ventilated, is lighted throughout with gas, has stage head, foot and border lights, stage wings and scenery, and convenient and cosy dressing rooms adjoining the stage. A MAGNIFICENT DROP CURTAIN completes the adornments of the stage.

Huston Hall is declared by artists to be by far the best adapted to Concerts, Operas, Lectures, and all manner of genteel exhibitions, of any Hall in the country. For terms, &c., address **J. R. Huston,** Lock Box, 112, Dayton, Ohio. Or, apply to J. D. DUBOIS, Piano and Music Store, under the Hall. 652-3

GEMS OF SACRED SONG:

A COLLECTION OF THE MOST

PLEASING COMPOSITIONS

OF

Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Etc.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

CONTENTS:

All that's Bright must Fade ..... Moore.
America .....
Angels ever Bright and Fair ..... Handel.
Antioch .....
Arrayed in Clouds ..... Dnet. Shaw.
Ave Maria ..... Cherubini.
Ave Maria ..... Franz.
Battle Prayer ..... Himmel.
Beggar Child ..... Gumbert.
Be Kind to the Loved Ones ..... Woodbury.
Better Land, (The) ..... Duet. Kingsley.
Bird let loose ..... Duet. Shaw.
Burial of Mrs. Judson ..... Heath.
Calvin .....
Cast thy Burden on the Lord ..... "Elijah".
Charity .....
Child's Wish ..... Glover.
Come, Holy Spirit ..... Munson.
Come this way my Father ..... Duet. Warren.
Come to the Sunset Tree ..... Martin.
Come unto Him ..... Miss Brown.
..... "Messiah".
Come ye Disconsolate ..... Dutton.
Consider the Lilies ..... Topliff.
Cradle Song ..... Mendelssohn.
Dearest Spot on Earth ..... Wrighton.
Do they Miss me at Home ..... Granniss.
Do they Pray for me at Home ..... Fiske.
Dove of Noah ..... Russell.
Eden Above .....
Eve's Lamentation ..... King.
Evening Song to the Virgin ..... Miss Brown.
Evening ..... Abt.
Fading, still Fading .....
Family Bible ..... Rickard.
Far Away ..... Crossman.
Flee as a Bird to the Mountain .....
First Violet ..... Mendelssohn.
From Greenland's Icy Mountains ..... Mason.
Greenville ..... Rosseau.
Guide me, O Thou Great Jehovah ..... Emerson.
Hark, I hear an Angel sing ..... Shrival.
Hark, the Vesper Hymn ..... Moore.
Hartland .....
Heaven is my Home .....
He wipes the Tear ..... Lee.
Holy Mother ..... Wallace.
Home ..... Abt.
How Cheering the Thought ..... Webb.
Home Again ..... Crosby.
Homeward Bound .....
Hymn to the Virgin ..... Schubert.
If with all your Hearts ..... "Elijah".
I hear the Angels ealling ..... Emerson.
I know that my Redeemer ..... "Messiah".
I'm lonely since my Mother ..... Thompson.
I would not Live Alway ..... Kingsley.
Jesus, Saviour ..... Wilson.
Jesus, Saviour ..... Wood.
Joyfully, Joyfully .....
Just as I am ..... Harding.
Keep this Bible near your Heart ..... Thompson.
Lebanon ..... Zundel
Let me Kiss him for his Mother ..... Lockway.
List to the Convent Bell ..... Duet. Blockley.
Lord is my Shepherd .....
Luther's Chant ..... Zeuner.
Maid of Judah ..... Kucken.
Mary's Tears ..... Shaw.
Messenger Bird ..... Duet. Miss Brown.
Missionary Chant ..... Zeuner.
Missionary Hymn ..... Mason.
Mother, O Sing me to Rest ..... Franz.
Mother's Vow ..... Waters.
My Country, 'tis of Thee .....
Nearer, my God to Thee ..... Wood.
O Boatman, row me o'er ..... Duet. Sullivan.
Offer's Funeral ..... Mrs. Norton.
O, God, thy Goodness ..... Beethoven.
Old Hundred .....
O, Lord, have Mercy ..... Pergolesi.
O, Lovely Peace ..... Duet. "Judas Maccabæus".
Orphan's Prayer ..... Mercadente.
O that Beautiful World .....
O that I had Wings ..... Duet. White.
O that I had Wings ..... Barker.
Our own sweet thoughts .....
Over the River ..... Whitney.
Peace of Mind ..... Sponholtz.
Peterborough .....
Pilgrim and a Stranger .....
Pilgrim Fathers ..... Miss Brown.
Pleyel's Hymn .....
Portuguese Hymn .....
Psalm of Life ..... Blockley.
Psalm Tunes .....
Resignation ..... Gould.
Rocked in the Cradle of ..... Knight.
Ruler's Daughter .....
Ruth and Naomi ..... Topliff.
Shirland .....
Slow and Sadly Tolling ..... Bishop.
Softly, Softly ..... Weber.
Song of Spring ..... Mendelssohn.
Sound of Harps ..... Duet. Donizetti.
Speak Gently ..... Wallace.
Star of Bethlehem ..... Granger.
There's a Good Time Coming ..... Russell.
There's Nothing True but Heaven ..... Shaw.
There's Rest for all in Heaven ..... Chase.
Twilight Hour ..... Shaw.
Tyrolese Evening Hymn ..... Browne.
Vacant Chair ..... Newcomb.
Vesper Hymn ..... Moore.
Wanderer ..... Schondorf.
Weep not for Me ..... Webb.
Welcome again, Sweet Sabbath ..... Nelson.
Why do Summer roses fade ..... Barker.
Widow of Nain .....
Willow Song ..... Metcalf.
Will you go? .....
Wings of a Dove ..... Devereux.
With Verdure clad ..... "Creation".
Ydolem ..... Zeuner.

Published by OLIVER DITSON & CO.

New Music for April.

VOCAL.

Father, source of every blessing. (Tantum ergo.) Solo and Chorus ..... *C. P. Morrison.* 40
Times hab badly change' old massa now. Song. *H. G. Spaulding.* 30
I will remember. Quartet. ...*L. H. Southard.* 40
True love, it is worth keeping. Sg. *Mrs. Parkhurst.* 30
It is a good thing. (Bonum est.) Quartet. *J. B. Marsh.* 40
Sooner or later. Duet..... .....*Lesta Vese.* 30
He cares for all below. Song.... *W. Kittredge.* 30
Sing birdie, sing For Guitar..... *S. Winner.* 30
O ye tears. " " ..... " 30
Keep thy tongue from evil. Q't. *L. H. Southard.* 40
Father's come to bless us. Song. *J. W. Turner.* 30
Fairy's song in Danse des Fées.... *C. A. White.* 30
Gentle dove! Song..... .....*Gounod.* 30
Swiftly o'er the glassy tides. (Ben è ridicolo.) *A. Randeggar.* 50
The Wandering Boy from Home. Song. *V. J. Engle.* 30
The Sunset Land. Song & Cho. *T. M. Towne.* 30
My pretty tales and songs..... *"Crispino."* 30
Farewell, ye shores of Tagus.... *"L'Africaine."* 40
Hail, blessed Mary..... *"A. Stradella."* 40
Come, ever smiling Liberty.... *Judas Maccabæus.* 30
The two grenadiers. Baritone song... *Reissiger.* 40

INSTRUMENTAL.

Crown Jewels..... *A. Baumbach.*
False one, I love thee still..... 40
Juanita..... 40
Long, long weary day..... 40
Danse Napolitaine. Morceau de Concert. *Sydney Smith.* 75
Chant des Oiseaux. (Morceau de genrè.) " 75
La plainte des Sylph. Nocturne..... " 60
Five o'clock in the morning. Varied.. *C. Grobe.* 60
Grand galop brillant. Four hands.... *Sponholtz.* 75
L'Africaine. (Revue melodique. 4 hands.. *Beyer.* 90
Chrystaline waltzes. For Guitar ...*M. Jung.* 30
Jolly Dogs, or Slap Bang galop..... *Marriot.* 30
La Norvegienne. Caprice for piano. *E. Ketterer.* 60
Congress grand march. For guitar. *W. L. Hayden.* 30
Caroline schottische..... .....*J. H. Seipp.* 40
Fannie schottische..... *C. R. Dodworth.* 35
Arab song. For piano..... *B. Richards.* 50
Des Bächlein. (Rivulet.) For piano... *Favarger.* 35
With a dash. For cornet and piano. *C. Koppitz.* 75
Gazelle polka. Four hands..... *G. W. Hewett.* 50
Emeline galop..... *J. R. Hamilton, Jr.* 40
Kurek's funeral march..... *J. W. Kennedy.* 30
Sans Souci galop. Four hands..... *J. Ascher.* 75
Homeward galop. Polka mazurka.... *Wamelick.* 35
The mountain rill. For Piano.... *C. A. Hawes.* 50
Village swallows. (Dorfschwalben an Oesterreich). Waltzes..... ...*Strauss.* 60
Boquet de Melodies. "L'Africaine."..... *Beyer.* 60
I'm lonely since my mother died. Varied by *Grobe.* 60
Fantasie elegante. "Crispino e la Comare." *Ketterer.* 75
Polonaise. E flat major, Op. 22..... *Chopin.* 1.50

BOOKS.

STUDIES FOR SKILFUL EXECUTION. Book 2d, Op. 135..... *Louis Köhler.* 2.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN
ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.
EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,
Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.
Published by Oliver Ditson & Co., Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.
Oliver Ditson & Co., Publishers,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass. Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

For Thorough Instruction in Vocal Music.
Use Bassini's Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00. For Tenor Voice, 4 00 Mailed post-paid. Oliver Ditson, & Co., Publishers, 277 Washington St.

If You Have a Cabinet Organ,
GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs t be unrivalled by any other of their general class, whethe European or American. A recent number of the Leipzig Sig nale, the leading musica journal of Germany, admits thei superiority.

For indorsement of the superiority of these instrument the manufacturers refer with confidence to the most emine organists and artists generally of Boston, New York and othe principal cities.

The attention of those desiring very elegant furniture invited to several new styles just finished. Descriptive Cat logues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musica Instruments, etc., is the largest and most complete in th No. West Our connection with Messrs. O. DITSON & CO enables us to furnish their publications to Western Dealer at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditso & Co., we keep on hand and furnish all Music and Mus Books published in America, together with a choice stock Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AN MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. Olive Ditson & Co., he possesses unusual facilities for supplyin Teachers and Dealers at a distance, as well as those residing i the city, who by ordering of him will save the extra time an freight of sending to New York or Boston. 627

New Music for Sabbath Schools
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.
Specimen copies of this new work will be sent post-paid o receipt of 30 cents. Special attention is directed to th "Trumpet" as being a collection of Music particularly suite to the young, and one that cannot fail to be generally adopted The Cantata is one of the most attractive that has bee published. It is easily presented, and for this reason will b come popular in all Sabbath Schools as soon as introduced.
Price. In boards 30; paper 25. Just published by Olive Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 653. BOSTON, SATURDAY, APRIL 14, 1866. Vol. XXVI. No. 2.

The Austrian Nobility and Music.*

In the old musical history of Austria the *Privatcapellen*, or private bands, of rich noblemen, constitute a most important element, the value of which has not yet been properly appreciated. Though the musical doings of the aristocracy excluded, by their very nature, the idea of publicity, they still directly affected musical matters generally, because, to a certain extent, they supplied the want of the system of concert-giving, a system which did not then exist, and strongly influenced the course of its subsequent development. The most wealthy and most prominent members of the Austrian nobility, the Schwarzenbergs, the Liechtensteins, the Thuns, the Lobkowitzes, the Kinskys, the Grassalkowitzes, the Esterhazys, &c., formerly had "private chapels," that is to say: musicians whose services were exclusively theirs, and who were officials or officers of their households. Spending the winter in Vienna, and the summer on their estates, these nobles were followed, in both cases, by their private bands. To possess an especially good private band was an object, and certainly not the worst one, of aristocratic ambition. Whoever could boast of such a band was fond of having it play in Vienna, for the amusement of his high-born guests. These private performances were enjoyed by only a privileged few, but the fame of them sometimes forced its way far and wide. One of the most celebrated private bands was that of Field Marshall Prince Joseph Friederich of Saxe-Hildburghausen (born, 1702; died, 1787). This passionate admirer of music, a favorite of Maria Theresa, gave concerts, or "academies," as they were called, every week, to the leading members of the nobility in his palace, now that of Prince Auersperg, on the Josephstädter Glacis, Vienna. Bonno, the Court *Capellmeister*, was engaged at an annual salary to conduct these grand concerts, which took place every Friday evening during the winter. When Gluck returned from Italy in 1751, his services, also, were secured. The evening previous to the concert, there was always a rehearsal, when the band was strengthened by a number of the best orchestral players in Vienna, for there was then no theatre open on Friday. At the head of the band was Dittersdorf (then simply plebeian Ditters) as first fiddler. If any celebrated virtuoso visited Vienna, Bonno had first to arrange the terms of remuneration, and then invite him to play. When the Prince quitted Vienna in 1759, the Imperial Court Theatre engaged Dittersdorf together with the best members of the band. The excellence of Prince Esterhazy's band at Eisenstadt, and its importance in musical history, are well-known; in winter, it followed the Prince to Vienna. It was for this band that Haydn wrote most of his instrumental works, nay, even operas, after having composed, when in the service of the Bohemian Count Morzin, and consequently for another private band, his first Symphony. Private bands like those of Hildburghausen, Esterhazy, Lobkowitz, and Schwarzenberg, were regarded as integral parts of musical life in Vienna; the city was proud of them, though deriving little or no advantage from them. We may consider the last part of this musical chain to have been the "Rasumowski Quartet," that obtained such celebrity for Beethoven and through Beethoven. It is the final link, smaller it is true, but hardly less valuable than the others.†

* From the Berlin *Echo*.

† At last, a latest, echo of this state of things was the admirable stringed quartet of Prince Czartoryski, which—with Mayseder as first violin—though certainly not "in his service," regularly assembled once a week for many years, at the residence of the grey-haired Prince, and performed before him and such of his acquaintance as were really fond of music.

The palmy days of these bands maintained by noblemen spread around the middle of the last century; towards its termination they gradually set. The *Musical Register* (*Jahrbuch der Tonkunst*), for the year 1705, informs us that, in Vienna, "there scarcely exists any longer a private band, except that of Prince Schwarzenberg." Prince Grassalkowitz had reduced his orchestra to a mere reed-band, and Baron Braun maintained another to play when he was at table. At the same period (1795) in Prague, too, all private bands had ceased to exist, except the reed-band in the pay of Count Pachta. Yet there is not the slightest doubt that private bands had been more numerous in Bohemia than anywhere else, because the national talent for music, and the power, found even in the lowest classes of society, of playing some instrument or other, supported so efficiently the practice of having such bands. Bohemian gentlemen had no need of engaging musicians at a high rate, merely for music: they only required a knowledge of music from their agents and servants. The *Büchsenspanner*, or attendant whose place it was to load his lord's rifle, in noble families, was not allowed to don the livery until he was a proficient on the French horn.* Gyrowetz relates, in his Autobiography, how, when he was with Count Fünfkirchen at Chlumetz, he began composing Symphonies and Serenades "because, at that period, *all the servants, all the upper officials, and even the chaplains were obliged to be musical.*" Such private bands drew forth hidden talent from obscurity, while the execution of table-music and serenades, as well as the giving of concerts, soon directed attention to the best performers.

The part played by Bohemia, at the time noblemen had private bands, was a highly important one. At the most flourishing period of the Italian orchestra and opera in Dresden, a number of Bohemian artists were attracted thither. A great many did not even wait to be summoned, for, as they were often treated and paid by their masters as if they had been mere servants, the most skilful among them made their escape at the most favorable opportunity, and, with their instrument under their arm, went out into the wide world. An educational principle attended by far-spreading results was involved in this practice of keeping private bands. Everybody who supported one desired, of course, to obtain as many new and effective compositions as possible for it to play. These compositions had either to be furnished by the musician who was "engaged" as composer, or they were ordered of some composer of repute. The result was to give a great impetus to musical productiveness. Continuous consumption and constantly fresh demand occasioned constantly fresh production. Such men as Haydn, Gyrowetz, and Dittersdorf, never felt the want of artistic impulse; they had no necessity to look about for an orchestra, a public, or a publisher. Being able to command, at any moment, the services of instrumentalists and vocalists, who knew them intimately, they learned the technical part of their art as though in mere play; they learned how to compose practically, and effect a great deal with small means. But this state of things was, on the other hand, attended by many disadvantages. In the first place, there was the fact of composers having to write rapidly and often. They were called upon to meet an enormous want, to be satisfied rather by agreeable change and amusing occupation than by depth and grandeur of composition. As a rule, the composers did not follow their own inspiration, but the commands of their own "master," or the orders of a stranger. As they did not write for a large and independent public, but always for small circles alone, they were able to take things easily, and repeat themselves with impunity. A nobleman wrote and ordered at one and the same time six symphonies, twelve trios, twelve quartets, &c. Productivity on this extensive scale prevented profundity in the separate works, and is the cause of numberless instrumental compositions by Haydn and Mozart—to say nothing of those by Dittersdorf and Gyrowetz—being rapidly and irrevocably washed away by the stream of time. Beethoven, who served no master, and had not to supply a private band, was the first composer who did not, like his predecessors, send forth such vast quantities of music. The relative positions, too, of the composer or chamber-musician, and his high-born lord, involved, according to our notions, something inappropriate and sometimes degrading. The "patriarchal" element has always two sides: the pleasing one of kind and fatherly care, and the unbecoming one of arrogant guardianship. Without a doubt, in the subordinate relations of artists to their masters and patrons there were many elements of geniality, just as a patriarchal charm was not altogether wanting to the government of Friedrich the Great, or to that of Duke Charles of Wurtemberg.

Artistic, and more especially musical, matters were, during the eighteenth century, and in the commencement of the nineteenth, closely interwoven with the forms of political and social life; for our part, we cannot desire the return of either. The princely lord was accustomed to act as guardian not merely of art but also of the artist himself. Mozart was obliged to obtain permission from his Archbishop to play at a public or private concert, and often complained bitterly of its being capriciously denied him, though the refusal sensibly affected both his professional reputation and his income. On the other hand, he was "commanded" by the Archbishop to go and play in noblemen's houses, to-day in one, to-morrow in the other. Nay, sometimes, noblemen, though not possessing sovereign power, assumed, without the slightest scruple, a perfectly independent right of punishing their chamber virtuosos. Thus, not only did Prince Hildburghausen cause the fugitive Dittersdorf to be apprehended in Prague and brought back to Vienna, but, on his own authority, subjected him there to arrest for a fortnight, with nothing but bread and water every fourth day. Servile dependence upon a haughty magnate generates but too easily undignified humility. When Dittersdorf was appointed *Capellmeister* and chamber-composer to the Bishop of Grosswardein, his first request was that the latter would call him "Du."* He had not been accustomed to anything else from his previous masters. We all know how much Mozart was expected to bear, and actually did bear, before he finally succeeded in breaking out of the "patriarchal" cage. But even at a much more recent date do we behold artists voluntarily wearing their masters' livery before the general public. Nothing would have induced them, when travelling about as virtuosos, to omit on their posters: "Chamber Musician of Count So and So," or "In the Service of his Grace the Archbishop of Dash." They believed that this aristocratic collar raised them far above their colleagues who roved about as they chose. Even after the first twenty years of

* It was a Bohemian nobleman, Count Spork, who, at the commencement of the last century, first brought French-horn players to Bohemia. It was from them that the Bohemians learned to play this instrument, on which they are frequently such proficients.

* "Du," "Thou." The second person singular in German is indicative of great respect, such as that entertained by man for the Deity; of great intimacy; or of immeasurable superiority. It is used, in the last sense, by masters in addressing their servants.—Ed. M. W.

the present century, Schuppanzigh, Linke, and Weiss always described themselves as "In the Service of his Excellency Count von Rasumowski;" Moscheles gave concerts as "Chamber Virtuoso to Prince Esterhazy," and Tomascheck, the composer, of Prague, after he had not been in any one's service for many, many years, ever attached so great a value to the title, "Composer to Count Bouquoi," that he appended it to his name on every sheet of music.

The custom followed by great people in the last century of having celebrated composers or virtuosos in their service, contributed more than aught else to render an artist's position a very humiliating one for a considerable time afterwards. Even Spohr was required, in 1805, to perform at the Court of Stuttgart while the grand personages there were playing cards. We may assert that it was Beethoven who first broke through this ban of submission, and restored the musician his full, free dignity as a man. Though attached by many a bond to the highest aristocracy, though friendly with and indebted to them, Beethoven preserved the proud consciousness of being an artist, behaving himself as their equal, and allowing himself to be as little led by them in his actions as in his musical ideas. We perceive, from many instances, how caprice, how the dishonestly patriarchal element in this musical *ancien régime* was manifested in the thoughtlessness and lax morality with which high born musical amateurs distributed the most different offices and places, merely to turn to account the musical talent of the persons appointed. The Prince Bishop of Breslau, for whom Dittersdorf had become indispensable as a composer and violinist, but who did not want to pay much in this capacity, first gave him the place of a forest-ranger, and then that of a *Amtshauptmann* and *Regierungsrath*,† in Freiwaldau, where he had to decide "*Politica, Publica, et Judicialia.*" Dittersdorf, however, always resided with his master at Johannisberg, and a "substitute" performed his official duties in Freiwaldau. Morever, as the office was one that had always been given to members of noble families, the Prince Bishop procured a patent of nobility for his melodious High Constable. When Gyrowetz was tired of leading the life of a musical vagrant, they could not give him for the moment a place as Capellmeister at Vienna. They made him, therefore, Concipist to the Imperial Court, and attached him to the main army. In this capacity he sometimes performed the most important duties as courier. Having been sent from headquarters with despatches to Vienna, he received an offer from Baron Braun of the place of Capellmeister at the Imperial Court Theatre, and naturally at once accepted it. Of C. M. Weber's labors as secretary to the Duke of Wurtemberg, his Biography, written by his son, relates some strange things. We believe that if Mozart had, in the year 1781, made his being created a member of the Consistory of Salzburg the condition of his returning to the Archiepiscopal Court, his desire would have been gratified.

But these princely patrons were even more fond of exercising an arrogant privilege over the works than over the person of the chamber musician. Everybody who ordered compositions for his own band, and paid for them with his own money, wanted, as a rule, to keep them for himself exclusively. Music which, as free as the elements, should delight all mankind, became the private property of certain counts and princes. It required especial magnanimity or indifference on the part of the aristocratic customer, or a lucky chance, for the compositions he had purchased to become known to the world at large. The history of music has rendered us acquainted with numerous remarkable cases of this description. Thus, one of the greatest admirers of Gassmann's music was Count Dietrichstein. He always paid the composer a hundred ducats for six Symphonies or Quartets, but then he insisted upon their being exclusively his. Gassmann carried out the agreement to strictly, that he would not even give these compositions to the Emperor, Joseph II., though the latter repeatedly expressed a desire to hear them. After Gassmann's death, the Emperor wanted Dietrichstein to have them engraved, but Dietrichstein would do nothing of the kind. A great number of compositions by Haydn, Mozart, and others, were never printed and never known, because they were kept as private property by those who ordered them. Nay, examples of this system, which strikes us, now-a-days, as so strange, are to be found at a very recent period. Thus, during his stay at Vienna, in the years 1812, 1813, Spohr was painfully dependent upon a rich manufacturer of the name of Trost. This vain musical amateur paid a considerable sum on condition that all Spohr wrote should be his for three years. During that period none of the compositions were to be published or played anywhere without the express permission, and in the presence, of Trost.

From the art-loving aristocracy, the cultivation of music passed into the hands of dilettanti of the middle classes. The one period merged without exciting remark into the other. But, when dismissing their private bands, the Austrian nobility by no means ceased to cultivate music altogether, or patronize it in a most liberal manner. On the contrary, towards the end of the last and the commencement of the present century, they are found forming the uppermost and most brilliant stratum of musical dilettantism in Vienna. They no longer supported bands of their own, but they played themselves. Not without satisfaction and patriotic pride may an Austrian look back to that period, when there was the greatest love of music in the highest circles, and when nobility of birth was so fond of allying itself to nobility of education and talent. Whenever anything was to be done for the advancement of music, the Viennese aristocracy were always to be found at the head of the movement. They did not, it is true, follow the example set by the nobles of Prague, in 1808, and found a Conservatory, but they can boast of doing other deeds which weigh down the establishment of such an institution. Everyone knows what are the monuments the Austrian nobility set up for themselves in the history of music; the one was their purchasing and being the first to produce Haydn's *Creation* and *Seasons*; the second was their assuring Beethoven an independent existence, free from pecuniary care, by settling on him an annuity of 4000 florins, without calling on him for aught in return.

We learn from Mozart's Letters what a prominent part was played in musical matters at Vienna by the nobility there subsequent to 1780, as well as the interest invariably evinced by that amiable lady, the Countess Thun, by Count Hatzfeld, Prince Lichnowsky (afterwards the friend and patron of Beethoven), and others, in Mozart personally and in his productions. Mozart did not give many public concerts, but the number of things he produced at the concerts of the high aristocracy was extremely large. Even in the winter of 1782, he was engaged at all the concerts of Prince Galitzyn. The next winter, also he played regularly there, as well as at Count Esterhazy's and Count Zichy's. In a letter written in 1784, he informs his father that, from the 26th February to the 3rd April, he had to play five times at Galitzyn's and nine times at Esterhazy's. His performance at these aristocratic circles constituted the principal source of his income. From 1780 to 1803, the nobles elected as their chief in musical matters, so to speak, Baron Gottfried van Swieten, a tall, serious, solemn man, who enjoyed almost the reputation of a high priest of music in Vienna. The musical performances given at his house on Sunday mornings, and in which Mozart took part, were not intended for a regular audience. The sole object of the master of the house and of those engaged in them was to become acquainted with classical compositions, especially those of Handel and Bach, which could not be then publicly heard in Vienna. Of far more general influence, on the other hand, were the grand performances of Handel's oratorios, for which Van Swieten engaged a considerable number of vocalists and instrumentalists. Many musical amateurs belonging to the principal nobility declared, at Swieten's suggestion, their readiness to bear their share of the expense; they were Princes Lobkowitz, Schwarzenberg, Dietrichstein, Counts Apponyi, Batthyani, and Franz Esterhazy, that is to say, partly the same circle of musical noblemen whom we see combining, ten years later, to get up a performance of Haydn's *Seasons*. The concerts took place generally in the Hall of the Imperial Library, Van Swieten being at the head of them; sometimes however they were given in Prince Schwarzenberg's palace in the Mehlmarkt. The admission was free, but none except specially invited guests were present. The rehearsals were held at Swieten's, and Swieten displayed very great assiduity in making the various preliminary arrangements. The performers belonged mostly to the Emperor's Private Band and the orchestra of the Opera. At first, Joseph Starzer was the director, and, after his death, Mozart. Young Weigl accompanied at the piano. For the performances of 1788-1790, Mozart made his well-known arrangements—for a long time the only ones used—of Handel's *Messiah*, as well as of his cantatas, *Acis and Galathea*, and *Alexander's Feast*, and the *Ode on St. Cecilia's Day*. Connected with these entertainments in the Imperial Library were separate grand performances in the Schwarzenberg Palace, such as the celebrated first performances of *The Creation* (1799), and of *The Seasons* (1801). Admittance was obtained only by special invitation to these performances also. They were not given periodically but, as a rule, there were some every year. They were established by a society of leading noblemen, Van Swieten being their "perpetual secretary." Another offshoot were the "Concerts of noble Amateurs" or "Gentlemen's Concerts" ("*Adelige Liebhaber-Concerte*" or "*Cavalier-Concerte*") as they were called. They were established in 1806 under the patronage of Prince Trautmansdorf, and brought to a close by the memorable performance of *The Creation* in the Hall of the University, on the 27th March, 1808, when Haydn appeared for the last time in public. With this ended any active part taken by the leading members of the Austrian nobility in grand musical performances. With rare exceptions, they withdrew their patronage from the larger forms of orchestral and choral compositions and directed it exclusively to pleasing chamber music. We all know with what influence and benefit their cultivation of music in this form also was attended for Beethoven. It was in the houses of Lichnowsky and Rasumowsky, of Counts Fries and Brunswick that the majority of his Quartets Trios, and Sonatas met with the most enthusiastic reception when first performed.

A most lively picture, painted from life, of musical affairs in the aristocratic circles of Vienna is to be found in the *Confidential Letters* of Herr J. T. Reichardt, Prussian *Capellmeister*, who resided at Vienna in 1808 and 1809. It was at this period that the dying flame of aristocratic musical patronage blazed forth in one last brilliant effort. Reichardt went from one aristocratic concert to another. But concerts were not the only entertainments. At Prince Lobkowitz's Italian operas were performed most satisfactorily by amateurs. Reichardt, whose opera *Brada mante* was entirely rehearsed there, calls the Prince's mansion "the true residence and academy of music." Beethoven's *Eroica* was first executed there, the Prince having purchased the score from the composer. "There," says Reichardt "rehearsals may be held at any hour in the very best places for such a purpose, and very frequently several rehearsals are going on in different rooms at the same time"—a convincing proof that the Prince did not care about mere pomp and show. Finally, can we have a more pleasing picture of the manners of the time than that presented by Prince Lichnowsky at the rehearsal of *Christus am Oelberg*? "It was a frightful rehearsal," Ries tells us. "It began at eight o'clock in the morning (in the Theater an der Wien); at half-past two, every one was worn out and more or less dissatisfied. Thereupon, Prince Carl Lichnowitz, who had been present from the

† It is difficult to find English equivalents for these offices; but they may be approximatively translated "High Constable of a District" and "Government Counsellor."—Ed. M. W.

commencement, had large baskets full of meat, bread-and-butter, and wine brought in. He kindly invited all present to help themselves, which they did with a will, and the result was that everyone was restored to good humor. The Prince then begged them to try the oratorio once more so that everything might go off quite smoothly in the evening, and Beethoven's first work of this kind be presented to the public in a manner worthy of it—and so the rehearsal began again." Such zealous patronage of music would be deserving of all praise even had it educated and entertained only the aristocracy themselves. But its beneficial effect extended beyond this. It was plainly seen (having been rendered possible and advanced by the French revolution, that had preceded it) in social matters, connecting the artistic world and the educated middle classes with the great nobility. Music brought about this free approximation of classes in a degree of which our own time, democratic as it is, has no longer an idea. The mere fact that Reichardt, a simple *Capellmeister*, and by no means a first-class celebrity, should be eagerly invited to, and feted in, the highest circles, speaks volumes for the interest felt for art and the kindness of those composing them. At Prince Lobkowitz's *soirées*, Reichardt repeatedly met Arch-Dukes, especially Rudolph and Ferdinand, besides composers, scholars and virtuosos—all associating with each other without any restrictive etiquette. The Arch-Duke Rudolph (Beethoven's generous friend and patron) did not hesitate to amuse the guests at these parties by his admirable pianoforte playing for hours together; the Countess Kinsky sang, etc. If there was a musical party at the house of any of the bankers, Pereira, Arnstein, or Henikstein, the visitors might reckon upon meeting some of the very highest aristocracy, such as Lobkowitz, Kinsky, Dietrichstein. There is no doubt that, in this respect, we have retrograded, and can no longer boast of assemblies where music exercises so pleasing a power in bringing people together and levelling social distinctions. The love and cultivation of music do not play among the aristocracy of the present day the part they once played; we no longer hear of grand concerts in the houses of noblemen, far less of concerts in which the latter themselves take an active share. We cannot certainly be so prejudiced as to blame them for the latter fact. While the system of concert giving, too, has been carried to its greatest extent in public, music among the middle classes has been reduced to the narrowest limits. Concerts in the houses of private gentlemen, concerts which used to fill old Vienna with their echoes, have been discontinued just as in the palaces of the nobility. People go to concerts, but they no longer give any; they listen to all the new quartets and symphonies, but they no longer play those quartets and symphonies themselves. Formerly, even the Imperial Court, with a total absence of all ostentation, set an admirable example. We well know what decided musical talent and accomplishments were possessed especially by the Emperors Carl VI., Leopold I., Joseph II., and the Arch-Duke Rudolph, and what a large margin was assigned in their daily arrangements to their own musical practice. Though the Imperial Court has never absolutely withdrawn its patronage from music, we must go back to a time long since past to see the Emperors and Arch-Dukes of Austria themselves distinguished as musicians, and deriving a pleasure from the active part they took in their regular musical parties. The concerts at the summer palace of Laxenburg, with full band, so frequent under Salieri or Weigl's direction, when the Emperor Francis played the first violin, and the Empress (Maria Theresa von Naples) sang, were totally discontinued at her death in 1807. The Emperor then devoted his attention to quartet-playing. The string-quartet, consisting of the Emperor Francis, Count Urbana, Field-Marshall Butschera, and the *Kapellmeister*, Herr Eybler, at the Castle of Persenberg, to which, on calm evenings, the boatmen listened on the Danube below, was the last faint echo of the time of Imperial musicians.

But even without any material obstacles, the pleasing concert system patronized in the palaces of the nobility at Vienna would have gradually disappeared before the growing power of modern public musical life. Political calamities, especially the war of 1809, so painful and humbling for Vienna, had, however, an especial share in definitively putting an end to this pleasant season of musical amusements. We may consider 1809 as the decisive turning-point of these agreeable aristocratic pleasures—as the year in which they died out. H.

Music Abroad.

London.

Crystal Palace Concerts.—The promised Symphony by young Arthur Sullivan was performed on the 10th ult.; with what success may be judged by the following account in the *Times* of the Monday following:

The Crystal Palace concert of Saturday afternoon was one of the most interesting ever given since Herr Manns, backed by those in authority, began to work in right good earnest, and lay the solid basis of what may now be fairly regarded in the light of an institution. Besides spirited performances of overtures by Beethoven, Weber (*Fidelio*, No. 4, and the *Jubilee*), some excellent violin playing, by Herr Carl Rose, a German artist to whom we shall, doubtless, have other occasions of alluding, and singing of the best by Miss Edmonds and Mr. Santley (whose reception was just as cordial and unanimous as on the night previous at Exeter Hall), there was a new orchestral symphony written expressly for the Crystal Palace Concerts by Mr. Arthur S. Sullivan, who, if we are to expect anything lasting from the rising generation of native composers, is the one from whom we may most reasonably and on the fairest grounds expect it. Mr. Sullivan, by his music for Shakespeare's *Tempest*, became suddenly "a name" in the musical world; and ever since that music was first heard he has been looked to for something to raise the English school of music from the dead level of vainly aspiring mediocrity at which of late years it has for the most part remained. His *Kenilworth*, produced at the Birmingham Festival of 1864, can hardly be said to have done this, in spite of beauties that are incontestable. The symphony produced on Saturday, however, and received in the most flattering manner by one of the largest audiences we remember to have seen crowded together in the Crystal Palace Concert-room, is not only by far the most noticeable composition that has proceeded from Mr. Sullivan's pen, but the best musical work, if judged only by the largeness of its form and the number of beautiful thoughts it contains, for a long time produced by any English composer. We shall not attempt here an analysis of a symphony which cannot fail to be brought forward again, and that speedily, by one or other of the great metropolitan societies; but it requires little courage to say that a second hearing will be still more favorable to it than the first—inasmuch as, although there is so much genuine melody that it cannot fail to strike at once, the beauties are not on the surface. The delicate texture of the work, revealing the care with which it has been designed and carried out; the happy manner in which, while evidently finding it impossible to get entirely rid of the irresistible fascination of Mendelssohn's manner, the composer has been able in a very great measure to vindicate his freedom; the fanciful and quite unhackneyed shape into which he has thrown a *scherzo* built upon themes not otherwise strikingly new; the absolute loveliness of a slow movement (*andante espressivo*), in which—though again the leading theme cannot be praised for original freshness, while the episodical matter has seemingly been inspired by a very characteristic passage in the *Trumpet Overture* of Mendelssohn—the melody moves on with unimpeded and serene placidity, set off and enriched by an orchestration of the most piquant; a first *allegro*, led into by a brief introduction (*andante*), which, as it were, strikes the key note, always subsequently more or less in evidence and itself marked by a breadth of outline and an ingenious complication of detail that make it interesting from first to last; and, to conclude, a *finale* which starts with a spirit and vigor sustained with undiminished power to the very end—one and all declare the new symphony a work of uncommon merit, a work which, if no more, is a guarantee for the value of what surely must follow, a work to the consideration of which it will be a pleasure no less than a duty to return. Mr. Sullivan should abjure Mendelssohn, even Beethoven, and above all Schumann, for a year and a day—like the vanquished knights errant, who, when conquered, foreswore arms for a like period. Not that Mr. Sullivan has been conquered, but that he must conquer; and the best way to do this is to study the most legitimate and natural models, in the works of Haydn and Mozart, trusting to himself for the rest. Mendelssohn is apt to cause young aspirants to mistake the utmost polish for original production, what in that very great master was a second nature becoming in his imitators simple mannerism. To follow Beethoven is something like endeavoring to traverse the wide ocean in a cock-boat; while the anxious contemplation of Schumann, that musical Sisyphus, forever striving at the impossible, engenders a tendency to abstruseness in the abstract at the expense of finished workmanship and genuine expression. The works of Haydn and Mozart in one sense, Bach and Handel in another, should be the text books of every young composer, who, ungifted with the genius of a Beethoven, is incapable of declaring himself, like Beethoven, independent of all precedents. Meanwhile, Mr. Sullivan, who, though young, is already shrewd enough to have steered clear of that dangerous quicksand, Spohr, the most mannered of all mannerists, has composed a first symphony which, or we are greatly mistaken, will, for some time hence, engage the attention of the musical world, and lead to a second that may possibly fix it for at least a generation. Beyond this we do not care to portend. The execution of the new work was marvellously good—all credit to Herr Manns and his admirably trained orchestra; and never do we remember a more spontaneous outburst of feeling than that which brought forward the composer at the termination of the performance.

"Paradise and the Peri" again.—We have already copied one criticism suggested by the recent performance of Schumann's Cantata—the most favorable that we have seen; it was from the *London Review*. As further evidence that the English are slowly conquering their prejudices, we now give the notice of the *Times* of March 12, in which the valiant Anti-Schumannite still faces the enemy, but with a decidedly retreating movement; witness the passages we have italicized.

The first concert of the Philharmonic Society was wholly taken up with Robert Schumann's *cantata* entitled *Paradise and the Peri*. Nearly 10 years ago, (June 23, 1856), with Madame Lind-Goldschmidt as the Peri, this work was given by the same society in presence of the Queen and a brilliant company, Professor Sterndale Bennett, who at the beginning of the same season had been appointed to the post he has ever since held so ably, conducting. On that occasion, though Madame Goldschmidt sang as none but herself could sing, and every pains were taken to secure a generally efficient performance, *Paradise and the Peri* created no impression beyond one of extreme weariness—in short, it was an unquestionable failure. During the period that has elapsed, thanks to the persevering efforts of some devoted adherents, *Schumann has made decided progress in this country*. Of recent years our amateurs have been hearing so much good music, of the mere existence of which not long ago they had scarcely a notion, and such a large proportion of this good music comes direct from Germany, that they are much better prepared than formerly, and much more willing to listen attentively and endeavor to appreciate whatever may have received the stamp of German approval. That a large number of German music-makers have, since the death of Mendelssohn, held up Schumann as a model, is known by all who care to familiarize themselves with what goes on in the way of music, abroad as well as at home. *That their admiration for the new favorite is in a great measure justified by his merits, only an obstinate few*, who think that to prove themselves consistent is never to admit that they can have been wrong, *will deny*; but, because certain compositions of Schumann have, however slowly, brought conviction with them, that everything he has left should necessarily prove as fortunate is harder to admit. Ten years, well employed by his disciples, have sufficed to raise a genuine interest, if not an unqualified liking for much that he has written; but we are inclined to doubt whether ten times ten years would ever make *Paradise and the Peri*, to any ears but those of enthusiastic partisans *quand même*, sound like aught else than a laboriously complex piece of clever dulness, containing many beautiful passages (especially in Parts 1 and 2), but these not standing out so clearly from the context as to fix themselves with vividness on the memory. Never was light

fanciful poem impressed by musician with so heavy a touch. All the faults of Schumann are here exemplified—perhaps most strongly his vagueness of melody outline, and that want of continuous power, for which twice the richness of his orchestral coloring, twice the frequent ingenuity of his orchestral method of accompaniment, would not atone. Then the solo voices—soprano, contralto, tenor, and bass—are, without exception, so written for as to tax each voice with needless severity, and to little or no purpose. That there could be any possible sympathy between Schumann and Thomas Moore, none acquainted with the genius of both could for a moment have imagined; but three hours of sombre prolixity, relieved at intervals with flashes of evanescent brightness, would scarcely have been expected from the composer of *those symphonies and overtures, which, together with some less important works, have been recently gaining attentive hearings, and winning over more or less easily persuaded converts* for Schumann's music. It would be unprofitable again to enter into a detailed examination of *Paradise and the Peri*, or at further length to discuss its general merits and demerits. Enough that the English version, sung at the Philharmonic Concerts, is a translation back again from the German translation of Moore's poem, with such modifications, verbal and metrical, as the music rendered indispensable, and for which Mr. Bartholomew, in a brief preface, makes suitable apology; that the solo-singers—Madame Parepa, Misses Emily Pitt and Robertine Henderson, Messrs. Cummings, Whiffin ad Lewis Thomas—all exerted themselves with praiseworthy zeal; that the orchestra was excellent throughout; and that the chorus went through its difficult and by no means grateful task as well as could be hoped for, remembering how limited is their allowance of preparatory rehearsal. Nevertheless, *Paradise and the Peri* left the same impression of weariness as it left 10 years ago, the only palpable relief to which was afforded by the tenor solo and quartet, Part 2 (*"Die Peri weint"*), the most melodious and symmetrically designed piece, and happily the shortest in the work. This was asked for again, and repeated; but no other "sensation" was elicited.

SECOND PHILHARMONIC CONCERT.—March 19. The programme was as follows:

Part I.—Symphony, letter Q, Haydn; Scena, "Infelice." Miss Louisa Pyne, Mendelssohn; Concerto in E flat, Mr. W. G. Cusins, Beethoven; Aria, "Bel raggio," Miss Louisa Pyne, Rossini; Concerto in A minor, Herr Joachim, Viotti.

Part II.—Symphony in A major, Mendelssohn: Ballata, "Quando, lasciai la Normandia," Miss Louisa Pyne, Meyerbeer; Overture (Masaniello.), Auber.
Conductor: Professor Sterndale Bennett.

Of the Concerto playing one of the *Musical World's* masquerades (or doubles) writes thus:

It is a tremendous task to perform the Colossus of pianoforte concertos even creditably, and the position of Mr. W. G. Cusins, who had to act as substitute for no less an artist than Madame Schumann, was one hardly to be envied. The audience, by their applause, however, showed a strong sense of the courage and conduct of the young English musician, violinist, pianist and composer *in uno*, who was thus recompensed for the spirit of self-sacrifice that had urged him to undertake a task from which many would have recoiled. Mr. Cusins, but recently indisposed, was nervous at the outset, but speedily shook off timidity and played with increased and increasing composure to the very end of the concerto, when (as also after the first movement) he was applauded liberally.

The great feature of the concert was Viotti's concerto in A minor, one of the finest, most interesting, and at the same time most effective pieces extant, for violin with orchestral accompaniments. The violin was on the left shoulder and the bow in the right hand of Joseph Joachim (I cannot "Herr" him just now), who played gigantically (the word is used in earnest) from end to end. It was colossal playing, colossal in power, colossal in style, colossal in mechanism, expression and coloring,—colossal in everything. It was to be his first and last appearance this season, and he gave the audience a test of his quality such as they are not likely to forget. His task accomplished, the giant, after enthusiastic plaudits, strode back from Hanover Square to St. James's Hall, where he had still to play in a trio of Mozart's, at the Monday Popular Concerts. I had almost forgotten the magnificent cadenzas—his, the giant's own—which, like exhalations, alternately streamed forth from the Viottian context, and vanished, as though they proceeded from it by some phenomenonical process at once natural and inexplicable. *Vale!*—Joseph Joachim! May your shadow never be less. We shall miss you during the summer season, but live upon the hope of your return next autumn.

ITALIAN OPERA.—The rival impresarii of Covent Garden and Her Majesty's are out with their flaming announcements for the season of 1866. Indeed they have already begun their performances, the former on the third, the latter on the seventh of April. Mr. Mapleson's prospectus (Her Majesty's) occupies three columns of the *Musical World*; Mr. Gye comes a week later with six columns; nine columns of such solemn self-laudation, puffery and bombast as leave our Grover, Grau and Maretzek quite in the shade. At this distance the details of single representations will have less interest than a general glance at all the season has to offer. Of the Covent Garden programme let the *World* inform us editorially (the Manager's announcement would be more amusing, but would overflow our bounds):

The new prospectus of the Royal Italian Opera is full of interest, and just as full of novelty. In welcoming back our old friends of last year—among whom it is enough to name Mlles. Adelina Patti, Pauline Lucca, and Antoinette Fricci, Signori Mario, Ronconi, Graziani, Tagliafico, Brignoli, Attri, Ciampi, &c.—we are reminded of the return, after a year's absence, of Signor Naudin and M. Faure, and of that of Mlle. Artot, after a two years' absence. Then, too, we learn that Mlle. Carlotta Patti—favorite of the concert-room—will make her first appearance on the stage, the parts of Marguerite in the *Huguenots*, and Isabel in *Robert le Diable* being especially reserved for her; and that our own brilliant songstress, Madame Lemmens-Sherrington, is engaged, and will make her first appearance at the Royal Italian Opera as Prascovia, in *L' Etoile du Nord*, Mlle. Adelina Patti playing Caterina.

The programme sets forth eight singers new to the English public. These are, Mlle. Aglaja Orgeni (from the Royal Opera House, Berlin—the best pupil of Madame Viardot), destined for Violetta in *La Traviata;* Mlle. Marietta Biancolini, a contralto (from the San Carlo at Naples)—put down for the Goat-boy in *Dinorah*; Mlle. Fanny Deconei (from the Theatre Royal, Hanover)—intended for Fides in the *Prophète*; Mlle. Testri (from the Italiens at Paris); Mlle. Morensi, American, (from the Royal Opera, Copenhagen)—selected for Siebel in *Faust*, and the Page in the *Huguenots*. Madame Maria Vilda (from the Royal Opera House, Berlin)—to whom are assigned the parts of Norma, Donna Anna, and the grand tragic repertory; Signor Fancelli (from the Royal Opera at Madrid)—who is to play Corentino in *Dinorah;* and Signor Nicolini (from the Italiens at Paris)—entrusted with Fra Diavolo, in Auber's opera, and Arturo in *I Puritani*. Of the forgoing *débutantes* we only know that Signor Nicolini is popular with the *habitués* of the Parisian Italian Opera, and that Madame Maria Vilda (Marie Wilt) enjoys a high reputation in Berlin.

The programme announces two absolute novelties, and several revivals. The novelties are Ricci's comic opera, *Crispino e la Comare*—produced last year at the Italiens in Paris (and a good many years since at St. James's Theatre, by the Italian *buffo* company); and Donizetti's *Don Sebastian*. The principal character in Ricci's work is allotted to Mlle. Adelina Patti. The parts in *Don Sebastian* will be sustained by Mlle. Artot, Signori Naudin and Graziani, M. Faure and Herr Schmid. Among revivals are the *Nozze di Figaro*—cast with almost unprecedented strength, the chief parts being given to Mlles. Adelina Patti, Pauline Lucca, and Artot, M. Faure, Signori Neri-Baraldi, Graziani, and Ronconi; *Fra Diavolo—not* with Mario, but with Signor Nicolini, as the Brigand Chief, supported by Mlle. Pauline Lucca and Signor Ronconi; *I Puritani*, with Mlle. Adelina Patti as Elvira; and *La Traviata*, with Mlle. Orgeni, Signors Graziani and Mario, as Violetta, old Germont, and Alfredo.

Pauline Lucca as Auber's Zerlina, and Ronconi, with his inimitable white hat and cane; Adelina Patti, as Bellini's Elvira, and indeed as every character she may assume; Mario, too, in whatever he undertakes; the *Africaine*, with entirely new appointments; Costa, with his magnificent orchestra; the host of new comers, &c., &c., &c., hold out such promise as fully to justify expectations of the brightest.

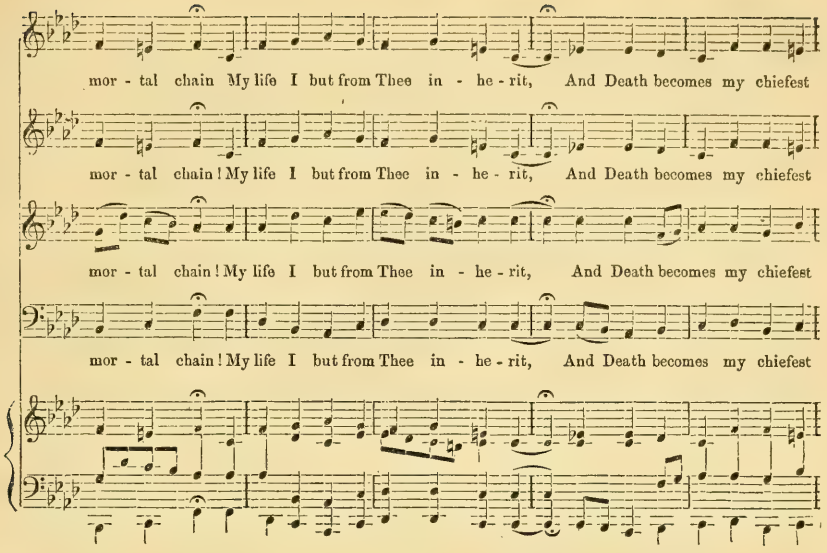
As to the "novelty" above referred to we must confess we cannot see it. The "two absolute novelties," *Crispino* and *Don Sebastian*, are old stories already in New York and Boston, and the rest of the list is made up of the back pieces of the lyric stage for the past few years. Mozart's *Figaro* is the only rarety which we may envy the Londoners, so far as the repertoire is concerned; of the great singers o the world they have the first pick, as usual. An Her Majesty's Theatre falls not behind in this partic ular, while its list of new or rarely heard importan works is far richer. It embraces Gluck's *Iphigeni in Tauris*, with Mlle. Tietjens as Iphigenia; Mozart' *Seraglio* (*Die Entführung*), with Titiens as Costar za, Dr. Günz as Belmont, Rokitansky as Osmin Spontini's *Vestale* (Titiens, Harriers Wippern, Jur ca, Mongini, &c.); Rossini's *Donna del Lago* (Mm Trebelli as Malcolm Græme, Mlle. Ilma de Mursk as Elena, Gardoni as James V., Junca as Dougla Mongini as Rhoderic Dhu); *Don Giovanni*, wit Grisi (!), Titiens and Trebelli, Santley (the Don Scalese (Leporello), Gardoni (Ottavio); *Der Fre schütz*, with Titiens, Mlle. Sinico, Santley, Mongin &c.; Weber's *Oberon*, with Titiens as Rezia, Trebe li as Fatima, Mlle. Bettelheim as Puck, Sig. Stagn as Oberon, Mongini as Sir Huon, Santley as Schera min; besides *Dinorah*, *Mirella*, *Huguenots*, *Falsta* (Merry Wives), and selections from a long list, which we notice Cherubini's *Medea* (brought out f the first time in London last year), *Fidelio*, *Il Flau Magico*, *Nozze di Figaro*, besides the Verdi, Gouno Meyerbeer, Flotow, Donizetti and Bellini piec which are everywhere in vogue.

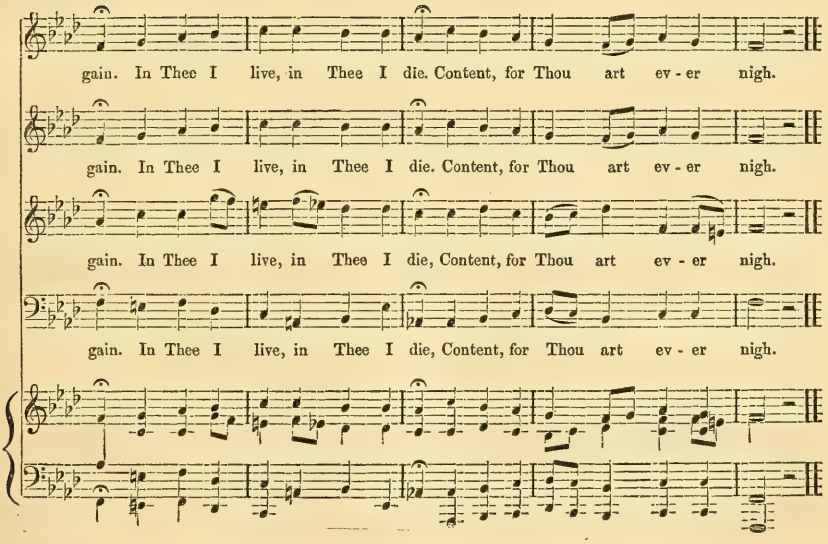
MUSICAL SOCIETY OF LONDON. (Alfred M. lon conductor).—The first concert of this season w given on Wednesday. The following was the pr gramme:—Overture to *King Lear*—Hector Berlio air from *Œdippe à Colonne*, sung by Mr. Patey—S chini; Concert solo for clarinet and orchestra; cla net, Mr. Lazarus—E. Silas; Scena and aria, " dunque ver," sung by Madame Parepa, Rubinstei Overture to *A Midsummer Night's Dream*—Mende sohn; Symphony in C minor (No. 5)—Beethove Aria, *"Nina jolie et sage"—(Actæon)*, sung by Mr ame Parepa—Auber; Caprice for pianoforte in played by Miss Agnes Zimmerman—Sterndale B nett; Duet from the *Flauto Magico*, by Mada Parepa and Mr. Patey—Mozart; Overture to *Vampyre*—Marschner.

Leipzig.

GEWANDHAUS CONCERTS. So familiar have Gewandhaus audiences become with *all* the b works of the great orchestral composers, so alm *blasé* (so to speak) with hearing of good music, t they have at last had recourse to "historical p grammes" for the sake of novelty. (For, of cour it did not take long to exhaust what was found edi ing in the compositions of the present and "the ture.") Those Historical Concerts must have b very interesting and instructive. The specimens viewed in the first two were as follows:

The programme of the first concert on Thursd 18th January, comprised Bach, Händel, and conte poraries; cantata for double chorus, J.S.Bach (16 1750); Concerto for Claircembalo, G. F. Han (1685-1759), played by Herr Pauer; Aria, " Sleep" (Semele), G. F. Händel, sung by Mdme. I dersdorff; Sonata in G flat, for the violin, by Tartini, David; a Christmas Carol for Chorus, *Capella*," by Leonard Schröter (born toward the c of the 16th century); Symphony, by Carl Phil. E Bach (1714-1788); *"Lavinia a Turno,"* Cantata Soprano, by C. H. Graun (1701-1759), sung by Mr Rudersdorff; Pianoforte Soli: *a.* Fugue by J. Krebs (1713-1780), Sonata by Galuppi (1706-178 played by Herr Pauer. Choruses from the Orato *"Israel in Egypt,"* Händel.—Second concert, Thu day, January 25th.—Ballo, *"Helena und Paris,"* W. von Gluck (1714-1780), (Aria dei Atleti, Ciac na and Gavotta); Cantata, *"Euridice,"* G. B. Per lese (1710-1736), sung by Mme. Rudersdorff. Pia forte Soli; *a.* Capriccio by Friedemann Bach (17 1734), *b.* Sonata by John Christian Bach(1735-17 played by Capellmeister Carl Reinecke; Aria, "(*fusa, abbandonata,"* J. Chr. Bach, sung by Mme. dersdorff; Overture, *"Tigranes,"* by Vincenzo Ri ini (1756-1812); Overture, *"Samori,"* by Abbé gler (1749-1814); Songs with pianoforte accomp ment: *a.* Arietta, *"Ratornerei fra poco,"* G. A. P se(1699-1783); *b.* "She never told her love," J. H dn, (1732-1809); *c.* "My mother bids me bind hair," J. Haydn, sung by Mme. Rudersdorff; F well Symphony in G flat, J. Haydn. We hear


mor - tal chain My life I but from Thee in - he - rit, And Death becomes my chiefest
mor - tal chain ! My life I but from Thee in - he - rit, And Death becomes my chiefest
mor - tal chain ! My life I but from Thee in - he - rit, And Death becomes my chiefest
mor - tal chain ! My life I but from Thee in - he - rit, And Death becomes my chiefest


gain. In Thee I live, in Thee I die. Content, for Thou art ev - er nigh.
gain. In Thee I live, in Thee I die. Content, for Thou art ev - er nigh.
gain. In Thee I live, in Thee I die, Content, for Thou art ev - er nigh.
gain. In Thee I live, in Thee I die, Content, for Thou art ev - er nigh.

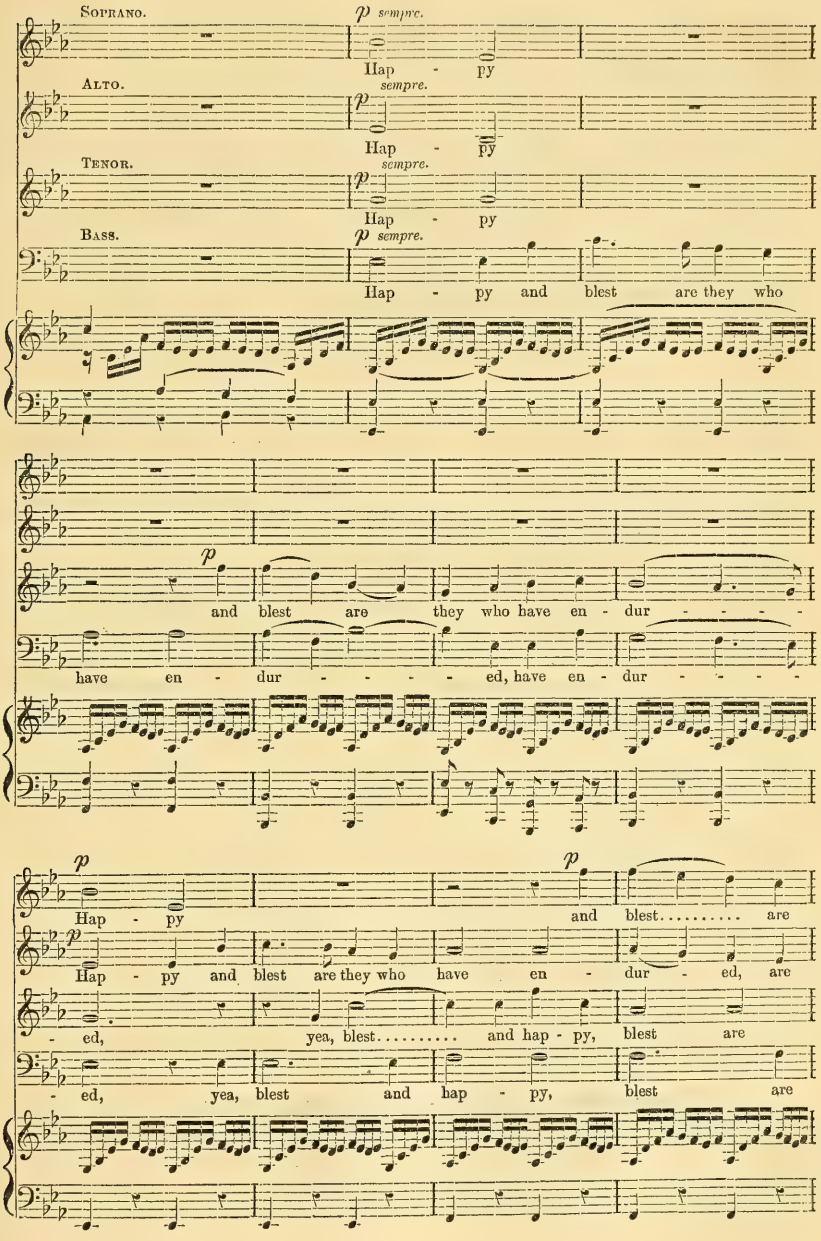
No. 10. RECITATIVE.—"AND THE WITNESSES."

Acts, vii. 58.—viii. 1.



No. 11. CHORUS.—"HAPPY AND BLEST ARE THEY."




Soprano.
p sempre.
Hap - py
Alto.
sempre.
Hap - py
Tenor.
sempre.
Hap - py
Bass.
p sempre.
Hap - py and blest are they who
p
and blest are they who have en - dur - - - -
have en - dur - - - - ed, have en - dur - - - -
p
Hap - py
p
and blest..... are
p
Hap - py and blest are they who have en - dur - ed, are
- ed, yea, blest..... and hap - py, blest are
- ed, yea, blest and hap - py, blest are


they who have en - du - red! Hap - py are
they who have en - du - red! Oh! Blest are
they who have en - du - red! Hap - py, Oh!
they who have en - du - red! Hap - py,
Cres.
f
they who have en - du - red, yea, blest are
Cres.
f
they who have en - du - red, yea, blest are
Cres.
f
blest and hap - - - py, yea, blest are
Cres.
f
Oh! blest, yea, blest are
Cres - - - cen - - - do.
f
Dim.
p
they who have en - du - - - red!
Dim.
p
they who have en - du - - - red!
Dim.
p
they who have en - du - - - red!
Dim.
p
they who have en - du - - - red!
Dim - in - u - en - do.
p
Cantabile.

a "*Return* Symphony" by Haydn has lately been found, and that it will soon be performed at one of these admirable concerts.—*Orchestra.*

The fifteenth subscription concert (Feb. 1) formed another historical evening, embracing the French school from Méhul (1763—1817), the school of Durante and Cherubini (1765—1842). Cimarosa (1754—1801), and the German school of Mozart (1756—1791) and Reichardt (1752—1814). Mozart was represented by his Serenade in B flat for wind instruments and double bass and the Count's aria: *Hai gia vinta la causa*; Cherubini by the Overture to *Anacreon* and an entr'act from his opera *Medea*, first produced in 1797. Signor Marchesi, "whose archaic and artistic knowledge rendered him one of the best interpreters of an historical concert," was the singer.

Feb. 22. The chapter of musical history held up in the 17th concert was called "Beethoven and his Contemporaries." The programme contained: *Kyrie* for chorus and orchestra from Schubert's Mass in E flat; Overture, introduction and first duet from Spohr's *Jessonda*; Overture, arietta of Fatima ("Arabia's lonely child") and Quartet from Weber's *Oberon*; Overture to "Alfonso and Estrella" by Schubert; and, from Beethoven, the *Coriolanus* Overture, the Quartet from *Fidelio*, and the piano-forte Fantasia with orchestra and chorus.

In the following concert, representing the period after Beethoven, a young Bostonian had the honor of taking part, as will be seen by the following report which we translate from the *Neue Zeitschrift für Musik*:

"The programme of the 18th Gewandhaus Concert (March 8), taking up the historical sequence again, represented Mendelssohn, Meyerbeer, Schumann and their contemporaries. The pieces performed were: Marschner's Overture to the "Vampire," which builds somewhat upon Weber's *Euryanthe* and *Oberon*; two male choruses, by Friedrich Schneider and Conradin Kreutzer; Meyerbeer's *Struensee* overture. Besides which, Herr Carlyle Petersilea (of Boston), a former pupil of the Leipzig Conservatorium, who lately, if we are not mistaken, has been enjoying the instruction of Von Bülow, played the Romanza and Rondo from Chopin's E-minor Concerto and showed himself technically a finely cultivated, as well as talented and tasteful pianist. The first part closed with two choruses from Mendelssohn's *Antigone* ("Orb of Helios," and Praise of Bacchus), in which the composer has admirably solved—so far as it is possible to reconcile contradictory elements—the hard problem of treating antique forms in a manner that appeals to modern feeling. Schumann's Symphony in E flat formed the second part. All the performances were satisfactory; and we must add that Herr Petersilea was warmly applauded and recalled."

The 20th and last Gewandhaus Concert had in the first part, Haydn's Symphony in B flat, and the Finale of Mendelssohn's unfinished apera, "*Loreley*," Mme. Köster, from Berlin, singing the principal character; for the second part, Beethoven's Choral Symphony.

Soiree of A Boston Pianist.—The *Leipziger Tageblatt*, March 20, has the following paragraph: "The young piano virtuoso, Petersilea, from America, who has charmed by his masterly playing in the Gewandhaus, and more lately at the festival of the Zöllner-verein, gives tomorrow in the great hall of the Conservatorium a farewell concert and has invited many friends of art. He returns soon to America. (We are informed that his father came originally from Weimar, a descendant of the celebrated actress Petersilie, whose name Goethe changed to Silie)." Mr. P. was assisted on this occasion by Fräulein Helene Friedländer, of Leipzig, and Herr Hermann Brandt, of Hamburg, and his programme contained: Sonata in C minor, for piano and violin, Beethoven; Bach's A-minor Fugue, transcribed by Liszt; Sonata in C-sharp minor by E. F. Richter; Song, ("*Mondnacht*," by Schumann, and *Die Post*," by Schubert); Fantasia in C, Schumann; Violin Concerto, Vieuxtemps; Polonaise in A flat, Chopin.

L'Africaine has been having its run at the Leipzig theatre as at all others; doubled prices, great enthusiasm, crowning of Meyerbeer's bust, &c., &c.—A few more items of the concert life in the old seat of Bach and Mendelssohn we find in the London *Musical World*:

The following was the programme of the concert given lately in the Gewandhaus for the Benefit of the Poor; Overture to *Leonore*, No. 1, Beethoven; Air from *The Creation*, Haydn (sung by Mlle. Asminde Ubrich, from Hanover); Concerto for the Violin, Litolff (Herr Dreyschock); Air from *Semiramide*, Rossini (Mlle. Ubrich); Pianoforte Concerto in C minor, Beethoven (Herr Labor, from Hanover); Songs with Pianoforte accompaniment—"Ich hör ein Vöglein locken," Mendelssohn, "Dem Herzallerliebstein," Taubert (Mlle. Ubrich); and overture to *Genoveva*, Schumann. The above overture was performed, also, at the eighth Enterpe Concert, as was, likewise, Schubert's Symphony in C major. Mad. Sara Heinze played, moreover, Moscheles' G-minor Concerto; a Nocturne, Op. 15, No. 2, by Chopin; and a Polonaise, No. 2, in G flat major by Liszt. Herr Rebling sang an air from *Don Juan*, and Beethoven's vocal series: "An die ferne Geliebte."—Signor and Madame Marchesi were announced to give their Historical Concerts at the Gewandhaus. Their principal theme is the Italian school, especially the development of the air and the duet from 1600 to 1820. Herren Reinecke and David were to lend their services.

Munich.—Herr Franz Lachner has received from the Emperor of Mexico the Commander's Cross of the Order of Guadeloupe. By the express command of the king, the Abbé Liszt's legend of *Die heilige Elizabeth*, words by O. Roquette, was to be produced, for the first time, on the 14th February at the Royal Court and National Theatre. Herr Hans von Bülow, who had been rehearsing the composition ever since the beginning of February, was to be the conductor. His Majesty has likewise ordered that "model" performances of *Lohengrin* and *Tannhäuser* shall take place during the summer months. Herr Hans von Bülow will be the conductor at these performances as well.

Dresden. From the report of the Royal Theatre, just published, it appears that there were three hundred and twenty-five nights between January 1 and December 31, 1865, on which the house was open to the public, and that during the year no less than one hundred and eighty-two different pieces were played, of which twenty-three were produced for the first time, and forty were what is called "*neu-einstudirt*. Of the one hundred and eighty-two different pieces forty-two were operas. The total number of performances (three or four smaller pieces being sometimes given on one night) was four hundred and fifty-two. Shakespeare was performed seventeen times, Schiller sixteen, Goethe five, Lessing three, Mozart twenty, Meyerbeer seventeen, Auber fourteen, Wagner thirteen, Weber eight, Rossini six, Donizetti five, Boieldieu four, Cherubini three, Beethoven two, Bellini two. There are not many theatres, we should think, where such a variety of really good performances are given.

Cologne. The interesting programme of our Seventh Gürzenich Concert in Cologne was as follows: (1) Overture from "*Athalie*," by Mendelssohn. (2) *Die Grafaria*, from "*Nozze di Figaro*," Mozart. (3) "*Die Nixe*" (the Naiad), a fantastic poem, by the Russian poet, Lermontoff, translated into German by Robert Sprato, music by Anton Rubinstein: Solo for contralto, female chorus and orchestra. (4) Concerto for piano and orchestra, composed and executed by Capellmeister Karl Reinecke, leader of the orchestra at the Gewandhaus in Leipsic. (5) Duetto from the "*Olimpiade*": *Neigiornituoi felicità*, by Sacchini (1767). (6) *Credo*, from Cherubini's Mass, composed for the coronation of Charles Xth. (7) The Pastoral Symphony of Beethoven. The well-known overture of Mendelssohn was capitally rendered and heartily received. It is a capital composition to begin a concert with, being both spirited and clear. The difficult and ever fresh aria of Mozart, sung by Signor Marchesi, was deservedly applauded. The composition of Rubinstein is a little *bluette*, very nicely scored, with the well-known romantic system of harp, flute, and horns, but it is not fit for a large room. The solo for contralto, intrusted to Mme. Marchesi, is very thin, besides being badly written for the voice. With the best execution in the part of the orchestra and chorus, as well as with the masterly efforts of the distinguished soloist, "*Die Nixe ist nix*" (nothing), as the Germans say, and did not produce a favorable impression. The concerto for piano is masterly written, but I find that the orchestra predominates over the piano itself, and in a very large room, like the Gürzenich Saale, the beautiful scoring absorbs the whole attention. In many points this composition shows that Reinecke is a great admirer of Mendelssohn. As a pianist, this gentleman belongs undoubtedly to the best school. His mechanism is perfection, and his style pure and unaffected. Herr Reinecke, who is an old acquaintance here, and has fulfilled the functions of professor at our conservatoire during many years, was loudly and heartily applauded. Highly interesting was it to hear the duetto of Sacchini. After a very expressive *andante* and *più mosso* in E flat major, with some turn into the relative minor key, comes a most taking *allegro* in A flat major. This duetto, beautifully written for the voices, and delicately scored, is worthy to be placed next to the celebrated opera, "*Edippo a Colonna*," by the same composer. Sung to perfection by the two *cari sposi*, it met with decided enthusiasm, and was unanimously redemanded. Nothing is to be compared, (unless perhaps some choruses of Händel), to the grand *Credo*, by Cherubini, for orchestra and double chorus. The slow minor movement upon the words "*Crucifixus etiam pro nobis*," and the allegro, "*Et resurrexit*," are eternal models of beauty and grandeur in art. The execution by the very large chorus and orchestra was capital, and it closes the first part of the concert in a splendid manner. The Pastoral Symphony, which filled up the second part of the programme was wonderfully delivered, and thus I can safely say this concert was another page of fame for the great master, F. Hiller, its leader. Roger is going to sing in German a few nights at the opera here. I am afraid the great veteran will hardly stand a whole opera.

Paris. Of the Abbé Liszt's Mass, conducted by the Abbé in person, the correspondent of the *Orchestra* writes:

The mass composed by the Abbé Liszt, and executed for the first time in Paris on the 15th at the church of St. Eustache, is not a new production. It was written for the consecration of the cathedral of Gran, at the request of the Cardinal Szitowski, Primate of Hungary, as far back as 1855, and published four years later at Vienna. The "Graner Messe" is I am told, the proper title. The success here was doubtful; but not the execution, which was unanimously pronounced to be wretched. Of course the special pleaders in favor of the Abbé's talent as a composer, and of his obvious tendency towards the music of the future, find "circonstances atténuantes" easily enough. For the matter of that, so do I; and I beg leave to explain. We are in Lent, and passing through a period of penitence and humiliation for the many sins we have committed. *Très bien.* If I am permitted to consider a careful hearing of the work as a set-off against, say, a hundred years of purgatory, I am content, though I feel I have got good and full weight; but if I am to regard it in a purely religious light, I am no longer of the same opinion, and beg respectfully to suggest to all "musicians of the future" that they should keep their compositions *for* the future; get them carefully packed in air-tight boxes (like those awful preserved peas we are occasionally condemned to eat), and leave in their wills a stringent regulation that no rash hand shall bring them to light until at least 1966. We shall all be dead, then, my friend, and as for our descendants, *qu'ils s'arrangent.*

The church was crowded, and the receipts amounted to about 45,000 francs. The orchestra was conducted by M. Hurand, the maitre de chapelle, and M. Batiste was as usual at the great organ, and improvised an *entrée* on a subject from the "*Tannhäuser*" probably with a view to be agreeable to M. l'Abbé. The *soli* were given by MM. Agnesi and Warot and two of the children of the choir. Madame la Baronne Caters was to have sung the soprano, but at the last moment the clerical authorities interposed and refused to allow the presence of women in the choir. Had this *veto* been extended to the band of the Garde Nationale, which struck up a march when the General Mellinet entered the church, and to the roll of drums beating "aux champs" at the elevation, it would have been as well.

The fourth concert at the Conservatoire, says the *Revue Musicale*, offered nothing especial but the habitual perfection of the orchestra, under the direction

of M. Georges Hainl. The pieces were: Symphony in A by Mendelssohn, Adagio of Beethoven's Septet; Overture to *Oberon*, and choruses from a Mass by Cherubini. On the 11th ult., the programme was: Beethoven's 8th Symphony; Introduction to the first act of *Psyche*, by A. Thomas; Beethoven's piano Concerto in G, played by Mme. Szarvady (*née* Clauss); Double Chorus by Sebastian Bach; Overture to *Ruy Blas*, Mendelssohn.

The 19th Popular Concert of Classical Music in the Cirque Napoleon had for programme: Haydn's Symphony, No. 46; Mendelssohn's *Melusina* Overture; Dance air (*Bourrée*) by Sebastian Bach; the instrumental parts of Beethoven's Ninth Symphony; Turkish March by Mozart. At the 20th concert the pieces were: Beethoven's *Coriolanus* Overture; second orchestral *Suite* by Fr. Lachner; Adagio from Haydn's 36th Quartet, by all the strings of the orchestra; Beethoven's 7th Symphony.

At the Grand Opera *L'Africaine* has had its one hundredth performance, with all the original singers. *Don Giovanni* has been brought out with peculiar care at the Italian Theatre, and there are to be rival representations of the same at two other opera houses.

Dwight's Journal of Music.

BOSTON, APRIL. 14, 1866.

Handel and Haydn Society.—"St. Paul."

Our old Oratorio Society have at length resolutely faced the problem of many years, have determined that they would do Mendelssohn's earlier Oratorio, and have done it. Done it so successfully, with audience so large, and so deeply interested, that there can be no longer an excuse for not allowing this public to become as well acquainted with it as it has for years been with "Elijah," which can hardly be pronounced a greater work, although it may have greater elements of popularity. It is indeed hard to say which of the two is greater. But "St Paul" is a very grave and serious work, and must be taken seriously to be thoroughly appreciated. The music is singularly one in spirit with the subject and the text. The composer is so true to that, has so filled himself with that, that he seems hardly to have aimed at mere musical effect as such, but only at a noble, sincere, full and never overwrought expression of characters, events and sentences so full of meaning and so sacred; the expression thereof by those means and forms of musical art which had become to him an ever-ready, all-sufficient mother tongue. While therefore on the spiritual, the poetic, the dramatic side the work is so true, so earnest and so real, it is no less beautiful, original and whole as a work of art, a composition. With all its contrasts:—songs, chorales and choruses of serene, high Christian faith, turbulent outbursts of Jewish prejudice and vengeance, light-hearted, sensuous Heathen worship, it still preserves a unity of musical style which makes the beauty of all parts to be felt more or less in each part.

Like Bach in his Passion music, Mendelssohn in "St. Paul" builds upon the Chorale, the sweet, deep, heartfelt plain song of Protestantism. The half dozen Chorales which occur in the course of the oratorio, including that with which the Overture so nobly opens, form its several points of rest and of departure. Like Bach too, he entrusts the narrative, very condensed and plain, to a single reciting voice (soprano or tenor), which introduces the *dramatis personæ* and then lets them sing in person; now the two false witnesses, now Stephen, now Paul; now the voice from heaven: "Saul, why persecutest thou me?" which he gives to a soprano choir to make it as little earthly and (humanly speaking) as impersonal as possible. There is something quite dramatic in this arrangement, and Mendelssohn had the means of the modern orchestra and his mastery thereof to make it more dramatic still.

But if this music in its prevailing tone of color is more sombre than the *Elijah*, yet it is fully as exciting to the deeper feelings and strengthening to the soul. If it is less brilliant, and presents no such variety of vividly conceived and wonderfully painted scenes, yet the one theme is taken so to heart and musically developed with such consistency and such completeness that as a whole it is equally and even more absorbing—at least when one has listened to it carefully several times and studied it. There is nothing so graphic and overwhelming here as the Rain chorus, it is true; no such startling pictures shown forth on so large a canvas as the choruses: "The fire descends from heaven," "Behold! God the Lord passed by," and the like; but grand, inspiring, sometimes sublime expressions of trust in God, rising above the trials of the world, of light from Heaven, light within, illuminating the surrounding darkness, such as are found in the "St. Paul" choruses, are not surpassed in the later oratorio. Trust in God's word, sympathy with its preachers and prayer for them—this sets the keynote in the very opening chorus; and how grand it is! How well contrasted its three motives: first the strong, exulting invocation: "Lord! thou alone art God;" then, as the stately full flow of the accompaniment is broken into agitated triplets, the sense of persecution and danger: "The Heathen furiously rage;" this for the middle part, and then, the orchestra still agitated, the calm, long tones in which the voices pray that "strength and joyfulness" be granted to the preachers. And at this height how naturally comes the first great point of rest, the serene, rich, even-flowing harmony of the Chorale: "To God on high be thanks and praise!" It is the tune called in the old German hymn books "*Allein Gott in der Höh sei Ehr';*" and it will be interesting to compare this four-voice treatment of it with several various renderings by Bach. Now begins the stirring history: the martyrdom of Stephen and the conversion of Saul, forming the subject matter of the First Part, which closes with another grand chorus, fitly answering to that opening one, and similar in form, having a first, a middle and a final subject: "O great is the depth," clear, strong and jubilant; then, more involved in the weaving together of parts and figurative accompaniment, the thought that "His ways are past our understanding;" and the return of the first theme ushering in a quickened movement: "Sing His glory evermore," which is worked up to a climax, and the first theme: "O great is the depth," in slower tempo, ends the chorus as it began.

The opening and closing choruses of Part Second are somewhat more dry, but in the same dignified and noble style. On the other hand, looking for the present at the purely religious choruses which are outside of the action, the comments of the pious heart, which prelude to the story and at intervals relieve the strain of personal interest, what can be lovelier and sweeter than the two: "Happy and blest are they who have endured!" after the death of Stephen, and "How lovely are the Messengers' in the second part! These correspond in character to "He watching over Israel" and are quite as beautiful; the second has a melody which at once captivates and haunts every listener. These win and soothe by their tenderness; others startle and carry you away by their far-flashing dazzling brightness. The chorus which follows Paul's conversion: "Rise up, arise," is perfectly resplendent as the full blaze of harmony bursts out after expectation has been aroused by the strangely dramatic *crescendo* of the orchestra beginning with the low intermittent drum beat which forms an *organ-point* to the increasing climbing harmonies, full of a sense as of a sudden reveille in the dark and a hurrying together from a thousand tents to witness the great revelation. This, and the succeeding Chorale: "Sleepers wake! a voice is calling," with flashing trumpet interludes between the lines, are in the same spirit with "The night is departing," &c in the *Hymn of Praise*, and not surpassed in that somewhat later work.

Then again, as opposite as possible to all these, come the properly *dramatic* choruses which keep up the excitement and the vividness of the scene throughout. Especially those tumultuous accusing choruses of the Jewish multitude: "Now this man ceaseth not to utter blasphemous words," "Take him away," and, terribly true to life as it is sharp and short, "Stone him to death;"—a good point, too, the repeating the same music essentially when the cry is again raised against Paul as it was at first against Stephen; add also, in the same category: "Is this he?" and "This is Jehovah's Temple." Taunting accusation, blind rage and superstition, hatred and contempt for innovation, could not be more strongly portrayed in music, unless Bach has done it in his Passion. In still another vein and still dramatic are those choruses in which the Gentile crowd would worship Paul and Barnabas: "The Gods as Mortals have descended," and "O gracious, ye Immortals." How full of cheerful sensuous Greek worship, of "oxen and garlands" and flutes the latter, with its secular melody, sounds! Touchingly and tenderly dramatic is the (almost recitative) deprecatory chorus of the disciples addressed to Paul: "Far be it from thy path."

Turning now to the solo voices, we find the most important occupation here in recitative; the narrative connecting parts are recited by single voice, now soprano, now tenor, in few and well chosen words, of which the musical phrase set the meaning and suggestion in the clearest light, what with the aid of the always significant and carefully studied running commentary in the orchestra. The condition hardest to be realized to the successful production of the whole Oratorio is the finding of singers who have this rare art of *recitative* in any high degree of perfection; they must be real artists. The rounded arias are comparatively few, but they are very beautiful; these, like the first class of choruses of which we spoke, are impersonal; pious meditations, exhortations, &c., in which the whole history is looked down upon from a clear religious height. But and most original of them all, perhaps, is the well-known "Jerusalem! thou that killest," which on this occasion was sung with fervor, sweetness

and sustained nobility of style by Miss HOUSTON, who is in remarkably good voice this season, and less unsure of herself (for she always has good inspirations, passages and phrases that go right to the heart and quicken inwardly) than heretofore. She was no less successful in the other almost equally beautiful soprano Arioso: "I will sing of thy great mercies." In the trying recitatives she was often, but not always happy.

The contralto has but one air, a warm, sincere rich strain of melody (also well know in concert rooms): "But the Lord is mindful of his own," in which the large, rich voice and unaffected style of Miss ANNIE CARY told to good advantage; more animation, more earnestness, more study would do wonders with that voice.

The only air for the Tenor is in the Second Part: "Be thou faithful unto death," an inspiring and inspired piece of musical declamation, whose capacity of expression the lifelong study of a true singer could not exhaust. The clear, warm, golden voice tones are exposed in the strongest relief against the shaded background of low running accompaniment, so that the singer may slight nothing. Mr. CASTLE (who has rid himself of some bad habits since he was last here, and whose voice has even gained in reach and volume) sang it as if he felt that it meant something, and really gave an eloquent rendering. If he perseveres in his present direction of study and pursues in oratorio music a higher ideal of beauty than that found in English ballads or Italian opera, he will sing it better yet, and will in time become a very satisfactory oratorio singer. His recitatives in the First Part, especially that in which Stephen rebukes the council: "Ye hard of heart," demand the highest powers. He grappled with the task manfully and thoughtfully and with fair success, rising in one place to great energy of declamation, although the contrasts of loud and soft were somewhat too spasmodic.

There are two important arias (Bass) for Paul, both in the first part. The first is in his character of persecutor of the Christians: "Consume them all, Lord Sabaoth," and in its strong, iron weight and energy corresponds to "Is not His word like a fire and a hammer that breaketh" in *Elijah*, as both do somewhat to the tenor "Thou shalt dash them" in the *Messiah*. The other: "O God have mercy" is the prototype of the air of Elijah: "It is enough,"—the same deep, serious, tender, self-searching, brooding tone, roused to animated recitative in the middle by the resolution: "I will speak of thy salvation." Mr. WHITNEY delivered both airs in good, serious, manly style, his voice being in the main musical as well as ponderous and telling, though somewhat dry and hollow in the upper tones. His solo with chorus: "I praise thee, O God" is also one of the satisfying pieces in the oratorio. In the Second Part, his Duet with Tenor (Paul and Barnabas): "For so hath the Lord himself commanded," was one of the things which could not escape open applause. Paul also has a noble piece of recitative, where he expostulates with the Gentiles who would worship them as Mercurius and Jupiter: "O wherefore do ye these things," in which the singer may find matter for study for a long time.

The Oratorio as a whole was quite as well rendered as one could reasonably expect for the first time; indeed to those who considered the ever new difficulties which a work so long, so taxing to physical and mental powers, presented in rehearsal, the effort exceeded expectation. The plainer choruses, especially the Chorales, went admirably,—a full, smooth, euphonious, well balanced and well blended stream of tone, refreshing and edifying to the hearer even in that hot and crowded hall. Most of the choruses, even the more complex and contrapuntal, were carried through well; save that it still threatens to take years to cure completely that chronic fault of all our large choruses, the timidity and non-appearance of scores of voices in certain difficult passages; the responsibility of carrying them through, and still more of taking them up, is generally left to the few who are more sure and confident. We think, however, that we notice a constant improvement in this particular; the only thorough remedy will be found in the same full attendance upon each and every rehearsal that is shown with such alacrity when it comes to a public performance. The joy of joining in the Festival must first be earned by study in rehearsal (and at home too).—The heavier choral passages were grandly held up by Mr. LANG's sparing and judicious use of the great Organ; and the extremely interesting orchestral accompaniments (a study by themselves), were made effective by a fuller band than usual, after good rehearsal. Mr. ZERRAHN conducted with his usual unflagging vigilance and energy, and has reason to congratulate himself upon the result of his long and faithful training of his forces to so great a task. We certainly think it a mistake of the Handel and Haydn Society not to repeat "St. Paul" at the earliest convenience; it has made a good impression once, and many hundreds of delighted hearers only wish to know it better that they may enjoy it and admire it more.

MUSIC IN PROSPECT. "St. Paul" brought the crowding musical excitements of the month past to a stately close, followed by a fortnight's lull. Another cluster of concerts shine ahead, enough to fill up the last ten days of the month. First in order comes,

Thursday afternoon, April 19, the sixth and *last* SYMPHONY CONCERT of the Harvard Musical Association. It can hardly fail to be as interesting as any of its predecessors. Few music-lovers need now to be told that Schubert's Symphony in C is as great a work in that kind as any man but Beethoven has ever written. This will fill up the second part of the concert; and as it is not found practicable just now to give the Choral Symphony, while the other greatest Symphonies of Beethoven are the most familiar to our public of all symphonic works, Schubert seems to be the fittest muster for a finale. In the first part the young pianist ERNST PERABO will play Hummel's Septet, the accompanying wind and string parts being taken by members of the orchestra. This will be preceded by the Toccata in F of Bach, not played on the Organ, but by the Orchestra, as arranged by Esser; and we are much mistaken if, brought out with such distinctness, such individuality in the polyphonic parts, it does not prove a new revelation to many listeners. Mendelssohn's poetic "Hebrides" Overture will close the first part.

Saturday evening, 21st, at Chickering's Hall, Mr. PERABO's Chamber Concert, which will be an occasion of rare interest. Mr. P. will play a Sonata of Beethoven seldom heard in public, namely that in E flat, op. 27, which forms the companion piece to the "Moonlight Sonata;" a very effective Concerto by Norbert Bürgmüller; various shorter pieces; and a Concerto of Bach for three pianos with Messrs. DRESEL and LEONHARD.

Tuesday Evening, 24th, at the Melodeon, Mr. WILLIAM SCHULTZE receives a Complimentary Concert at the hands of the Mendelssohn Quintette Club, of which he has so long been leader. And looking back over all our nice musical experiences of Symphony and Overture and Chamber Concert, beginning with the "Germania" times, what one of them does not at once call up with it the pleasant face of Schultze in the fore-front, or at the head, among the strings? We all know how good an artist he is and how amiable; but he has never yet "rushed into print" as a concert-giver on his own account; this is his first concert, and we are sure it will be attended by troops of friends. He will be assisted not only by the Quintette Club, who of course will give us of their best on *such* an occasion, but also by the "Orpheus," now conducted by CARL ZERRAHN, who will sing *"Die stille Wasserrose"* by Abt, *"Der Wald"* by Häser, and a very striking *"Reiterlied"* by Liszt. Also by Miss ADDIE RYAN, Miss ALICE DUTTON, the young pianist, and by Mr. B. J. LANG. Mr. Schultze himself will play for a Violin solo the famous *"Trille du Diable,"* by Tartini.

We had counted on an orchestral and choral concert by Mr. JULIUS EICHBERG, about the same time, in the Music Hall; at which he expected to bring out a Symphony by Norbert, Burgmüller, Schumann's *"Zigeuner-lied"* (or Gypsey Cantata) and choruses from the "Pilgrimage of the Rose"; and to have the aid of Mr. CARL WOLFSOHN from Philadelphia to play the Choral Fantasia of Beethoven. But he is obliged to postpone the project for a time, we trust not long, however.

Mr. RUDOLPHSEN, the excellent basso and vocal teacher, gives a Soirée at Chickering's *next Tuesday Evening*. He will have the assistance of Miss HOUSTON, who will sing songs by Schumann, Franz and Hatton, Miss EDITH ABELL, one of his pupils, who will sing Donizetti's *Com'e bello* and Schubert's *Barcarole;* Mr. MERRILL, another pupil, who will sing an air from Handel's *Rinaldo* and Robert Franz's perfect *"Schlummerlied."* Mr. LANG, too, who will contribute short and charming pieces by Mendelssohn, Schumann and Liszt. Mr. Rudolphsen himself will sing Schumann's "Dedication," a romance by Meyerbeer in French, an Italian aria, and an English song by Gottschalk; also, with chorus, a song from Marschner's "The Templar and the Jewess."

Mr. DAUM's second Soirée will probably occur on Wednesday, May 2d, when besides Hummel's Septet (for piano, flute, oboe, horn, violin, 'cello and bass), he will give Beethoven's earlier Trio in B flat for piano, clarinet and 'cello, a Schubert song transcribed by Liszt, and Weber's Rondo called *"Perpetuum mobile."* Songs by Franz and Schumann will be sung by Miss S. W. BARTON.

The HANDEL AND HAYDN SOCIETY, it will be seen, announce one more Oratorio performance for some time in May, for which they summon together again the great Festival chorus of last May for the performance of Mendelsohn's "Hymn of Praise" and 42nd Psalm: "As the hart pants" (the latter for the first time); also Nicolai's Fest-Overture on *"Ein feste Burg."* The proceeds of the concert will go to a fund for future Festivals; so we are all interested to make it successful.

OUR NEW YORK Correspondence has again failed us; and we have waited for it until it was too late to pick up intelligence from public sources; but a *resumé* will do hereafter.

NEW HAVEN. The Mendelssohn Society (W. D. Anderson, M.D., conductor,) has done a good work here of late years in the production of oratorios. On the list of its performances stand Haydn's "Seasons" (three times) and "Creation;" the "Messiah" (twice); "St. Paul; and Rossini's *Stabat Mater* and "Moses in Egypt." On the 9th of the present month this Society gave a miscellaneous concert, with an orchestra of 23 instruments, mostly from New York, and a chorus of 80 voices. Among the things presented were the Overtures to *Fra Diavolo* and *Freyschütz*, the Andante of Beethoven's C-minor Symphony;

selections from *Elijah*, including, "Then shall the righteous shine," sung by Mr. Castle, Bass recitatives and aria, sung by Mr. H. W. Bryan with chorus, and the soprano solo "Hear ye, Israel," followed by the chorus "Be not afraid;" also several solos, choruses, &c., from Verdi, Donizetti, Flotow, Balfe, &c. We hear that all the music went well. Next fall the Society intend to give *Elijah* complete.

Worcester. The Mozart Society performed *Elijah*, for the first time, on Fast night. Mechanics Hall was almost crowded, and all accounts pronounce it a musical as well as financial success. The great Organ did the part of orchestra. The *Spy* says:

Particularly well were the solo parts sustained. In the character of Elijah Mr. Hammond was very successful, and showed much skill and taste in the difficult recitations and solos committed to his charge. He evidently had made his part a study, and he deserves great credit for the manner in which he performed it. Mr. Richards was in excellent voice, and sang the tenor air, "If with all your hearts" with good expression. Mrs. Hamilton sang with fine effect "Hear ye Israel," and received the hearty approval of the audience. Mrs. Allen's sympathetic voice was very effective, especially so in the recitation and air "What have I to do with thee O man of God." Perhaps we might say that as an artistic performance this was the best. The music is most beautiful and plaintively, purely Mendelssohnian in character. Miss Stone sang the air, "O rest in the Lord" with much acceptance, and also rendered valuable assistance in the double quartet, "For He shall give His angels charge over thee," and in the "Angel Trio," with the assistance of Mrs. Hamilton and Miss Manning. The three voices blended nicely together and it was enjoyed by all present. Messrs. Knight, Thompson, Wilder, Merriam, Mrs. Hastings, Mrs. Knight, and Miss Bessie Stone rendered substantial aid in their respective parts. The choruses went quite as well as could be expected the first time. Some of them went smoothly where the rhythm was not complicated and the intervals not too difficult. In some of the fugue movements there was a lack of power and the time somewhat unsteady, leaving an uncertainty in the minds of those listening as to the particular ideas contained in the music. Such choruses can only be mastered by long continued practice and an *individual study of the various chromatic* intervals, which require close singing. Among the best of the choruses performed we would mention the ever beautiful one, "He watching over Israel," and "Cast thy burden upon the Lord." Mr. Hamilton conducted the Oratorio with grace and dignity. We were glad to see the silent rebuke he gave a small portion of the audience who had the bad taste to leave the hall before the close of the concert. It was just what was needed, and proved very effective. Mr. Allen's accompaniments were most excellent, and many fine effects were drawn out from the organ. Mr. G. Wm. Sumner played the piano parts with much credit, the full "Chickering Grand" telling with marked effect.

Rochester, N. Y. On Monday, March 25th occurred the third of Mr. Tracy's soirées. Mozart's Trio in B flat was played by Mr. Tracy and the Messrs. Schaich. Mr. T. also played the "Pathetique" Sonata, and Mendelssohn's B-minor Capriccio. Mr. Carl Schaich played a Mayseder Violin Solo and Miss Brewster sang. The filling-in part of the programme being more popular than classical, the majority seemed to vote this "the best of the three."

On Tuesday evening, April 3d, the Rochester Philharmonic appealed successfully to the public on its own behalf, Corinthian Hall being completely filled. Their resources being limited by scarcity of members, they are not yet beyond the lighter overtures. They are all amateurs of social position, and having already secured the popular verdict, do much *for the cause*, as they have opportunity to augment their means. Their enterprise was manifest in sending to New York city for a vocalist. They secured the services of Mad. Marie Abbott, a name not before familiar here; but which will hereafter be remembered pleasantly. While she did not exhiblt any uncommon executive ability, she showed what was much more to be desired, a rare power of characterization. In her ballad singing, she leaves nothing to be *guessed at* in the words.

Mrs. Cary of Brockport was the pianist. Her one solo was well received and in the accompaniments she evinced sympathy with the singer. She played also with the society from the Pianoforte score. Were I to suggest anything to Mr. Kalbfleisch, it would be to mark out a little from that score so that the melodic figures and their answers in different instruments shall not be marred by the constant presence of the mono-chromatic Piano. Then too those sustained tones in the wind instruments suffer by those carpet tacking, eighth divisions, the usual subterfuge of arrangers to compensate for the lack of sustaining power in the Piano.

Mr. K. wielded effectively the new baton handed him the other evening at rehearsal, because the old one *could not keep them to time.* It is a nice ivory handled, gold mountsd affair, blazoned with numerous musical and masonic devices. T. E. A.

New Music Hall. New York has at last the promise of a fine large concert hall. The *Tribune* describes the plan as follows:

The eminent firm of Messrs. Steinway & Sons, who have long had such a plan in mind, are about to erect a hall in rear of their magnificent Piano-forte warerooms, on Fourteenth St., having reserved ground for it at the time of the erection of that building, which is itself without a rival (?) in the United States. They intend that the new hall shall be as complete and elegant in its way as their ware-rooms are—more than which New York has no need to desire. It will occupy the space back of the present building, between Fourth Avenue and Irving Place, on Fourteenth St., and reaching thence to Fifteenth St. The dimensions of the hall will be 123 feet long, by 75 feet broad, and 42 feet in height—in the latter respect avoiding, we are glad to see, the excessive height, which is one chief fault (?) of the Boston Music Hall. The proposed elevation in this hall is abundant both for architectural and acoustic effects. The main entrance will be on Fourteenth St., with spacious exit, also, on Fifteenth St. There are to be two galleries on the end nearest Fourteenth St., extending on each side not more than one-third of the length of the hall—all the rest to be clear from floor to ceiling. There will be 2550 actual seats all comfortable and all affording a clear view of the stage. Probably the open space of the hall will afford standing room for 500 persons more, who may be enthusiastic enough to like that way of hearing concerts. Very careful attention has been given in the plans to acoustics—one of the points wherein halls meant for concerts most often prove defective. A matter not less important to comfort is ventilation, which also will be thoroughly accomplished. It will be possible, in this Steinway Hall, to sit through a concert without that dreadful sense of sleepiness, or those dreadful headaches afterward, which frequenters of existing music halls have sad experience of. Warming and lighting arrangements have been studied with equal care. Steam is to be used in heating and gas for light, with burners so disposed as not to fatigue the eye while brilliantly lighting every corner of the hall. The decorations of wall and ceiling are to be mainly fresco, costly, elegant and chaste. The walls of the building will be 28 inches thick, set in cement, buttresses with heavy piers, floors laid in cement, and the whole building constructed with conscientious regard to safety, as well as to splendor and comfort. An organ of great power is to occupy the stage end, constructed expressly for the purpose, at a cost, we believe, of $20,000, and as powerful as the size of the room will admit. Adjoining the hall will be another building, on Fifteenth St., devoted partly to piano studios for artists, and partly to the machinery of the organ. The estimated cost of the hall is $90,000, exclusive of the lot and of the organ. The plans are already in the hands of the builders, and workmen are now clearing the ground, removing old buildings, and making excavations. The contracts call for the completion of the work by the first week of next September—in good time for the concert season.

What Oratorio was it?—Perhaps the Handel and Haydn, or the Harmonic Society would like to try something so exhilarating. A Pittsburg (Pa.) paper says:

The Oratorio on Thursday evening was a grand success. The solos were performed with surpassing sweetness and effect, while the choruses, with the majesty of the ocean wave, would rise in height and grandeur, and seem to bear everything upon their tide of sound—then die away into the softness of the evening zephyr. The alternate inspiring and soothing effect of such music reminds one of the pleasing effects of Laughing Gas, as administered by Dr. Gillespie, at 45 Fourth street.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Think of thee! (Denk ich dein!) *R. Franz.* Op. 21. No. 2. 30

Has the usual crispness and briefness of Franz's songs, and ends before one is tired of it; but, in most respects, is more like other German songs than others of his composition.

O wondrous lovely month of May. (Im wundershönen Monat Mai.) *R. Schumann.* Op. 40. No. 1. 25

The words are by Heine, and translated by Mr. Dwight. The ideas are very beautiful, and into the short song is woven a great deal of fine music.

Mill May. Song and Chorus. *L. V. H. Crosby.* 30

A charming ballad, in which "Mill May" comes in, with a pleasant ring, at the end of many lines.

I love the little rippling stream. Song & Chorus. *L. V. H. Crosby.* 30

A pretty little, Swiss-like melody, with easy and taking chorus.

The Organ Grinder. Comic Song. *G. W. Hunt.* 40

Better than the average, and difficult to read through without laughing. What must the effect be, then, when it is well sung!

The Rose or the Lily. (Die Rose, die Lilie). *R. Schumann.* Op. 48. No. 3. 2

Another little exquisite fragment, by Heine, set to just the music that belongs to it, by Schumann.

We are merry troubadours. Duet. *C. W. Glover.* 3

A very elegant and simple piece. Good duets are not yet very plentiful, and this is an acceptable addition to the list.

Be kind to darling sister Nell. Song and Chorus. *H. P. Danks.* 3

Uncommonly good of its class, both in words and music.

Instrumental.

L'Argentine. Fantasie mazurka. Four hands. *E. Ketterer.* 7

Differs from many four hand pieces, in being mostly of a light, subdued character, but is quite elegant in construction, and to its softness, unites much brilliancy.

L'Argentine. Fant. maz. Simplified. *E. Ketterer.* 5

The above for two hands. It is, in its present form, not difficult, and is, altogether, a charming composition.

Night dream. Valse poetic. *R. Greunwald.* 5

A fine, original sort of piece. Brilliant, and of medium difficulty.

Le Bords de L'Yonne. Valse. (Young Minstrel). *Gerville.* 2

Take them I implore thee. (Young Minstrel). *"Norma."* 2

Pierrette polka mazurka. (Young Minstrel.) *Le Corbeille.* 2

Pretty little instructive pieces. Easy.

Sing, birdie, sing. Transcribed. *Grobe.* 5

The voice of sympathy. " *Grobe.* 4

The land of dreams. 6 characteristic pieces. *Grobe.* 4

The name of the author sufficiently describes and endorses these eight pieces; so we merely say, "Mr. Grobe, gentlemen!" and pass on.

Fleur des Alpes. Tyrolienne for Piano. *J. Egghard.* 4

La Belle Styrienne. Morceau Elegante. " 4

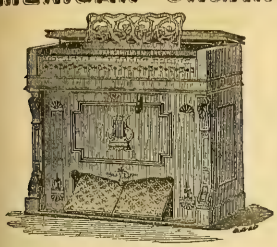
Au bord de la mer. Nocturne. *W. Kuhe.* 4

Sympathie, for piano. *Badarzewska.* 3

Four pieces, alike in being of medium difficulty, and the "Elegante" of the second describes them all.

Music by Mail.—Music is sent by mail, the expense bei two cents for every four ounces, or fraction thereof. Perso at a distance will find the conveyance a saving of time a expense in obtaining supplies. Books can also be sent double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

nished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have n sold the past year. Send for Circulars.

VE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American gan; or, Organists' Parlor Companion," con- ing a large selection of elegant arrangements from the European masters, and have spared no pains to render work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

mbracing one of the Largest Stocks in the United States, at low prices.

OLINS—The Best, from $2 to $50 each.

utes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,

nd all other descriptions of Musical Instruments. gether with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

r facilities are such as enable us to furnish the above: MUSIC BOOKS, SHEET MUSIC, AND RD MUSIC FOR BANDS, AND ALL NDS OF MUSICAL MERCHANDISE, at s and terms, that cannot fail to prove satisfactory to buyers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

1. Trust in God. (Soprano, Solo and Quartet).....30
2. O Lord, veil not thy face. (Quartet in Canon.50
3. Praise ye the Lord. (Quartet and Solo).....50
4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces de- ed as Voluntaries, by *L. H. Southard*

1. Rejoice the heart of thy Servant. (Solo, Duet, Tric and Quartet).....40
2. I will praise thee. (Solo and Quartet).....40
3. O my Lord. (Quartet).....60
4. Hear my prayer. (Alto Solo and Quartet).....40
5. I will be glad. (Quartet).....60
6. Blessed be the Lord.....40
7. Trust in God. (Quartet).....40
8. Let thy loving Mercy. (Terzetto).....40

1. at I had wings. (Quartet).....*Barker* 30
2. he day of rest declineth. (Qt.).....*Emerson*.30
3. le me, O thou great Jehovah.....*Emerson*.35
4. is, Saviour of my Soul. (Qt.).....*Wilson*.30

The above new and beautiful pieces of Sheet Music, designed choirs and the general religious service of churches, will sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

New Collection of Four-Part Songs.
ARION:
A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH.....C. F. Adam
BANISH OH! MAIDEN.....Lorenz
BEWARE.....Girschner
BRIGHT SWORD OF LIBERTY.....Weber
CHAMPAGNE SONG.....
CHAPEL.....Kreutzer
CHEERFUL WANDERER.....Mendelssohn
CHORUS OF PILGRIMS.....'' Tannhauser''
CHORUS OF PRIESTS.....'' Magic Flute''
DAY SLOWLY DECLINING.....Weber
ECCE QUAM BONUM.....
EVENING SONG.....Bank
FAIR AND NOBLE LADY.....'' Compte Ory''
FAREWELL TO THE FOREST.....Mendelssohn
GAUDEAMUS.....
GONDOLA SONG.....Gade
GOOD NIGHT.....Abt
GOOD NIGHT.....Girschner
HARK ABOVE US.....Kreutzer
HE WHO IS UPRIGHT.....Flemming
HOW CAN I LEAVE THEE.....Cramer
HUNTSMEN'S FAREWELL.....Mendelssohn
IMAGE OF THE ROSE.....Reichardt
INTEGER VITÆ.....Flemming
I KNOW A MAIDEN FAIR TO SEE.....Girschner
IT IS THE LORD'S OWN DAY.....Kreutzer
LONGING FOR HOME.....Claudius
LOVELY NIGHT.....Chwatal
MARCH.....V. E Becker
MAIDEN'S LAMENT.....Schaffer
MILLER'S DAUGHTER.....Hartel
MILLER'S SONG.....Zöllner
MUST I THEN PART FROM THEE.....Otto
NIGHT SONG.....Abt
NOW THE SUN HAS MOUNTED HIGH.....Robin Hood''
O WERT THOU IN THE CAULD BLAST.....Kücken
OFT WHEN NIGHT.....De Call
PARTING.....Otto
PARTING DAY.....Abt
PRAISE OF THE SOLDIER.....Boieldieu
PRAISE OF SONG.....Mourer
PRAYER BEFORE BATTLE.....Weber
RHINE WINE SONG.....Zöllner
RHINE (THE).....Kücken
RUINED CHAPEL.....Becker
SABBATH DAY.....Kreutzer
SERENADE.....Eisenhofer
SERENADE.....Kreutzer
SERENADE.....Marschner
SERENADE.....Mendelssohn
SERENADE.....J. L. Hatton
SILENT NIGHT.....Weber
SLEEP GENTLE LADY.....Bishop
TOAST.....Zöllner
TWO ROSES.....Werner
VOYAGE (The).....Mendelssohn
WANDERER'S NIGHT SONG.....Lenz
WANDERER'S RETURN.....Abt
WANDERER (THE).....Fischer
WALTZ.....Vogel
WHAT BEAMS SO BRIGHT.....Kreutzer
WHERE WOULD I BE.....Zöllner
WHOM WE LOVE MOST.....C. F. Adam
WIND (THE).....Otto
YOUNG MUSICIANS.....Kücken

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,--Five Volumes,	**$4.00**
Vocal Parts,--Four Volumes,	**3.00**
A Single Vocal Part,--One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed postpaid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Mochree. "O Bright Pulse of my Heart," from *"Arrah na Pogue."* 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne.
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried,
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. ... *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night."

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"'Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round,
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."

Will You come to meet me, Darling? Ballad. *L. H. Gurney.* 30

NEW HUMOROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs; or, Slap Bang. *Copeland.* 30

Matilda Toots; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria.	*Gounod.*	35
Day is Done.	*Balfe.*	50
Fairies (The)	*Theo. Barker.*	35
Five o'clock in the Morning.	*Claribel.*	30
Golden Ring.	*Linley.*	30
Good Night, my dearest child.	*Abt.*	35
How fair art thou.	*Weidt.*	30
Hunting Tower. (Scotch)		35
I hear the wee Bird Singing.	*Linley.*	30
Il Bacio. (The Kiss)	*"Arditi."*	60
Impatience.	*Curshman.*	30
Lady of the Sea.	*H. Smart.*	40
Laughing Song.	*Auber.*	40
Love's Request.	*Reichardt.*	30
Merriest girl that's out.	*Minasi.*	30
Nightingale's Trill.	*W. Ganz.*	40
Night is Serene.	*"Don Sebastian."*	40
O, say not woman's love is bought.	*Whittaker.*	30
O, ye tears.	*Reichardt.*	30
Separation.	*Rossini.*	40
Shadow Song.	*"Dinorah."*	75
Sing, Birdie, Sing. (Parepa.)	*Ganz.*	50
Sing me a merry lay.	*Williams.*	30
Sing, smile, sleep. (Serenade).	*Gounod.*	50
Thou, everywhere.	*Lachner.*	50
Wild Shady Wood. (Sombreford).	*"Tell."*	35
Ye pretty Birds.	*Gumbert.*	40

SACRED PIECES.

Ave Maria.	*Kucken.*	3
" " Three voices.	*Weisel.*	5
Celestial Hope. Ten. Solo and Qt.	*"Fidelio."*	6
Come, ye Weary.	*Emerson.*	3
Guide me, O thou great Jehovah. Qt.	"	4
Hear my Prayer. Quartet.	*Southard.*	4
He will not always thus afflict.	*"Fall of Jerusalem."*	3
I will be glad. Quartet.	*Southard.*	6
I will praise the Lord. Quartet.	"	4
Lauda Sion. Chorus.	*Lambilotte.*	4
Let thy loving Mercy. (O Salutaris)	*Southard.*	4
Morning Service in C.	*Tuckerman.*	1.50
O Lord, my God. Quartet.	*Southard.*	4
O Lord, veil not thy face.	*"Fidelio."*	4
O magnify the Lord. Quartet.	*Southard.*	4
O Salutaris Hostia.	*C. C. Stearns.*	4
O that I had Wings. Quartet.	*Davenport.*	4
O were my head like the springs of water.	*"Fall of Jerusalem."*	4
Praise ye the Lord. Qt. & Solo.	*Beethoven.*	6
Rejoice the heart of thy Servant. Qt.	*Southard.*	4
Te Deum Laudamus, in B flat.	*Stearns.*	4
" "	*Tuckerman.*	1.50
The Lord upholdeth.	*"Fall of Jerusalem."*	4
Trust in God. Sopr. Solo & Qt.	*Beethoven.*	6
Vespers in C with Magnificat.	*W. O. Fiske.*	1.50

GUITAR SONGS.

Aileen Aroon.
Call me thine own.
Come in and shut the Door.
Dear Mother, I'll come home again.
Do they pray for me at home.
Faded Flowers.
Flee as a Bird.
Home Delights.
I'd choose to be a Baby.
I'm leaving thee in Sorrow.
I'm lonely since my mother died.
Moss grown cell.
Move my arm chair, dearest mother.
Tenting on the old camp ground.
Too Late.
Twinkling Stars.

CHOICE PIECES FOR THE PIANO.

Arion Waltz.	*J. S. Knight.*	50
Brightest Eyes.	*Kruger.*	50
Cricket Polka.	*Withers.*	50
Debatten Waltzes.	*Gung'l.*	50
Dying Poet.	*"Seven Octaves."*	50
Fantasia "L'Africaine."	*Ketterer.*	75
Maiden's Blush Waltz.	*"Seven Octaves."*	50
Marche des Amazons.	*J. M. Wehli.*	50
Marche des Tambours.	*Sydney Smith.*	50
Meteor Galop.	*Wollenhaupt.*	75
Mossy Dell Waltz.	*Turner.*	50
New Anvil Polka.	*Koppitz.*	50
O whisper what thou feelest.	*Hoffman.*	75
Partridge Polka.	*Koppitz.*	50
Polka de Concert.	*J. M. Wehli.*	50
Romance Nouvelle.	*J. M. Wehli.*	50
Scheiden Waltzes.	*Weissenborn.*	50
Starry Night.	*Sydney Smith.*	50
Tears, idle tears. Nocturne.	*Turner.*	50
Tempest of the Heart. Variations.	*Grobe.*	50
Tenting on the Old Camp Ground.	"	50
Wearing of the Green. Trans.	*Baumbach.*	50

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 654. BOSTON, SATURDAY, APRIL 28, 1866. VOL. XXVI. No. 3.

DWIGHT'S JOURNAL OF MUSIC
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MR. HERMANN DAUM
WILL GIVE HIS
SECOND MUSICAL SOIREE,
On Tuesday Evening, May 8,

At CHICKERINGS' HALL, assisted by Miss SARAH W. BARTON, Vocalist; Messrs. F. ZOCHLER, DE RIBAS HAMANN, BRYAN, FRIES and STEIN. A leading feature will be Hummel's Piano Septet.

Tickets, $1.00. Package of Six, $5.00.
Concert to commence at quarter to Eight. 654

"When You and I were Young, Maggie."

THE *Indianapolis Journal* says of this beautiful new Song and Chorus: "The music is of that character that becomes speedily popular, and goes 'tramp, tramp,' right into every heart and music portfolio." For Sale by OLIVER DITSON & CO., or send 30 cents to the Publishers, J. A. BUTTERFIELD & CO., Indianapolis, Ind.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, 2d Ashland Place. 652-3mos.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 16 Washington Street, Room No. 1, Chickerings' Building.

J. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

GEMS
OF
SACRED SONG:
A COLLECTION OF THE MOST
PLEASING COMPOSITIONS
OF
Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Etc.
WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

CONTENTS:

All that's Bright must Fade ..... Moore.
America
Angels ever Bright and Fair ..... Handel.
Antioch
Carved in Clouds ..... Duet. Shaw.
Ave Maria ..... Cherubini.
Ave Maria ..... Franz.
Little Prayer ..... Himmel.
Bazar Child ..... Gumbert.
Bird to the Loved Ones ..... Woodbury.
Bitter Land, (The) ..... Duet. Kingsley.
Bird let loose ..... Duet. Shaw.
Burial of Mrs. Judson ..... H
Calvin ..... Zeuner.
Cast thy Burden on the Lord ..... "Elijah".
Charity ..... Glover.
Child's Wish ..... Munson.
Come, Holy Spirit ..... Warren.
Come this way my Father ..... Martin.
Come to the Sunset Tree ..... Miss Brown.
Come unto Him ..... "Messiah".
Come ye Disconsolate ..... Dutton.
Consider the Lilies ..... Topliff.
Cradle Song ..... Mendelssohn.
Dearest Spot on Earth ..... Wrighton.
Do they Miss me at Home ..... Granniss.
Do they Pray for me at Home ..... Fiske.
Dove of Noah ..... Russell.
Eden Above
Eve's Lamentation ..... King.
Evening Song to the Virgin ..... Miss Brown.
Evening ..... Abt.
Fading, still Fading
Family Bible ..... Rickard.
Far Away ..... Crossman.
Flee as a Bird to the Mountain
First Violet ..... Mendelssohn.
From Greenland's Icy Mountains ..... Mason.
Greenville ..... Rosseau.
Guide me, O Thou Great Jehovah ..... Emerson.
Hark, I hear an Angel sing ..... Shrival.
Hark, the Vesper Hymn ..... Moore.
Hartland
Heaven is my Home
He wipes the Tear
Holy Mother ..... Wallace.
Home ..... Abt.
How Cheering the Thought ..... Webb.
Home Again ..... Crosby.
Homeward Bound
Hymn to the Virgin ..... Schubert.
If with all your Hearts ..... "Elijah".
I hear the Angels calling ..... Emerson.
I know that my Redeemer ..... "Messiah".
I'm lonely since my Mother ..... Thompson.
I would not Live Alway ..... Kingsley.
Jesus, Saviour ..... Wilson.
Jesus, Saviour ..... Wood.
Joyfully, Joyfully
Just as I am ..... Harding.
Keep this Bible near your Heart ..... Thompson.
Lebanon ..... Zundel
Let me Kiss him for his Mother ..... Ordway.
List to the Convent Bell ..... Duet. Blockley.
Lord is my Shepherd
Luther's Chant ..... Zeuner.
Maid of Judah ..... Kucken
Mary's Tears ..... Shaw.
Messenger Bird ..... Duet. Miss Brown.
Missionary Chant ..... Zeuner.
Missionary Hymn ..... Mason.
Mother, O Sing me to Rest ..... Franz.
Mother's Vow ..... Waters.
My Country, 'tis of Thee
Nearer, my God to Thee ..... Wood.
O Boatman, row me o'er ..... Duet. Sullivan.
Officer's Funeral ..... Mrs. Norton.
O, God, thy Goodness ..... Beethoven.
Old Hundred
O Lord, have Mercy ..... Pergolesi.
O, Lovely Peace ..... Duet. "Judas Maccabæus".
Orphan's Prayer ..... Mercadente.
O that Beautiful World
O that I had Wings ..... Duet. White.
O that I had Wings ..... Barker.
Our own sweet thoughts
Over the River ..... Whitney.
Peace of Mind ..... Sponholtz.
Peterborough
Pilgrim and a Stranger
Pilgrim Fathers ..... Miss Brown.
Pleyel's Hymn
Portuguese Hymn
Psalm of Life ..... Blockley.
Psalm Tunes
Resignation ..... Gould.
Rocked in the Cradle of ..... Knight.
Ruler's Daughter
Ruth and Naomi ..... Topliff.
Shirland
Slow and Sadly Tolling ..... Bishop.
Softly, Softly ..... Weber.
Song of Spring ..... Mendelssohn.
Sound of Harps ..... Duet. Donizetti.
Speak Gently ..... Wallace.
Star of Bethlehem ..... Granger.
There's a Good Time Coming ..... Russell.
There's Nothing True but Heaven ..... Shaw.
There's Rest for all in Heaven ..... Chase.
Twilight Hour ..... Shaw.
Tyrolese Evening Hymn ..... Browne.
Vacant Chair ..... Newcomb.
Vesper Hymn ..... Moore.
Wanderer ..... Schondorf.
Weep not for Me ..... Webb.
Welcome again, Sweet Sabbath ..... Nelson.
Why do Summer roses fade ..... Barker.
Widow of Nain
Willow Song ..... Metcalf.
Will you go?
Wings of a Dove ..... Devereux.
With Verdure clad ..... "Creation".
Ydolem ..... Zeuner.

In Boards, $2.50. ..... In Cloth, $3.00.
Published by OLIVER DITSON & CO.

New Music for April.

VOCAL.

Father, source of every blessing. (Tantum ergo.)
Solo and Chorus ..... *C. P. Morrison.* 40
Times hab badly change' old massa now. Song.
H. G. Spaulding. 30
I will remember. Quartet. ..*L. H Southard.* 40
True love, it is worth keeping. Sg. *Mrs. Parkhurst.* 30
It is a good thing. (Bonum est.) Quartet.
J. B. Marsh. 40
Sooner or later. Duet. ..... *Lesta Vese.* 30
He cares for all below. Song.... *W. Kittredge.* 30
Sing birdie, sing For Guitar..... *S. Winner.* 30
O ye tears. " " ..... " 30
Keep thy tongue from evil. Q't. *L. H. Southard.* 40
Father's come to bless us. Song. *J. W Turner.* 30
Fairy's song in Danse des Fées.... *C. A. White.* 30
Gentle dove! Song..... ..... *Gounod.* 30
Swiftly o'er the glassy tides. (Ben è ridicolo.)
A. Randeggar. 50
The Wandering Boy from Home. Song.
V. J. Engle. 30
The Sunset Land. Song & Cho. *T. M. Towne.* 30
My pretty tales and songs..... *"Crispino."* 30
Farewell, ye shores of Tagus..... *"L'Africaine."* 40
Hail, blessed Mary..... *"A. Stradella."* 40
Come, ever smiling Liberty..... *Judas Maccabæus.* 30
The two grenadiers. Baritone song... *Reissiger.* 40

INSTRUMENTAL.

Crown Jewels..... *A. Baumbach.*
False one, I love thee still..... 40
Juanita..... 40
Long, long weary day..... 40
Danse Napolitaine. Morceau de Concert.
Sydney Smith. 75
Chant des Oiseaux. (Morceau de genre.) " 75
La plainte des Sylph. Nocturne..... " 60
Five o'clock in the morning. Varied.. *C. Grobe.* 60
Grand galop brillant. Four hands.... *Sponholtz.* 75
L'Africaine. (Revue melodique. 4 hands.. *Beyer.* 90
Chrystaline waltzes. For Guitar ...*M. Jung.* 30
Jolly Dogs, or Slap Bang galop..... *Marriot.* 30
La Norvegienne. Caprice for piano. *E. Ketterer.* 60
Congress grand march. For guitar. *W. L. Hayden.* 30
Caroline schottische... .....*J. H. Seipp.* 40
Fannie schottische..... *C. R. Dodworth.* 35
Arab song. For piano..... *B. Richards.* 50
Des Bächlein. (Rivulet.) For piano... *Favarger.* 35
With a dash. For cornet and piano. *C. Koppitz.* 75
Gazelle polka. Four hands..... *G. W. Hewett.* 50
Emeline galop..... *J. R. Hamilton, Jr.* 40
Kurek's funeral march..... *J. W. Kennedy.* 30
Sans Souci galop. Four hands..... *J. Ascher.* 75
Homeward galop. Polka mazurka.... *Wamelick.* 35
The mountain rill. For Piano.... *C. A. Hawes.* 50
Village swallows. (Dorfschwalben an Oesterreich). Waltzes..... ...*Strauss.* 60
Boquet de Melodies. "L'Africaine."... .*Beyer.* 60
I'm lonely since my mother died. Varied by
Grobe. 60
Fantasie elegante. "Crispino e la Comare."
Ketterer. 75
Polonaise. E flat major, Op. 22..... *Chopin.* 1.50

BOOKS.

STUDIES FOR SKILFUL EXECUTION. Book 2d, Op. 135..... *Louis Köhler.* 2.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering*, *touch*, *stops*, *pedal-playing*, *etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing.—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—in the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

Junius Ctl. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

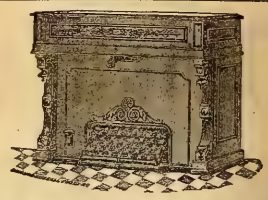
L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

For Thorough Instruction in Vocal Music.
Use Bassini's Art of Singing: an Analytical and Practical System for the Cultivation of the Voice. This work is prepared on a rigidly scientific basis, and universally admitted to be the most desirable work for teachers and scholars Price, for Soprano Voice, Complete, $4 00. Abridged, $3.00 For Tenor Voice, 4.00. Mailed post-paid. Oliver Ditson. & Co., Publishers, 277 Washington St.

If You Have a Cabinet Organ,
GET a copy of "Winner's Perfect Guide," for that instrument. It contains, in addition to excellent lessons and pleasing exercises; a capital collection of Music, comprising some of the most popular pieces, any one of which is worth the price of the book. For sale by all music dealers. Price, 75 cents Sent, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.



Mason & Hamlin's
CABINET ORGANS,
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits the superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & Co.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of **Sheet Music, Music Books, Musical Instruments,** etc., is the largest and most complete in the No. West. Our connection with Messrs O. DITSON & Co. enables us to furnish their publications to Western Dealers at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of **Foreign Music.** 619

C. W. A. TRUMPLER,
Music and Piano Forte Dealer
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 62

New Music for Sabbath Schools
THE
Sabbath School Trumpet
A COLLECTION OF
Hymns and Tunes, Chants and Anthems
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 654. BOSTON, SATURDAY, APRIL 28, 1866. Vol. XXVI. No. 3.

A Chapter of C. M. von Weber's Early Life.*

WEBER AS DUCAL SECRETARY.

Seldom has a prince been judged so differently as King Friedrich of Würtemberg. Seldom,most assuredly, has a monarch been so universally hated by subjects of every kind and degree as he was. It is very difficult to paint a clear unbiassed picture of the man. That he far surpassed his dreaded uncle Carl in natural genius, in talent and acquirements, and in far-sighted discernment, cannot be doubted; but he surpassed him, too, in coarseness, harshness, and ruthless dealing with his subjects. True it is, also, that his political views were far keener than those of his Estates; that the Constitution of the country was antiquated in form, and unsatisfactory in its working. But what did he give in return for this Constitution, such as it was, and for the indifferent laws the Estates enacted, insufficient as they might be? Only the government of his own ruthless will. For the oppression of the patrician and clerical orders, he substituted the far more galling oppression of his coarse soldiery, his unworthy favorites, and his absurdly organized official hierarchy. Surely it was a step from bad to worse! Again were places sold to incapable creatures of his preference, from whom the country shrank as from evil spirits, or betowed in a manner still more shameful. The judgments of his tribunals became mere forms; punishments were generally increased in rigor by the royal will. Taxes were imposed and enforced at royal pleasure. Police regulations, the severity of which was meant to throw a mask over the utter demoralization of the time, were intrusted to instruments who had obtained their posts by the darkest bye-paths, and executed their duty in the most odious ways. New monopolies were created. The property of the Universities was absorbed by the State, although new professorships were created, and some of the most distinguished professors of the day received their patent of nobility. Military conscription was carried on with a brutality, from which none were exempt as heretofore,—except, indeed, persons immediately attached to the royal service,—a brutality to which the harshest ordinances of Friedrich the Great were child's-play. The reckless hunting-expeditions of Duke Carl were again revived with all their cruel rigors, their terrors, and their devastations. In every commonest affair of daily life—in marriages,in choice of schools, in journeyings to and fro,—the royal will and permission ruled and directed all.

King Friedrich of Würtemberg, never, perhaps, raised his horse to the Consulate; but he systematically lowered even the highest of the land, who were not in his service, to a rank below his lowest menials. No man could venture to pass before the gates of the royal palaces in Stuttgart or Ludwigsburg without humbly taking off his hat, even in the wildest weather. If any dared to sin against this ordinance, which outwitted Gessler, the sentinels were instructed to strike their hats from their heads.

The royal court, whether at Stuttgart or Ludwigsburg, was brilliant in the extreme. King Friedrich loved pomp, show, and glitter. Courtliers there were in unlimited numbers, and of every description. Of chamberlains alone, 300 were armed in the apartments of the luxurious monarch. A conspicuous feature was formed by the suites of handsome young fellows, in semi-official rank, as pages and younkers, with whom the king loved to associate; and who, after brief service, were generally rewarded with lucrative appointments and patents of nobility. The palaces were spangled too, like flower-gardens, with the brilliant uniforms of the young officers of the Garde du Corps, Chevaux Legers, and the other four guard regiments of the King's ridiculously expensive army. They rang, from day to night, with music, with mirth, with the uproar of the unseemly pranks of spoiled pages, in whose loose tone and manners his majesty was wont to take exuberant delight.

Friedrich had an especial predilection for exercising his sovereign rights in the distribution of patents of nobility. These favors, as well as the highest posts were generally bestowed on adventurers from other parts of Germany. It naturally followed that, whilst the King himself was feared and unloved, his ministers and favorites were hated and despised. The most remarkable, but, at the same time, the lowest and most contemptible of these detested favorites, was a General Count von Dillen, who, from a groom in the ducal stables, had risen from rank to rank, overwhelmed with honors, without one single recommendation either in military or administrative service. Dillen was the evil genius of the King. His influence over Friedrich was enormous; and, strong in this high favor, he was accustomed to enrich himself, with open shamelessness, by the lucrative trade of selling government appointments. He even invented a new method of raising money, which was afterwards carried on surreptitiously by many persons about the court of Würtemberg, and which consisted in selling to young men nominal appointments at court, which alone would free them from the military conscription. The fact of this practice was doomed to exercise a fearful influence on the fortunes of Carl Maria.

One word more as to the personality of a man with whom, for his woe, the young composer was destined to come in contact. The King was awfully fat; and his unwieldy corpulence increased so frightfully from year to year, that, even in 1807, a semi-circular space was cut in his dining-tables to permit him to approach near enough to feed himself. His face was pale; his bloated cheeks fell heavily on his fourfold chin. His eyes were small, but bright and lively; his mouth was not without expression; and his smile was even genial and pleasant. He spoke much and rapidly, at times with brilliancy and wit; but quite as frequently in a tone of coarse jocosity, not unmixed with filth. His anger was terrible, maniacal in its demonstration. But his affection was even more to be dreaded than his rage.

Next in rank to the King stood his brother, Prince Ludwig Friedrich Alexander, who in 1807 was fifty-one years of age, and who had arrived about that period, after seeing his hopes of becoming King of Poland utterly destroyed, to live at the court of Stuttgart with his wife, a princess of Nassau-Weilburg, and his young family. He led a dissolute and expensive life, was continually appealing to the purse of his royal brother, with whom, on that account, he was in a permanent state of antagonism; and yet was always in the most painful pecuniary embarrassments, to escape from which he frequently resorted to the most desperate measures. It was for this reason, perhaps, he demeaned himself to affect the most intimate friendship with the unworthy favorite Dillen. Less coarsely passionate and demonstrative than his brother, he was at the same time less open and sincere in love or hate; and he was constantly engaged in misty intrigues, either to attain his ends or to conceal his delinquencies from a brother whose anger he feared. Unlike his amiable and excellent brother Eugen, he had no love for music, and only visited the opera for the sake of the pretty women he might see. This was the prince into whose service Carl Maria von Weber entered, on the 1st August 1807.

Thus, then, was the fiery young artist, his wild oats not yet fully sown, plunged into a new world, where no true sense of right or wrong was known; where virtue and morality were laughed to scorn; where, in the chaotic whirlpool of a reckless court, money and influence at any price were the sole ends and aims of life; where, in the confusion of the times, the insecurity of all conditions, and the ruthless despotism of the government, the sole watch-word of existence, from high to low, was "*Après nous le deluge!*"

It has been necessary to present this somewhat lengthy description of the condition of the court of Stuttgart at the beginning of the nineteenth century, as a prologue to the drama of Carl Maria's life in the capital of Würtemberg. Through a picture of such a state of society alone can it be shown how the events, which flung a blighting shadow upon the otherwise so brilliant surface of his noble character throughout existence, sprang up as the natural rank produce of the impure soil which he was now destined to tread, unwary and unheeding corruption.

It was on the 19th August 1807, that Carl Maria first paid his respects to his new patron at Ludwigsburg. Probably from the very first there was a feeling the reverse of sympathy between the two. But the young man had been recommended to the Duke as active and intelligent; and the Prince had just then no choice. To the ardent young artist his new duties were utterly uncongenial: no one study of his past life had fitted him for such a service as that of private secretary to a royal duke, and comptroller of a ducal household. Yet such were his new titles, such his new avocations. The Duke kept a tolerably imposing court of his own. The family consisted of the Princess his wife; his son by his first marriage with a Princess Czartoriska; the Prince Adam, a tall, noisy, arrogant stripling of fifteen; and five young children by his second marriage. The household was made up, besides the higher officers and ladies, of a host of paid and upaid servants and strange on-hangers, some of whom were destined to play a part in the young musician's own drama. As secretary, Carl Maria had not only to undertake the private correspondence of the Prince, but sundry far from agreeable personal communications with people of rank, and the numerous herd of creditors. As comptroller, he had to regulate the expenses of the household, manage the Duke's privy purse, and keep the books of receipts and expenses. A strange mass are the books, still extant. They say but little for Carl Maria's talent as a book-keeper; but they speak volumes as regards the Duke's private life. The chief expenses lie in sums paid for horses, dogs, hunting-parties, journeys, play-debts, wine, endless pensions and allowances of very doubtful origin. Enormous sums are noted only in undecipherable hieroglyphics. Each month's account ends with a fresh deficit, for which a new loan is rendered imperative; and for each recurring negotiation poor Carl Maria has to be employed, often under the most distressing conditions.

The business the most disagreeable and certainly the most dangerous for a young man, was his daily communication with petitioners for favors, or clients on private matters of a questionable kind. Temptation lay ever in his path in the circle of which he now formed the centre,—a flattering, fawning set, that never looked too closely at the means of catering for his favor; a crowd, in which not only high-placed civil and military servants, but even members

* From the life of Weber by his Son, translated by J. Palmer Simpson.

of the royal house, thronged eagerly around him. Well may Carl Maria, as he cast despairing looks into the chaotic confusion of all the affairs, private and financial, of his patron, have felt in his heart of hearts that he, the inexperienced, ardent youth of one-and-twenty years, who had lived till then in the atmosphere of art alone, was no Atlas to take such a world of ruin and corruption on his shoulders.

But the intercourse with purveyors, creditors, petitioners, money-lenders, and Jews, was not the most painful to which the youth had to submit. The King, as has been remarked, was in a chronic state of irritation against Duke Ludwig, on account of his dissolute life and reckless expenditure. He could shut his eyes to his own excesses; but those of his brother were unpardonable. Besides, after every controversy, it was he who had to pay all debts, in order to save the honor of the family. When these collisions took place, it was the young secretary who had, only too often, to beard the lion in his den. Some of the darkest hours of his life were those passed in the cabinet of the dreaded monarch. When private secretary Von Weber was commissioned to lay before the King some very desperate condition of affairs, in which his helping hand was needed to fill an empty treasury, or avert the consequences of a compromising scrape, it was the custom of majesty to burst into an immoderate fit of passion, and vent the foulest abuse on the unlucky head of the innocent messenger. On such occasions Friedrich let forth a torrent of words, and allowed nobody to speak but himself: reasoning or representation were wholly out of the question. The stammering, stuttering, shrieking rage of the hideously-corpulent King, who, on account of his unwieldly obesity, was unable to let his arms hang by his side, and who thus gesticulated wildly, perspired incessantly, and had the habit moreover, of continually addressing his favorite, generally present on these occasions, with the appeal, "*Pas vrai, Dillen?*" between each broken sentence,—would have been inexpressibly droll, had not the low-comedy actor of the scene been an autocrat who might, at a wink, have transformed laughter into tears. But there was a demoniacal comicality about the performance, which, if it did not convulse the spectator, made him shudder to his heart's core.

Weber hated the King, of whose wild caprice and vices he witnessed daily scenes, before whose palace-gates he was obliged to slink bareheaded, and who treated him with unmerited ignominy. Sceptre and crown had never been imposing objects in his eyes, unless worn by a worthy man; and, consequently, he was wont, in thoughtless levity of youth, to forget the dangers he ran, and to answer the King with a freedom of tone which the autocrat was all unused to hear. In turn he was detested by the monarch. As negotiator for the spendthrift Prince Ludwig, he was already obnoxious enough; and it sometimes happened that, by way of variety to the customary torrent of invective, the King, after keeping the secretary for hours in his ante-chamber, would receive him only to turn him rudely out of the room, without hearing a word of what he had to say.

The royal treatment roused young Carl Maria's indignation to the utmost; and his irritation led him one day to a mad prank, which was nigh resulting in some years' imprisonment in the fortress of Hohenasberg, or of Hohenhaufen. Smarting under some foul indignity, he had just left the private apartment of the King, when an old woman met him in the passage, and asked where she could find the room of the court washerwoman. "There!" said the reckless youth, pointing to the door of the royal cabinet. The old woman entered, was violently assailed by the King, who had a horror of old women, and, in her terror, stammered out that a young gentleman who had just come out had informed her that there she would find the "royal washerwoman." The infuriated monarch guessed who was the culprit, and dispatched an officer on the spot to arrest his brother's secretary, and throw him into prison.

To those who have any idea how foul a den was then a royal prison, it must appear almost marvellous that Carl Maria should have possessed sufficient equanimity to have occupied himself with his beloved art during his arrest. But so it was. He managed to procure a dilapidated old piano, put it in tune with consummate patience, by means of a common door-key, and actually, then and there, on the 14th October 1808, composed his well-known beautiful song, "Ein steter Kampf ist unser Leben."

The storm passed over. Prince Ludwig's influence obtained the young man's pardon and release. But the insult was never forgotten by the King: he took care to remember it at his own right time. Nor had prison cured Carl Maria of his boyish desire to play tricks upon the hated monarch, when he conceived that he could do so without danger to himself. He contrived to insert adroitly into the letters which his duty called upon him to write from Duke Ludwig to his royal brother, and which the former was too careless to read, every expression which he knew would be likely to put the irritable monarch into a fearful passion. For a time he succeeded admirably in his design. But Friedrich was too sharp a man not to divine the real author of these abominable letters; and many were the back-handed blows which the revengeful man was able to strike, in quiet malice, at the imprudent young secretary.

But Carl Maria's life in Stuttgart was not wholly so unpleasant and so uncongenial as it might seem. After many vain, but honest endeavors to cleanse the Augean stable of finance in the ducal affairs,—endeavors which were only rewarded by the unfriendly rebuke, on the part of his patron, that "he had better not meddle with matters that did not concern him,"—he stuck to the strict letter of his service alone, and now gained time and opportunity for not only coquetting once more with his favorite Muse, but for winning himself new friends by the seductive charm of his manners, as well as by his talent. He found means to cultivate the acquaintance of many of the distinguished personages and agreeable families in Stuttgart, to reckon many of the officers and artists among his stanch allies, and also to enjoy life after his fashion, in jovial gatherings of good fellows, with his glass of wine and his guitar. The faculty for finding himself in his right place in every kind of society, and gathering from all around new food to add to his store of instruction, talent, or humor, was one of the most attractive qualities of Carl Maria's nature.

All outward progress of intelligence at this period of the history of Stuttgart, if not wholly suppressed, was at all events nullified by the tyrannical oppression of the government, and the unhappy condition of the country. But in the family circles into which Carl Maria was introduced by Prince Ludwig's physician-in-ordinary, Doctor Kellin, the cultivation of the mind and the interests of art were far from being wholly neglected. From his intercourse with literary and artistic celebrities he now began to derive fresh advantages. Among the former, he could enjoy the conversation of the brilliant Haug, the editor of the still-flourishing paper, *Das Morgenblatt*, and of the clever, clear-thinking Reinbeck; from both of whom he was so unfortunate as to obtain the words of some of his brightest and sweetest compositions. Among the latter,—and they were many in every branch of art,—he had the privilege of sitting in the studio of the famous sculptor Dannecker, at that time already nearly fifty years of age, and of watching the progress of his celebrated Ariadne. About the same time also he made the passing acquaintance of Louis Spohr, even then one of Germany's greatest violin-players and composers; who, as has been already stated, judged the fragments of the boy's "Rubezahl" with little favor, but yet gave fresh animation to his aspirations and his hopes.

It was the first time that Carl Maria had been permitted to enjoy an uninterrupted intercourse with men of such importance and distinction in the fine arts and literature. He gazed up with as much surprise as admiration at this higher sphere of intellectual cultivation, in general so superior to that of the musical and theatrical worthies with whom his lot had as yet been cast. His ambition was awakened, and his aspirations to achieve the good and great gradually gushed forth in this world so new to him; although the channel in which they were to flow, in order to reach the desired end, was as yet but half revealed to him. He now began to turn a great portion of his leisure hours to account in the cultivation of his mind; and with this intent, to improve his acquaintance with Court-Counseller Lehr, the director of the royal library; a modest, thoughtful, but amiable and genial man, from whose poetical effusions the young composer afterwards selected the words of two of his choicest songs. From Lehr he derived the most valuable hints for the improvement of his style, his habits of thought, and the direction of his critical and philosophical studies. Under the good librarian's guidance, he read Kant, Wolff, and Schelling, with care; and thus gained that precious faculty, so often half-envied, half-repudiated by his colleagues, of reasoning with logical clearness, and of giving correct expression to his thoughts. In this much Carl Maria's sojourn in Stuttgart was of the highest importance in the development of his better qualities, however much in other respects it may have exercised an influence altogether deleterious.

(From Clapp's *Saturday Press.*)

The Art of Musical Criticism Made Easy.

BY E. E. N., PROFESSOR OF MUSIC AND MUSICAL MANNERS.

It has frequently struck me that several things were singular. One of these is, that so few persons are musical critics.

In Painting, every one can form and give an opinion: in Politics, we are each and all, infallible; but in Music we are timid. We are afraid of others who may know better; and yet the art is very simple.

We can, in these days, easily find a royal road to learning, and even go in a carriage, if we can afford it. We can learn to paint and yet not be able to draw a straight line; we can play and never look at a scale or an exercise; and we can become musical critics and not know one note from another—or, in fact, not know anything about the subject.

Instead of studying the science, the art, or the practice, study ME!

I have frequently been shocked by hearing persons of considerable culture simply express their admiration, and confess their ignorance, while they are consumed with envy of others who can fluently discuss the performance.

This need not be.

I repeat that an attentive study of my rules, and perhaps a little personal instruction, will enable any one to shine in society as a musical character, or get a position as musical critic on a newspaper.

In the first place, like—or unlike—an ancient Greek, I exclaim: "*Manner*, MANNER, MANNER!

In a concert-room it is very easy to pick out the musical people, for there is no class that has a more decided style. There is an air of ease, of lack of responsibility, of owing no debts, and having no money, of being poor and not caring. They are not as a class handsome. On the contrary they are—I was going to say ugly, but that would not be polite to the ladies, so I will not.

But it is not necessary to wear old clothes, or to cultivate anything unbecoming to look musical, for on the contrary, I have noticed that musicians wear very nice clothes—though they always look like the best ones.

But to begin.

When you are going to a concert, go early and get a good seat. If you are badly placed your trouble will be thrown away. One against the wall is to be recommended, or an empty bench. "Like a star, when only one," etc. The most conspicuous seat in fact. And make it your own, so that people will look there naturally for you.

Wear glasses. They give an air of wisdom to the most insipid face. As to your attitudes—simply easy. You might study the St. Cecilia expression before a glass, and learn to throw up your eyes artistically. Look abstracted, earnest, gently nod your head at suitable intervals. Never keep time, it is vulgar. Never look around during the performance, but when all is silent and the talking but begins, suddenly awaken to the people around. Look around. Sigh, and then become a man of the world.

When the name of the author is obscure, rely on your attention somewhat; an air of knowing you much to care for *that* looks well. It is a good plan

to frequently carry music with you, unless you object to be taken for a music teacher, for people will often so judge you.

Two of my pupils, however, made quite a reputation by carrying a volume of Schubert's songs (Holle's edition, for it is not bound, and you can double it with the title outside) with them. They bought it for the purpose and found themselves repaid well by the remarks they frequently heard.

But one time, I was no little mortified in the Opera House, by glancing up from the parquette, and seeing them on the front row of the dress circle, busily engaged with a most extensive assortment of "Gems from Faust!" Sheet music at the opera! Horrible!

To carry a piece to a concert is very different; but never choose anything on the programme.

If you meet a friend who might look upon it as an affectation, carelessly remark: "It is a little thing for Mary!"

To an oratorio, always carry the music; to an opera, never; to a concert, rarely.

But it is of the greatest importance to have a programme; for the art of musical criticism is not founded on the music, but the composer's name: this is important to remember.

And now we will come to the names and I will briefly give you a few hints in relation to the style in which they should be used.

You wish to be discriminating as well as critical; well, you can be.

Use certain phrases, have a certain style for certain people.

Thus, of Mozart, you must speak warmly and with enthusiasm. Praise him, of course. Yet you can use a judicious "but"—occasionally. Speak of the melody, the graceful flow of his music. Allude to him personally, sigh when you speak of his early death, and as you wonder if he could have surpassed some of the works he has left. Praise his chamber music warmly, say you can never tire of it. You may never have a chance, but that does not matter. Allude freely to his earlier operas, they are so little known that it is safe. After the music is over, smilingly turn and say: "That was very Mozartish!" It is to be presumed that his music is, but it will sound as if you studied style.

Of Haydn, your tone must be calmer; you need not speak of him as if he was your dearest friend. Praise him, but not "*ff*"; for "*mf*" will do. You can say that certain passages remind you of Mozart, but you need not say which.

As for Beethoven, speak of him as if you were in church. It is unnecessary to prefer him to any other composer—some people do—but you need not; but never speak lightly of him, and never criticize him. Speak of his "wonderful harmonies," the "passion and vigor," "the amazing power" of his "grand old head," his "tempestuous soul," etc. "Grand old master—distant footsteps—corridors, etc., etc." The Beethoven style is elevated. Get up a glow of expression if you can stand it.

Of Mendelssohn you may speak as though you had played marbles, and gone to school with him. Lovingly familiar is the style. Call him pet names; say his music is "beautiful, lovely, harmonious"; say it is "the music of a cultivated gentleman, the utterance of a pure and noble soul." You may get an idea of the style in which you ought to speak of him by listening to "The Midsummer-night" music. Let your terms be as graceful and easy as possible. But be careful. Do not use the Mozart manner. Of Mozart speak *con molto passione*; of Mendelssohn, *con molto sentimento*.

As for Handel, get a dictionary of synonyms, take "noble" for your basis, and form your style from that.

Of Bach, "the old Bach," as Frederick the Second remarked, you will probably have to speak but seldom. Do not profess familiarity with his works. You have so few opportunities of hearing his music—shameful want of culture, etc. When you do hear it, be *very* intent. Lose your whole soul, see and hear nothing else. Never say "Bach," without putting "Fugue" into the same sentence. The terms "*Dux*," "*Comes*," "*Repercussio*" would figure very well.

And now to come to Schumann and Chopin. The style is "Looking into the infinite,"

> "Tortured by a nameless yearning.
> Like a frost-fire, freezing, burning."

If you feel able to support this style, and have any tendencies to a green and yellow melancholy, be a lover of music. Let your hair grow, cultivate smiling with your lips only, keeping your eyes sad and serious. Speak under your breath of Chopin as if he were your dead love, your lost Lenore. The "melancholy, the morbidness," the "hungry cry," the "fantastic changes of feeling," the "wierd character" of his music. For Chopin, *condole*. Never think of mentioning Schumann without adding something about his "strange unusual chords." The chord of the flat seventh does not more strongly call for the tonic than his name for this phrase. Listen to his music with the air of an undertaker. It always arouses "passionate regrets," and I would advise you to have some. Sometimes you might "doubt if it is entirely healthy music," but not in the tone as if it were dyspeptic.

Schubert, admire. One of my pupils, after dilating on his variety of expression, passion, etc., calls him the Shakespeare of music, and I have noticed that it takes well.

Thus far I have dwelt on "classical" music, for having mastered this the rest comes easy. As for opera music, study the newspaper a few seasons and you cannot fail to get the proper terms by heart. You will find that Meyerbeer is "gorgeous," "grand;" Rossini, "brilliant"; Weber "charming"; Donizetti, "fine"; Flotow, "light"; Verdi, "effective"; (you can abuse the latter if you choose; you *must* if you are "classical,"); Gounod, "passionate," and you must be dull if you are not soon posted in opera critiques.

If you adhere to the German school, call the Italian "degenerate, false to true art, substituting effects of scenery, etc., for pure musical ones," "sensational." Sneer, and say that Mrs. Henry Wood and Miss Braddon received their culture in the same school. Ask what Beethoven would have thought of Verdi! Still do not regret to go, and to admire even while you deplore the Parisian influences.

If you choose to join the Italian school, you must call the Germans cold and hard, devoid of pure melody and so on. The singers poor, the music unmusical. "It may suit those who like to listen with their brain." The "rich, full color of the Italians," etc.

If a Germanite, be *earnest*. If an Italianian, be enthusiastic. Use musical terms, have a few musical stories and facts. Assume an air of wisdom, don't delude yourself into the idea of music being a noble and sacred art, and one not to be defiled by charlatanism, nor flippantly discussed, nor ignorantly criticized, for on the contrary it is a broad and open field for jugglers or churches. He who can enter may use it: he who is blind describe it. It is free to abuse or use. There is a jargon, use it. Give lip service, and keep your soul for fine clothes and good dinners.

For Dwight's Journal of Music.

The Plymouth Church Organ.

I.

Somerset Club, April 5.

Mr. Editor,—I have this day been very greatly gratified by viewing and hearing, at Messrs. Hook's Factory in this city, an organ just completed by that firm for Plymouth church, Brooklyn, (Rev. H. W. Beecher.

I have only lately arrived in this country from England, and being somewhat organ mad, have been anxious to test the quality of the instruments of this country; having, I admit, hitherto had a rather strong prejudice to the effect that, if an organ of really first class character be wanted, England is the place to go for it. I soon found that Boston is a great place for organs; and of course it was not long before I went to hear the one in the Music Hall. It is not, however, my desire to occupy your space with any opinion on that instrument. Having been so fortunate as to make the acquaintance of Mr. Willcox, whose name is well known in Boston, and doubtless not in Boston only, he kindly invited me to inspect their Factory, and afterwards took me to hear the organ built by them for the Church of the Immaculate Conception. I candidly confess that I was much struck with this instrument. The quality of voicing, throughout, could not be surpassed. The Vox Humana and the Pedal Violoncello are beyond praise; and I assure you, sir, I left the church with a firm conviction of the truth of the proverb that "a little knowledge is a dangerous thing."

At the Factory was then building the organ which I have this day seen and heard completed: and I shall be glad if you will permit me to give you a description of it; which, coming from a foreigner and an amateur, will be at once seen to be disinterested, and will, I think, be read with interest not only by organists and others interested in the advance of the art (a *very great* art it is, few can fully appreciate it) of Organ building, but by the public in general; as it will give them an additional evidence of the enterprise and great skill of their townsmen; and will show that, when an opportunity is given, this country, nay this good city of Boston itself, can produce an Organ which will in all respects be fully up to the highest modern standard.

The Organ has four manuals, each of fullest compass, viz.: C to A^3, 58 notes; and Pedals C to F, 30 notes. The key boards are made to overhang one another; which arrangement, besides affording a much more elegant appearance than the old-fashioned stair-case-like pattern, enables the player to manipulate with much greater ease and comfort. Moreover, both Manuals and Pedals are so well placed, relatively to each other, that the player can with all ease execute a rapid passage with his feet, whilst both his hands are on the highest (solo) Manual. The contents are as follows:

	Stops.	Pipes.
Great	15	1221
Swell	15	1102
Choir	9	522
Solo	6	348
Pedal	7	210
Mechanical	13	
Total,	65	3403

8 Combination Pedals and the Grand Crescendo Movement.

The Pneumatic Lever (a beautiful invention for lightening the touch and otherwise improving the working of the various "Action") has been most extensively used; more so, I am informed, than in any other organ in this country, or any other with one or two exceptions. It is applied not only to the Manuals, and all their Couplers, but to the entire Register Action throughout the instrument, as well as to the Combination Pedals, and Grand Crescendo; so that the moving of any number of Registers is effected with as much ease as a single one. The advantages of the application of the mechanical power are very great. It not only reduces the physical labor attending organ playing, but it enables much of the "Action" to be made of a greatly lighter nature, saving much room inside, whereby parts of the organ are rendered easy of access which otherwise would be almost, if not entirely debarred, by a quantity of heavy Rollers, &c. Not only ease but promptness of movement is attained by this most clever invention, and it also admits of the introduction of Combination Pedals of easy movement, to an unlimited extent; and so constructed as to make these combinations without moving the Register handles (or Stops), or interfering with any previous combination of them; an advantage of the utmost consequence to the organist. The Grand Crescendo, to which I have referred, may be pronounced to be, without exception, the greatest mechanical improvement ever introduced into the organ. The mechanism is too complicated to be intelligible, unless described minutely; I will only, therefore, explain that there is a flat bar of iron placed horizontally behind the Pedals, having a set of studs at short distances, by which the foot easily slides the bar to the right or left. The motion is communicated to the slides one after another, in every department of the organ; so that the player can with the utmost ease, swell out the tone *from the softest Stop to the full power of the whole Instrument, and vice versâ*; while yet not one of the Draw-stop handles is shifted. No other contrivance than this can produce the same effect. The best of ordinary Combination or Composition Pedals will only effect the Crescendo and Diminuendo by throwing out or in detachments of the Stops, a certain number at a time.

In short, I think, Messrs. Hook have in this organ embodied all the very best effects of "Action" that can be derived from English and German organs.

Wind is furnished by four horizontal bellows of the best construction, and of different pressures. There are also two large Compensation Reservoirs, on the plan of Cavaillé of Paris. The Bellows are worked by a patent Hydraulic engine, set in motion by drawing a Stop.

The metals used for the Pipe-work are of the best. The Double Diapason of the Great Organ, forming the front, is of pure tin, as well as several others. 50 per cent. of tin is extensively used, and nothing less than 1-3 tin in any part of the Organ.

The Scales of all the pipes have evidently been determined by most sound judgment; hence is produced a brilliant, ringing, and at the same time very *firm* tone throughout. Nothing could be more beautiful than the quality of the soft Stops, or surpass the full organ in grandeur. The Diapasons, particularly, have a very fine drum-like roll. Several of the Stops, I was informed, are introduced for the first time in this country, viz: The *Euphone*, 16 feet; *Vox Angelica*, 8 ft.; *Tuba mirabilis*, 8 ft., and *Tuba Clarion*, 4 ft. The first two are free reeds. The *Euphone* is an admirable imitation of the Clarinet in the middle and upper Register, and of the Bassoon or Serpent in the lower. The *Vox Angelica* resembles the Cor. Anglais.

I must make special notice of the "Tuba mirabilis," which Stop is introduced for the first time in this country. This is the most powerful Reed that is made; being of very large scale, and blown by a heavy pressure of wind. The pipes, which are of pure tin, are on two separate sound boards, one on each side of the organ, and project over the top in a fan-like shape, which has a very elegant appearance, and causes their sound to be thrown out directly into the Church. The tone of the Tuba is like that of the trumpet, but without the twang which is characteristic of the latter. The pipes are voiced somewhat differently from our English Tubas, which too much resemble a roaring mad bull. The Tuba Clarion is its octave. When these two Stops are added to the rest of the organ, it is almost as though a second organ were suddenly put in play, so grand is the effect produced.

The whole instrument may be pronounced to be a very great success, and will doubtless add in no small degree to the high character which this firm has attained. In a second article I hope to give a more detailed description of the various stops, in short the musical contents of the organ. H. D. N.

The Organ in Handel's Oratorios.

To the Editor of *The (London) Orchestra.*

SIR,—Respecting Handel's method of using the organ in the execution of his Oratorios, Sir George Smart, a boy singer, I believe, in the Great Handel Festival held only 25 years after the composer's death, can tell you and the public what was that way. Sir George has heard it often and often in young days, practised it often and often in his prime, and no question has it perfect in his memory. Handel's organs were small, portable instruments, having a good mounted cornet which sung out in the choruses, and a light metal stopped diapason and metal stopped flute with a sharp reedy-toned dulciana or small open diapason which carried his solo passages in the Concerto. One instrument was probably his solo Concerto organ, the other his choral organ. He supported the choir by playing all their parts when necessary, but he also played with the orchestra, and took under his hand much more of the instrumental score than is now the fashion. His organ would permit this. The huge turrets of Exeter Hall and Birmingham are against such a use.

He possessed a clean, neat, staccato touch, which led well without smothering or impairing the general tone of the choir and orchestra.

Such directions as "no organ, soft organ, full organ, bass alone," and "bass in octaves," are in effect so many modes of expressing *pp. p. mf. f.* and *ff*, but do not immediately refer to the main thing—namely how much did Handel use of the instrumental score on his organ when accompanying his band and chorus in the performance of his oratorios? Handel played much of the score instrumental, and this was the practice with his successors.

The introduction of the heavy pedal, the double diapasons, and a multifarious reduplication of mixtures and furnitures and sesquialtras, and the prodigious increase of orchestral performers have rendered this practice unnecessary if not impracticable. After his death and when his oratorio of the "*Messiah*" became popular throughout the nation—oboes and bassoons supplied the organ in places where there was none. Six oboes and thirteen bassoons were not an unusual complement to an ordinary stringed band, and the congregation of oboes in Bach's "Passions" would not have surprised nor baffled a country choir and band in the West Riding of Yorkshire.

The concerts of Ancient Music were the traditions of Handel; and Joah Bates, and Mr. Greatorex, the jealous preservers of those traditions. Sir George Smart has been equally versed in them, equally conscientious, and equally zealous in transmitting them in his day and generation.

I am, Sir, Yours obediently,

AN OLD SUBSCRIBER TO THE ANCIENT CONCERTS.

March 13, 1866.

Music Abroad.

LONDON. The *Athenæum*, of April 7, spends not many, nor too few, words on the *toujour Verdi* openings of the two opera houses:

The first opera of Mr. Gye's season was "Un Ballo in Maschera," with Mlle. Fricci announced as *prima donna*, and Signori Mario and Graziani in the principal male characters. On Thursday the worn-out "Trovatore" was given, to introduce Mlle. Morensi as *Azucena*. This cannot be called a brilliant start.—To-night, Mlle. Orgeni and Signor Fancello will appear in "La Traviata."—Mr. Mapleson's season opens to-night with "Il Trovatore," with a new *Manrico*, Signor Arvini, Mme. de Meric Lablache as *Azucena*, and Mlle. Sinico as *Leonora*.

The same journal says:

The Crystal Palace Concert this day week gave an admirable performance of Beethoven's C minor Symphony. The *finale*, however, was started a little too fast, by which some of its grandeur was sacrificed. We were also favored with the strained and stilted Overture to "Tannhäuser." No persuasion of those who hold, with Mr. Macfarren, that Music is forever making progress, will induce us to regard this as anything more than the pretentious mistake of a pigmy resolved to make the world believe him a giant. How strange are the inconsistencies of admiration and rivalry! When turning over the leaves of "Spohr's Autobiography" the other day, we could not but be amused and amazed, on comparing the writer's disparaging notice of "Der Freischütz" with his toleration and admiration of "The Flying Dutchman." To be sure, this is qualified by a remark identical with one made to us by Mendelssohn, that it is "astonishing how one can become habituated to bad music." It is a laughable truth, that persons who cannot "eat the leek" must endure being sneered at as obstinate under the pretence of consistency. Yet, if there was ever a time when the ear should be kept firmly fixed on the great principles of beauty in Art, it is the time present, when musical creative power is so feeble, when the appetite for novelty is so keen, both conditions tending to make the listener indulgent to eccentricity and audacity. The *adagio* and *rondo* of Chopin's *Concerto* in E minor were brilliantly and gracefully played by Mr. Dannreuther, who is steadily justifying every opinion of his talent here expressed. He has gained freedom and delicacy by his frequent intercourse with the public during his American tour, and now stands in the very foremost rank of pianists of the second class. A short step will bring him into the first division, and his success ought to—and we believe will—hearten him to take it. Only let him avoid such pieces of claptrap as Herr Gottschalk's "Bananier," otherwise negro song. This may be fit for audiences of negroes or "mean whites," but not for cultivated listeners; and was as absurd, when exhibited, as this day week, in company with Schubert's lovely Impromptu in A flat, as *Sambo* in fantastic livery would seem if parading the streets with some thoughtful and delicate German or English beauty hanging on his arm. To return for a moment to Chopin. The *adagio* of his *Concerto*, though too diffuse and reiterative, and scored by the hand of one inexperienced in the varieties and privileges of an orchestra, contains still many touches of such original melody and pensive grace as Chopin possessed the secret of. The *rondo* is better; lively, freakish, and wound up with an animation charming to the hearer, howbeit taxing to the player. The singers at this concert were Mr. Santley,—who, though now the best baritone in the market, is not yet at his best, life and health permitting, we venture to assert,—Madame Parepa and Herr Reichardt. The last sang steadily flat, and in no voice is false intonation less endurable than in a tenor's. To-day Herr Pauer will play at Sydenham, and, seconding the championship of Herr Manns, will play Schumann's one *Concerto*.

PARIS.—On the 15th of April the Grand Opera ceased to be attached to the Emperor's Household and was handed over to a manager to carry on the speculation at his own will. More than forty applications had been made for the place of impresario, the most likely candidates being MM. Perrin, Carvalho and Veron.

No change at the Opera Comique. M. Flotow's new opera is getting on rapidly, and Gounod's charming work, "*La Colombe*," will be given in about a fortnight. At the Lyrique "*Don Juan*" and "*Les Joyeuses Commeres*" are nearly ready. *La Fiancée d'Abydos*" has been replaced on the bills, and met with fair success, Mlle. Daram, a young and very promising artiste, taking the part originally sustained by Mme. Carvalho.

M. Clapisson, one of our good composers, Membre de l'Institut, Professor of Harmony at the Conservatoire, and Curator of the Collection of Ancient Musical Instruments, died quite suddenly last week at the early age of fifty-eight. The deceased gentleman was born at Naples in 1808. He was a pupil of Habeneck for the violin, and studied composition under Reicha. After writing many successful ballads he gave "*La Figurante*," his first essay in dramatic music, at the Opera Comique, in 1838. This was successful; and was followed by "*La Symphonie*" (1839), "*La Perruche*" (great success, 1840), at the same theatre. His four or five next operas call for no particular mention; but three acts at the Opera Comique, "*Gibby la Cornemuse*" (1846), rank among the best of his productions. "*Jeanne la Folle*," opera (1848), suffered from the unquiet spirit of the time and the "*Mystéres d'Udolphe*" (1852), also proved unsuccessful. "*La Promise*," at the Lyrique (1854) with Mme. Cabel, and "*La Fanchonette*," with Mme. Carvalho, at the same theatre, in 1856, were very successful; but not so "*Margot*" (1857). In 185 M. Clapisson returned to the Opera Comique, and wrote "*Les Trois Nicolas*" for the *début* of Montaubry. His last work produced was "*Madame Grégoire*," at the Lyrique, in 1861; but I hear of a unpublished opera, entirely finished, entitled, "*Le Baron Trenck*," libretto by M. Henri Trianon. M. Clapisson was Chevalier de la Legion d'Honneur since 1847, and was named Membre de l'Institut in 1854, *vice* Halévy appointed to the post of Sécrétaire perpetuel. He was an enraged amateur of old musical instruments, and possessed the finest private collection existing. The want of such a museum in the Conservatoire had long been felt, and about three years ago negotiations were entered into with M. Clapisson, and the result was, that for 30,000 francs the post of curator at a salary of 3,400f. a year, and an apartment, the whole of this fine collection became the property of the State, and was placed in a room built specially for the purpose. Poor Clapisson did not long enjoy his new position; but I believe a portion of his salary will be continued as a pension to his widow. Of course people are already curious as to his probable successor at the Institut. The Section de Musique will, it is said, present Gounod and David *ex æquo*, and in the second line Bazin and Massé.—*Orchestra, March* 31.

A few more Parisian items, from the *Athenæum* 7th inst.

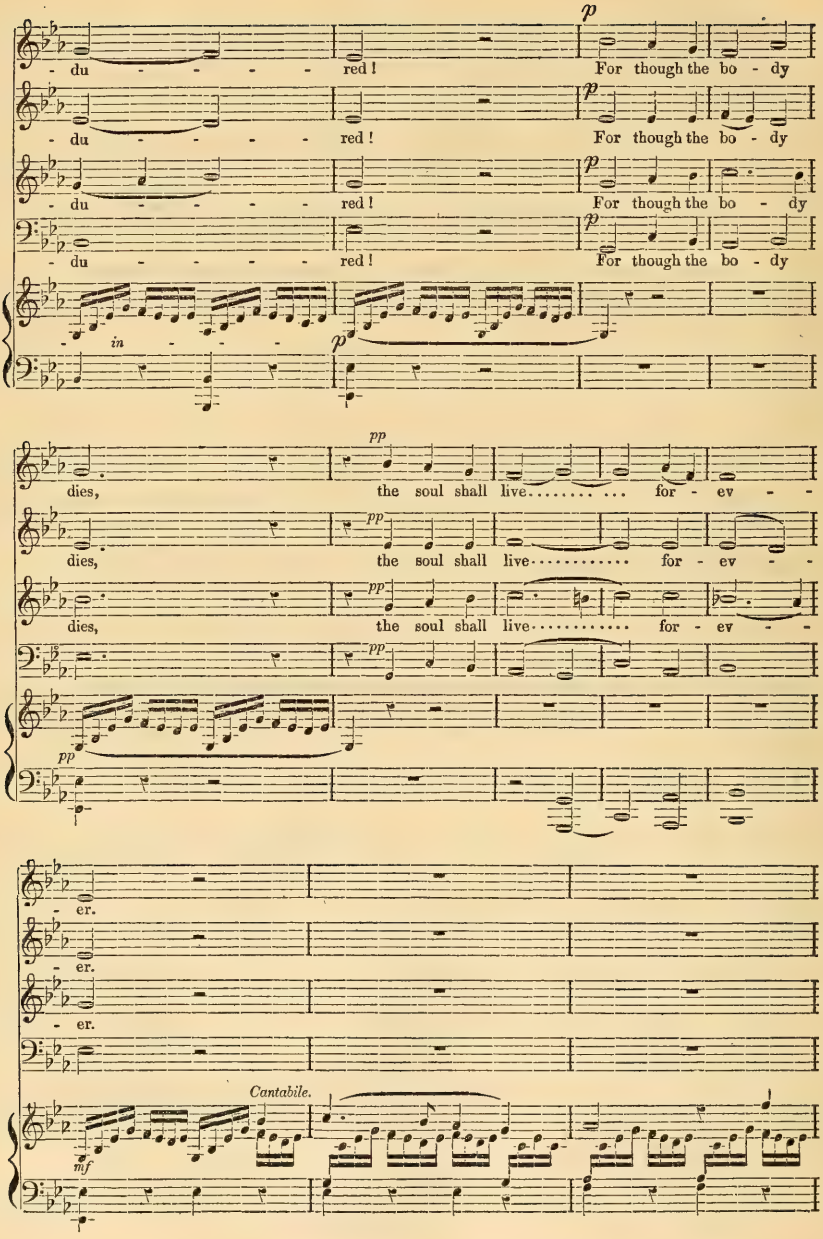
The Passion Week and Easter music performed in Paris this year has been sufficiently varied; including at the Italian Opera House the "Stabat" of Signor Rossini; at the Conservatoire Concerts the "Pie Jesu" and "Agnus" from Cherubini's "Requiem," "Benedictus" by Haydn, the Overture to Meyerbeer's "Le Pardon," a Psalm by Marcello, and "The Flight into Egypt," by M. Berlioz. M. Pasdeloup treated the Good Friday public of his Popular Concerts to the "Credo" of the Abbé Liszt's Mass, to an "Agnus Dei" of Mozart's, to Signor Rossini's "La Carità," and to an air from "Judas Maccabæus."

"Don Juan" has been revived at the Grand Opera. A new opera, by M. Massé has been accepted at the Opera Comique.—Regarding these and other Parisian matters, we have the following from a trustworthy Correspondent:—"I think," he writes, "that you may not know the real cause of the recent decree regarding the Opera. It has been ostensibly attributed to the turbulence of the orchestral players, who had made extravagant demands; but the real cause


sf
For..... though the bo - dy dies, the soul shall
sf
For..... though the bo - dy dies, the soul shall
sf
For..... though the bo - dy dies, the soul shall
sf
sf Cres.
sf
live.... for - ev - er, for..... though the bo - dy dies, the soul shall
sf
live.... for - ev - er, for..... though the bo - dy dies, the soul shall
sf
live for - ev - er, for..... though the bo - dy dies, the soul shall
sf
live for - ev - er, for..... though the bo - dy dies, the soul shall
Cres.
sf


live for - ev - er, the soul, the soul..... shall
live for - ev - er, the soul, the soul shall
live for - ev - er, the soul, the soul shall
live for - ev - er,
p
live for - ev - er,
live for - ev - er,
ev - - - - - er,
Oh!
Oh! blest are they who have en -
p
Oh!
Oh! blest and
Blest are they who have en - du - - - - red!
- du - - - red, who have en - du - - - - red!
Cres - - -


Cres.
Blest and hap - py they, oh! blest and hap - py they, yea,
Cres.
hap - py, oh! blest and hap - py they, yea,
Cres.
Hap - - - py, yea, blest and
Cres.
Oh! blest are they, yea, blest and
scen - - - - - - - do - - al - -
Dim.
Blest are they who have en - du - -
Dim.
Blest are they who have en - du - -
Dim.
hap - py they who have en - du - -
Dim.
hap - py they who have en - du - -
Dimin - - uendo.
cres.
- red! Oh, hap - py they who have en -
cres.
- red! Oh, hap - py they who have en -
cres.
- red! Oh, hap - py they who have en -
cres.
- red, yea, blest and hap - py they who
Dim.
have en -
cres.
Dim.


p
- du - - - - - red ! For though the bo - dy
- du - - - - - red ! For though the bo - dy
- du - - - - - red ! For though the bo - dy
- du - - - - - red ! For though the bo - dy
- in - - - -
pp
dies, the soul shall live..... ... for - ev - -
dies, the soul shall live..... for - ev - -
dies, the soul shall live..... for - ev - -
- er.
- er.
- er.
Cantabile.
mf

was this: in spite of the *subvention*, a deficit in the treasury of the Opera, to the amount of 450,000 francs—18,000*l*.—and this during the year when the success of "L'Africaine" has been so much vaunted." (It may be recollected that we have doubted the reality of this success abroad or at home.) "The manager, M. Perrin, has, to boot, displeased every one by his disregard of the public. * * The "Credo" of the Abbé Liszt's Mass was repeated at one of M. Pasdeloup's concerts in the midst of laughter, 'bravos' and hissing, not amounting, however, to a great tumult—*ennui* predominating. Only imagine strokes of the gong announcing the name of Christ, in the midst of frightful discords—of a deafening *fff*—to which follows nothing! Two or three times this effect of hideous noise, resolving itself in a like fashion, is repeated, to the great diversion of the *gamins* among the audience. * * I do not pretend to offer a final opinion of a work on a first hearing; but this one seems to me bad Wagner music. You will have seen, by the way, that the wiseacres of the Conservatoire, who last year refused admission to Schumann's *Concerto*, have opened their Conservatoire barriers to the 'Tannhäuser' March. This diffusion of new (?) ideas may be traced to M. Pasdeloup, who has produced with success fragments from 'Lohengrin' and 'Tannhäuser'; with a more equivocal result, music by Schumann and Gade. Signor Rossini still continues his receptions, and still composes as no one else can. The other evening we had a MS. scene in French, 'Le Lazzarone,'—a *semi buffo* picture of Naples,—sung by Signor Delle Sedie; then a delicious melody, 'Il Fanciullo' (also in MS.), deliciously given by Signor Gardoni. The subject is an old custom in Rome—that when a child is lost, those who wish to find it go about the town with a bell. This, and the joy of the mother when the strayed one is discovered, are treated in an exquisite fashion, worthy of the master's last days. Then, there was Signor Tamburini, singing astonishingly well; further, a prodigy, seven years old, who does wonderful things with little drum-sticks on a machine of wooden keys, called the 'xylophone,' almost five octaves in compass. His rapidity was amazing; the sound of his instrument is unequal. When I heard him I could not but recall a former evening in this peculiar house, when a 'mattaphone' was exhibited, an instrument composed of finger-glasses filled with water—of course graduated—and of Signor Rossini's saying, 'To-night we are going to wash our mouths with the Prayer from 'Moses'; a week ago we were treated to the Overture to 'Guillaume Tell' on the tamborine." The incomparable Italian patriarch is inexhaustible in fun and in fancy.—As codicil to these welcome notes from Paris, let us add, from another source, that the new compositions of M. Georges Pfeiffer, mentioned a week ago, "turn out well."

Paris has rarely been fuller of musicians than at the time present. Among non-residents are the Abbé Liszt, Herren Jaell, de Meyer and Hiller, MM. Sivori and Vieuxtemps.—The *Observer* announces that an opera, by M. Semet, founded on Madame Dudevant's "La Petite Fadette," is in rehearsal at the Opera Comique.—

Dusseldorf.—The new music-hall will be inaugurated by the Festival of the Lower Rhine. The performances will commence appropriately on the first day with Beethoven's Overture, Op. 124, "Die Weihe des Hauses." This will be followed by Handel's *Messiah*. It is not yet decided what are to be the compositions for the following days. Mr. Otto Goldschmidt will conduct. Madame Goldschmidt will sing some of the soprano solos, while Madame Parepa will sing the others. The remaining principal vocalists will be Mlle. von Edelsberg, Herr Stockhausen and Dr. Gunz. Madame Clara Schumann, also, will play at the concert on the third day.

Hanover.—Herr Satter lately included in one of the programmes of the Subscription Concerts, of which he is conductor, an orchestral symphony and a Symphonic Concerto for piano and orchestra, both of his own composition. Looking upon this act as an attempt on Herr Satter's part to substitute his own works for those of the classical masters, the subscribers protested and Herr Satter resigned. Count Platen, also, Intendant of the Theatre Royal, has done the same. His talent for management was decidedly limited. Despite a yearly grant of some twenty thousand pounds sterling, he could never maintain the Theatre Royal, Hanover, on a level with the other theatres in Germany, even those not enjoying a grant from Government.

The *Africaine* receives a rather rough handling from the hands of Mr. Bernsdorf, the musical critic of the Leipzig *Signale*. Mr. Bernsdorf says, that in that opera everything, nay, even good taste has been sacrificed to dazzling effect, notwithstanding some decidedly noble and majestic numbers. This criticism will not prevent the opera from being received with a kind of blind enthusiasm by the good people of Europe.

Naples.—Nicolai's *Templario* has made a fiasco at the Scala. On the contrary, *Don Giovanni* has been received at the Carcano with unbounded enthusiasm. The *Trovatore* finds Mozart's opera to comprise "*tout la musique possible*"—that is to say, the florid and comic style of Rossini, the pathetic Bellini, the supernatural of Weber, the terrible of Meyerbeer, the ideal of Gounod, and the invention of—Wagner. The success of *Don Giovanni* was enormous and promises to create a new epoch in dramatic musical taste in Italy. Some years since an opera by Mozart would have obtained merely a *succès d'estime*. That could hardly be withheld from him.

A three-act opera, entitled *Claudine von Villa Bella*, has been successfully produced in Breslau. The music is written by Count Hochberg-Fürstenstein, who at first announced himself as Herr J. H. Franz. He soon, however, dropped the pseudonym. The text is adapted by Herr M. Karte, from Goethe. Count Hochberg-Fürstenstein is not much more than twenty.

A grand musical festival is to be given about Midsummer in Coburg, with the coöperation of Liszt, Bülow, Litolf, and Raff. Herr Richard Wagner is to be the conductor.

The well-known painter and writer upon music, Herr Carl Gross-Athanasius, discovered lately at Vienna a highly interesting portrait of Beethoven, with his autograph. It represents the composer as about twenty, and dates, probably, from the time of his first stay at Vienna in 1792. It is a charming miniature. Beethoven is easily recognizable by his fine forehead, and his prominent cheek-bones. He wears his hair in powder, and is dressed in a greyish green coat. His hand is pressing on his breast. The portrait is very spirited, and was painted, probably by Kreuzingas or Hickl, and it was, in all likelihood, a present to a fair pupil, or some other favorite beauty, for at the back are the words in the composer's own hand: "L. van Beethoven." The two "v's" end very characteristically in a long flourish, but the writing is unmistakably like that of his later years.

Dwight's Journal of Music.

BOSTON, APRIL. 28, 1866.

Conclusion of the Symphony Concerts.

The sixth and last concert of the Harvard Musical Association occurred on Thursday afternoon, 19th inst., under the inspiring auspices of mild, sunshiny weather, still further increase of audience—the most sympathetic and intelligent that Boston can assemble—and this sterling and somewhat unique programme:

1 Toccata in F (composed for Organ).....Bach.
Arranged for Orchestra by H. Esser.
2 Septet, for Piano-forte, Flute, Oboe, Horn, Viola, Violoncello and Double Bass.....Hummel.
Ernst Perabo
And Messrs. F. Zoehler, Ribas, Hamann, Fr. Zoehler, Fries and Stein.
3 Overture: "The Hebrides."....Mendelssohn.
4 Symphony in C major.....Schubert.

We doubt if seventeen hundred persons ever listened with such interest before to a great organ composition of Sebastian Bach. Played on the instrument for which it was composed, as we have often heard it on the great organ of the Music Hall, by Mr. Paine and others, this Toccata was very grand. But the public for organ concerts is always small, and the great majority of listeners find the great roaring flood of full organ harmony bewildering and too soon monotonous. They do not make out the outline of the interwoven polyphonic parts distinctly; the ear has got to be accustomed to such large utterance to discriminate the melodic features in what seems a confused though glorious, harmonious mass of sound. To be sure, one need not *understand* such music in order to enjoy it; who understands the ocean, which he watches with insatiable interest as it rolls its waves upon the shore? But we certainly *hear* more clearly that which we can in some degree analyze and understand. Hence it is very common experience to find a Bach fugue, played upon a thin piano-forte, with its sharp, clear accent, taking hold of one whom it only bewilders when it rolls out in all its proper grandeur from the colossal Organ.

The transcription of this great work, therefore, for the orchestra, or rather the presenting of such a transcription to that audience on Thursday, was an interesting experiment. Clearly the result verified our prediction; hundreds even of the frequenters of Organ concerts, had for the first time a clear and positive perception of its beauty, a realizing sense of its power. The groups of instruments entering one after another with the theme were indeed like so many voices and individualized it thoroughly, so that the vital complexity of form lost not its charm. The contrasts of strings with reeds and brass, of softer portions of the band with the overwhelming *tutti*, the opportunities of light and shade, the vitality of accent so much greater where there is a human intelligence and will behind each part, each instrument, all tended to relieve the uniform, relentless grandeur of the organ with its hundreds of voices mechanically obeying one will. How magnificently those great chords came out in the latter part!

Such advantages had the orchestra in the rendering of Bach's Toccata. The short-comings, on the other hand, were, first, the want of the great organ sub-bass, the thirty-two feet tone especially; then, the want of a stronger body of strings in all the four parts. Played with a dozen double basses, instead of five, with other strings in proportion, it would have sounded far grander and clearer, of course. Then again, in rich, round, even quality of tone the organ is superior to the droning, sometimes scratchy quality of the strings. In clearness, unity, consistency of rendering the masterly organist has his advantage: but on that score there was not much wanting on Thursday; Esser's arrangement is well made, and it was well played, both conductor and musicians relishing the thing greatly. The piece made its mark; the audience were sincerely pleased; though with some, no doubt, the humor of the thing, the frisky elephantine tread of the basses, &c., predominated over the grandeur. After such marked exposition by the orchestra, the Toccata in F will be more appreciable when we come to hear it again on the organ.

What is a *Toccata?* we are asked. We can only conjecture the origin of the term. The Italian verb *toccare* means to touch, hence also "to hint or speak a few words about." By *Toccata* may have been meant in Bach's time, and earlier, a composition not in the strict, but free form, in which the themes are lightly and fancifully touched upon and not formally developed. In this sense it corresponds somewhat to our modern *Fantasia*, *Impromptu*, &c. One Italian dictionary defines it as a prelude to a Sonata for the Clavichord; another makes it equivalent to Sonata (but in old times any composition for a single instrument was called a Sonata). Matheson says it was counted, with the then undeveloped Sonata form, under the head of music in

which the fingers are more stirred than the heart. Judge how far this is true of Bach's Toccatas! There is no *heartier* music, if it is cheerful, serene, wholesome, and as far as possible from sentimental. And no one who has heard such a piece as the Toccata in F three times, few that have heard it once, will dare to call it *empty;* many a Church Mass or Te Deum written in these days, many a Symphony, is emptier. As to "free" treatment, however, the law of fugue and polyphony had become so much like instinct and involuntary habit with Bach, that his freest Fantasia is stricter, his most playful *touch* of a theme implies more and developes more than most of the would-be classical efforts of these days.

Hummel's Septet, perhaps the best work of its author and in every way a masterwork, new to half the audience (it has scarcely been heard here with all the instruments since Mr. Scharfenberg and then Alfred Jaell played it in Mr. Dresel's early concerts thirteen years ago), was indeed a happy selection. Everybody was delighted with the composition, with the playing, and especially with the pianist. Ernst Perabo is a youth of twenty summers, with a blooming, clear complexion, deep-set, earnest eyes and heavy, thoughtful brow, with a look of manly resolution, intense concentration and much inward brooding, yet of childlike truthfulness and sweetness, who wins your sympathy by his unaffected modesty and even shyness when he is not musically occupied, but *in* that occupation so sincerely absorbed is he and performs the most difficult task with such complete and easy mastery, such quiet self-possession and yet so much feeling, that he appears to have lost all consciousness of himself and to be but the truthful medium of the music that for the time seeks utterance through him. His playing is remarkable for strength, firmness, perfect certainty and ease; it is not the fine poetic touch of Dresel or of Leonhard, but it is very far from dry or mechanical; he plays from a sound and healthy musical feeling, and has acquired so sound a *technique* that no difficulties of execution seem to cost him any effort. He has a heavy hand, which brings the chords out boldly, and does all with a large style, always neat and elegant, but never finical, and seems particularly fitted to play the piano in a large hall and with an orchestra. Certainly to Hummel's Septet he did rare justice; it was magnificent playing, and the enthusiasm of the whole audience broke out most significantly after every movement; it could hardly be satisfied without a repetition of the Trio to the Scherzo, where the lingering horn tone leads back the melody so charmingly and so often —but a repetition would have injured the effect of the remaining movements.

The simple theme of the Andante was beautifully stated, so that it seemed doubly worthy of the variations. The rapid octave passages, and all the bravura, the brilliancy as well as the breadth and richness and sweetness of the first and last Allegro (the last reminding one sometimes of Beethoven) were brought out to a charm. Many indeed thought that they had never heard such wonderful pianism, and, carried away by the freshness of the phenomenon (for it was indeed *different* from most playing that we have been used to), it would be strange if some imaginations did not accept it for even greater than it was. To many it was a new pleasure to hear piano-playing so admirable, yet apparently so original, at least not modelled upon anything we have here or have heard before. The warmth with which he was recalled was something extraordinary; but it was not well-mannered to insist upon his playing again, after he had timidly appeared and declined several times. The little piece by Bargiel, with which he at last complied, was not particularly effective *there*, though it showed him in a new light; but the interruption of the programme injured what followed, especially the great Schubert Symphony, which demanded a whole hour for itself of undivided attention. The other six instruments went nicely together with the piano, and the whole came out well blended and well shaded under Mr. Zerrahn's baton. Mr. Dresel, who had been asked and expected to play this Septet himself, but who had been much interested in the musical education, as he now was in the success, of this young man, had offered him this fine opportunity, and must have been more gratified than any one else there by the splendid and yet modest manner in which he improved it. The tender care with which the older artist turned over the leaves for him enhanced the interest of the scene.

The "Hebrides" overture closed the first part of the concert, one of the most interesting and poetic, perhaps the most so of Mendelssohn's Overtures, and not so often heard as to have lost any of its freshness. It was quite happy in the rendering and nothing could have filled the place between the Septet and the Symphony much better.

Schubert's great Symphony in C,—discovered among heaps of MS. by Schumann in Vienna, who sent the prize to Mendelssohn at Leipzig, who at once shared his enthusiasm about it when he perused the score and had it brought out there, a great event in the Gewandhaus concerts!—Schubert's posthumous Symphony, with its wonderful wealth of exquisite ideas and coloring, its exalted mood, its never-flagging lofty inspiration throughout four long movements, that "heavenly length" which Schumann counted to its sum of merits, had the honor of occupying the Second Part and second hour of the programme all by itself. It must suffice to say that it grows more glorious and more fascinating with every good hearing, and that it was this time played with spirit and enthusiasm such as it is sure to enkindle when one gets fairly engaged in it either playing or listening. It lifts one up so surely as he listens, and keeps him up; for it is pitched very high in feeling and has the strength to sustain itself there. Such music enlarges the soul's horizon and sheds a new glory over the world. It is full of glory; it would come natural enough to call it the "Glory Symphony." To what a wild pitch of insatiable enthusiasm it works itself up in that Finale! Nothing could have been fitter, unless perhaps the Choral "Joy" Symphony of Beethoven, to end a series of such splendid concerts. The only drawback was the hurrying out of a portion of the audience to make up for time lost by the recall of the pianist. Publics are like children in this matter of demanding more of the instant pleasure, with no thought of before or after. It is forgetting the programme. If a programme has unity and completeness, the insertion or repetition of anything in it may sometimes be almost as bad as putting in three eyes or doubling the length of the nose in a portrait.

And so the six Symphony Concerts are over. They will remain memorable among the musical experiences of Boston. Their success has exceeded the most sanguine hopes of the projectors, and has verified the principles upon which they were planned. To assemble and hold together such an audience, steadily growing in numbers and in interest, was in itself an achievement; the right musical *sphere* was thus created, encouragement and inspiration for the best efforts of any artist. The orchestra in numbers and in quality and drill surpassed what Boston out of its own resources has ever realized before. It numbered commonly fifty-five instruments, and the unity grew constantly more perfect. Mr. Carl Zerrahn, as the conductor, never entered more heartily into his work, throughout, and these successes have added not a little to the prestige which he has so long enjoyed. To be sure, our materials for a grand orchestra are far more slender than those in New York, and at our best we cannot bring out a Symphony upon so grand a scale as the Philharmonic. But in quality of programme as well as in tone and character of audience, we do believe these six concerts to have surpassed any series ever given elsewhere in this country. In composing the programmes the aim was to present (so far as possible in six concerts—only twelve hours all told!) such specimens of the greatest orchestral masters as should be most significant and of their best, and yet should have the charm of freshness, leaving even such great things as the Fifth and Seventh Symphony, the Mendelssohn Symphonies, and other best known symphonies and overtures to other opportunities which seldom fail; also, to study contrast, variety, effect, to make sure of interesting and pleasing the audience always, while never once descending from the highest standard of pure Art.

Counting up what we have received, by the pursuance of this plan, are we not rich? The six afternoons have given us seven Symphonies, eight Overtures, four Concertos, to count these alone, and all of the greatest ever written. To be more particular, we have had:

Beethoven: Two Symphonies (Nos. 4 and 8); two unrivalled Overtures (*Leonore*, No. 2, and *Coriolan*); the three greatest piano Concertos (in C minor, in G, and in E flat); and the Chorus of Dervishes and March from the "Ruins of Athens."

Bach: Chaconne for Violin; Toccata in F (arranged for orchestra).

Haydn: Symphony in B flat.

Mozart: Symphony in G minor.

Mendelssohn: Violin Concerto; three Overtures (*Melusina, Midsummer Night, Hebrides*); Serenade and Allegro Giojoso (piano and orchestra); two great choruses (male voices) from the *Antigone*; and the entire "Midsummer Night's Dream" music.

Weber: *Euryanthe* Overture; E-major Polonaise for piano and orchestra (Liszt's arrangement); and the "Lützow" chorus.

Cherubini: two fine Overtures (*Anacreon* and *Wasserträger*), both as good as new here.

Hummel: Septet in D minor.

Schubert: Overture to *Fierabras* (new); Symphony in C.

Schumann: Symphony in C; Overture to "Genoveva;" "*Abendlied*" (arranged by Joachim)—all new.

Gade: Symphony in C minor.

Ferd. David: two characteristic Violin pieces.

All this, and nothing but this! The concerts then, have demonstrated the proposition with which the Committee set out: That there is no

ieed of catering to questionable tastes and fash-
ons, no need of descending even once from the
urest standard in the programmes of a course of
rchestral concerts, in order to ensure the eager
ttendance and delight of the true musical
ublic of this city; and that such public,
hus appealed to and thus guarantied against
what is false or frivolous or dull, is not slow to
prove itself a large one. The plan sought the
ympathy, the confidence, the material support
f the best kind of audience, and it has won it
mply. It has been possible to do things liberal-
y as to expense, and there is a goodly surplus,
o be kept sacred to the end of making such con-
erts a permanent institution here in Boston,
more in number and better in quality from year
o year. It hoped no less to secure the sympathy
nd coöperation of artists, from pure love of Art;
nd this hope also has been richly realized.
Think of the list of solo players! First, that
wonderful Violin performance of Carl Rose.
Then what a succession of pianists! Could any
city, or any time, in this country beat it? Otto
Dresel, Leonhard, Lang, Parker, Perabo:
—each in one of the greatest compositions for pi-
ano with orchestra, each in the piece best adapt-
ed to his own peculiar power, and each a mark-
ed success, so surprisingly so that there was a
temptation to exclaim: "Why, each seems better
than the last!" which was a great injustice to the
first, and it requires the circle to come round into
itself to set the judgment right. These were all
voluntary contributions; it was sympathy with
the cause that called them out; and more such
sympathy was offered, for which no room could
be found. And not the players only; the work
that was done in council, in selection, in drilling
of chorus, in a hundred unseen ways, the name-
less labors of such men as Dresel, Lang and oth-
ers, the ready participation of the chorus, male
and female, all must be counted into the positive
practical good effected by such a concert scheme.
To set all the factors of a fine artistic enterprise
so heartily, disinterestedly at work together, is
not that a great good in itself? Is it not the tru-
est kind of mutual musical education?

Ernst Perabo's Piano-Forte Concert. That debut of the young pianist at the last Symphony Concert was the best introduction that he could have had, and of course the seats in Chickering's small hall were eagerly filled last Saturday night. The story of the youth is simply this. He was born, of humble parentage, in Wiesbaden, Germany; came with his parents to this country at the age of five; lived here six or seven years, in New York, in Ohio, in Massachusetts, the father teaching music, the young Ernst practising the piano with passion, show-ing a very early fondness for great masters, Bach, Beethoven, &c., remembering every piece he learned to play, knowing nothing *but* music and getting at that by a sort of instinct without any habit or faculty of study of any kind; allowed to overdo the piano practice, until the nervous system of the boy was really endangered. Many will remember the bright, handsome boy of eleven here in Boston; how remark-ably he played in piano warerooms and houses; how easily he mastered long and difficult pieces, and could play them by heart, nay almost any Fugue or Pre-lude in the "Well-tempered Clavichord" which you could mention.

About eight years ago some musical gentlemen in New York and Boston, with Mr. Scharfenberg and Mr. Dresel at their head, were struck with the import-ance of rescuing such a talent from an aimless wild growth, or from the scorching sun of premature pub-lic exhibition, and transplanting it to a true nursery, not only musical, but intellectual and moral likewise; and by a subscription for a term of years the boy was sent to Germany. He was first placed in a quiet town near Hamburg for general schooling and wholesome strengthening of neglected or abused faculties, for four years, music being kept in the background. Then he went for three years to Leip-zig, taking the highest position in the Conservatoire, praised by all the professors. He returns to us, at the age of twenty, a musician of rare and many-sided accomplishment, a remarkable pianist, an artist fully armed, and with the purest aspirations. His musical memory is extraordinary; perhaps it would take Hans von Bülow to go beyond it. On private occa-sions before this concert we have found him ready, on mere mention of the works, to play from memory not only Fugues, but entire *Suites* and *Partitas* of Bach; Sonatas of Beethoven, even the last move-ment and the greater part of Op. 106!, arranged Sym-phonies too, Sonatas of Schubert, hosts of things by Mendelssohn, Bennett, Burgmüller and newer com-posers like Bargiel. On Saturday evening he exhib-ited the same faculty in all but the concerted pieces. This was the programme:

Concerto, for Two Pianos (C minor).....J. S. Bach.
Allegro, Adagio, Finale.
(The String Quartet Accompaniment arranged for a third Piano).
Air from "Il Seraglio".....Mozart.
Sonata, E flat, Op. 27.....Beethoven.
Andante and Allegro, Scherzo, Adagio, Rondo Finale.
Etude.....Bennett.
Two Pieces, by.....Bargiel.
Songs.....Robert Franz.
Scherzo.....Thalberg.
Song—"The Erl-King".....Schubert.
Andante and Finale, from a Concerto by.....
Norbert Burgmueller.

A somewhat singular variety, but interesting. Pe-rabo comes from Leipzig at a time when (as we think we have before hinted) that musical old town had grown somewhat *blasé* with continual hearing of the best, and when young heads were full of Bargiel and the new composers, impatient for some free, original creation, for more individuality. as Schumann and his "Davidbündler" were in their day. Perabo, too, is full of it. It may perplex his judgment for a time, but we are sure his steadfast love and homage are for the great enduring models first and last. The two Bargiel "pieces" (they are from a set of a dozen, and wear no other name) were curious novelties indeed; fantastic, brilliant and exciting; they took with the audience immensely; we too were interested, but that such music would stay by us long, affording true soul's nourishment, we are not yet persuaded. A *Suite* of Bargiel's, which he played to an invited circle before, seemed to us to have more in it. The execution was beyond praise. Next in point of novelty were the movements from Burgmüller's very difficult and very brilliant Concerto, to which Mr. Dresel sketched in the orchestral accompaniment on another piano. But this, with all its fine points and its bra-vura, is somewhat old-fashioned in its cut; Moscheles or Hummel might have written some of its passages. The slow movement has some beautiful ideas, but hardly justifying the working out to such a length; —at least this was the first impression, it might change on further hearing and with orchestra. It showed the firm, even, quiet, finished mastery of the pianist to fine advantage. Seldom does a player im-part so much charm of reserved strength even to the lightest and most airy things. There is the magnetic quality in his playing; it is real. The Thalberg and the Bennett pieces are sparkling, graceful, pretty fancies; the latter very Mendelssohnian.

The Beethoven Sonata in E flat (the mate of the "Moonlight" one in op. 27) was a singular selection, being that one of all the Sonatas which has the least of the Sonata form and unity (*quasi Fantasia* it is called), and one which, while one may enjoy it great-ly at the piano by himself (for it is thoroughly Beet-hovenish), is hardly calculated to impress an audi-ence. The spirited and genial Finale, however, with its wonderful one page of introductory Adagio, must be an exception to this remark. The whole is poetic, but moods and motives are mixed up in it in a strangely fragmentary manner, almost wilful. It was played from memory, with fine accent, and as it really seemed to us by *heart*. The Bach Concerto was the most wholesome, perfect thing of all, and went admirably, Messrs. Perabo and Leonhard playing the two piano parts, and Mr. Dresel the string parts on a third piano. It is seldom that any pianist has so won the hearts of his audience as this young concert-giver; it is equally due to his musi-cal skill and genius, and to sterling graces of charac-ter which cannot hide themselves.

Mr. Kreissmann was the singer, and his selec-tions of the choicest. The tenor aria: "Constanze! O wie ängstlich," from Mozart's *Seraglio*, is the most heart-felt, tender and refined of love songs, inspired when Mozart had himself just found his Constance; helped out by Mr. Dresel's arrangement of the or-chestral parts for two pianos, the thing was quite complete, and it was sung with exquisite taste and feeling. Mr. Leonhard accompanied the "Erl King," and it was both sung and played so well as to revive all its freshness.

Other Concerts are rapidly following and drop-ping down stream faster than we can record. Mr. Schultze's, on Tuesday, we could not attend, but are glad to learn that it was a success, that he played the "Devil's Trill" and other violin pieces admirably, that Miss Ryan sang the Franz songs charmingly, Alice Dutton played finely, and the Quintette Club and the Orpheus (under their new leader, Zer-rahn) never did better. Schultze goes to Europe on a visit and this was a friendly lift from brother artists. (Kreissmann also goes to Europe this summer, and Leonhard, and Lang, and John Paine, and how many more? Joy go with them and come back with them!) —Mr. Rudolphsen's concert also was a success, and much of the singing quite superior.—Most inter-esting of all was the concert of Mr. Parker's sing-ing Club; but this is to be repeated next week, giv-ing us a better chance to say what should be said.—Mr. Henry Carter, with the boys of the Advent choir, was to give a concert last Thurs-day night.—To-morrow night a Sacred Concert at the Music Hall, in connection with the German School Fair, with the Orpheus Club, an orchestra and Mrs. Erohock as organist.—Miss Annie Cary, the contralto, goes to Europe too, to cultivate her voice, and will have a complimentary concert in the Music Hall, May 5.—Mr. Daum's second and last Piano Soirée is fixed for Tuesday evening, May 8. Another chance to hear the Hummel Septet, and oth-er fine things.—The Handel and Haydn Socie-ty's Festival Fund concert is fixed for May 13.— Mr. Peck, pleasantly known to all ticket buyers at the Music Hall, gives his annual concert on the 19th, with Miss Kellogg, Mr. Ernst Perabo, Mr. Lang and other attractions too numerous to men-tion.

Mr. Carlyle Petersilea has returned from his three years' studies in Leipzig and with Bülow at Munich, crowned with concert triumphs in both cities. Another Boston boy! He has already been heard in private and must take rank among our most finished, brilliant, tasteful pianists. He and Perabo are warm friends, and it is refreshing to see two who might be rivals so warmly interested in each other's success. His turn will soon come for fuller recognition.

The "Allston Club" have opened an exhibition of Paintings, in the Studio Building, mostly by the first French artists of the day, but partly by their own members, such as Hunt, Lafarge, Ames, Ved-der, Bicknel, Furnace, &c., which in individual ex-cellence, as well as harmonious, fascinating *ensemble*, has never, we believe, been equalled in this city, since the bringing together of Allston's works.

Musical Correspondence.

New York, April 23.—The concert season is rapidly drawing to a close. The Maretzek operatic performances are things of the past; Grover at pres-ent occupies the Academy for two weeks of German Opera, and Grau looms on the horizon of the future. Of these, further in my next. Like birds of passage, the strolling opera and concert artists leave us in au-tumn, and return with the approach of spring, after tours of more or less successful result, remind the metropolitan public once more of their unapproach-able talents, their incomparable voices, and their

unexampled achievements; and then repose on their laurels during a few weeks of dignified silence. The managers, poor fellows! condemned to roll the Sisyphian stone through hot and cold, announce their departure for realms unknown, for the territories of Brobdignag and Lilliput, the isles of Greece, and the lands of the Saracen, "fresh fields and pastures new," in search of fresher voices and newer attraction, then, quietly sitting down through the hot months in some neighboring island of non-classical renown, or some out-of the-way watering place, laugh in their sleeves at the gullibility of the dear public, until the dance of the Seasons again brings round the time for winding up and setting a-going the operatic machine, perhaps reinforced with new wheels and springs, in the shape of a few *fresh*-caught singing birds, and perhaps not; but well oiled at least with the complacent ointment of puffery.

THOMAS's Symphony Soirées closed with the following programme:

Overture, "Consecration of the House," C, op. 124. Beethoven.
Scena and Aria, "Freischütz".....Weber.
Mrs. Lizzie Eckhardt.
Overture, Scherzo, Finale, Op. 52.....Schumann.
Songs, "Heiden-Röslein,".....Schubert.
"Widmung,".....Schumann.
Mrs. Lizzie Eckhardt.
Symphony, "Harold in Italy," Viola and Orchestra, op 16. Berlioz.
1 Harold in the Mountains; Scenes of Melancholy, Happiness and Joy.
2 March and Evening Prayer of the Pilgrims.
3 The Serenade of a Mountaineer of the Abruzzi to his Beloved.
4 Orgy of Brigands; Reminiscences of the preceding Scenes.
Mr. G. Matzka and Orchestra.

The Soirées were less successful with the public this season than the last. We certainly cannot say wherefore! The programmes offered were unquestionably interesting, and much care was taken to carry them out as well as possible; but it is a fact that the concerts did not "pay" either for their outlay or the work they necessitated. The press was most liberal and friendly in its endeavors to interest the public in the undertaking, but neither the subscription lists nor the attendance fulfilled expectations. We shall regret to see Mr. Thomas compelled to discontinue his Symphony soirées in future seasons, but shall not be surprised to find him turning his energies in another direction.

Can it be possible that New York is unable to support more than one series of orchestral concerts? We hardly think the city so devoid of liberality, and empty of music lovers; but there is a peculiarity about undertakings of the kind here, that should not be overlooked. Public performances by subscription, or of continuity here, must become either popular or fashionable. And they become so through private social influence. This prestige once established, then no matter how inimical the press, how inferior the performances, the public follows its leaders, and streams to listen.

During the past month, many concerts of more or less merit have been given: Mr. BERGNER's, at Dodworth's Hall; Miss BRAINARD's, at Irving Hall, where also a series of organ concerts have been undertaken on Sunday evenings, MORGAN as organist, with the assistance of CASTLE, CAMPBELL, and others. The Chamber concerts of MASON and THOMAS will close on the 25th of this month; not to mention innumerable "church concerts," where every kind of Music (?) from clap-trap opera arias down to "Five o'clock in the morning," is played and sung—*except* real church music. Young PETERSILEA is here, and played with acceptance before a half-private circle lately; we hope soon to hear him in public. The Harmonic Society will repeat their performance of "Samson" on the occasion of the inauguration of the new organ in Dr. Beecher's church, which event circumstances—meaning the difficulties attendant on the erection of a large instrument—may postpone until the Fall. Messrs. Steinway's Music Hall, now in progress of erection, promises to be ready for next season.

The last concert of the present season was given by the PHILHARMONIC SOCIETY on Saturday evening last. The following was the programme:

Symphony No. 7. in A, Op. 92.....Beethoven.
Scena ed Aria, for Soprano, Op. 94, "Infelice." Mendelssohn.
Concerto for the Piano, in F sharp minor, Op. 1, (Posthumous). (1st time).....Norbert Burgmüller.
1. Allegro ma non troppo. 2. Larghetto, con moto. 3. Allegro moderato.
Characteristic Overture. "Faust.".....R. Wagner.
Aria from "Samson," "Let the bright Seraphim," Handel.
Trumpet Obligato, Mr. Dietz.
Overture, "Les Francs Juges".....Berlioz.

The glorious Beethoven Symphony, as well as the two overtures, were well played by the orchestra. Miss BRAINARD sang Mendelssohn's pleasing aria, and, in the place of the air from "Samson," to the performance of which the vice-president announced "circumstances" were opposed "not to be controlled by the Society,"—a tame barcarole by Gounod, with violin obligato. Mr. WILLIAM MASON introduced Norbert Burgmüller's piano-forte Concerto to us. We had expected more from a composer once held by Schumann in such high estimation. The composition offers very few new ideas, and is not interestingly instrumented. It was, however, played finely by Mr. Mason.

We regret to say that a large majority of the persons who attend these concerts give audible and most ill-bred proof, by loud talking during the performance, that they are neither admirers nor students of music. There was a time when it was possible to hear a fine Andante, without an undercurrent of loud whispers in accompaniment, and a continuous "St! st!" in rebuke of the whisperers.

LANCELOT.

ANOTHER PIANIST of more than ordinary talent and merit (says the New York *Weekly Review*) has arrived in this country.

We refer to Mr. Carlyle Petersilea, a son of the well-known musician, Mr. Petersilea of Boston. Mr. Petersilea has studied for more than three years in Leipsic and Munich, and has been a pupil of Hans von Buelow, who warmly recommends him, as a highly talented pianist, to his friends in America. We had the advantage of hearing Mr. Petersilea in one of those charming matinées which Messrs. Mason & Hamlin have arranged at their warerooms, No. 596 Broadway, and where artists like Messrs. Mason, Mills, Thomas, Bergner, Fradel, S. P. Warren and others congregate. Although fatigued from the journey, and embarrassed by the presenee of the most critical audience which could be found in this city, Mr. Petersilea played with great taste, vigor, and a fine execution, evincing at once his quality as a good musician. We hope to hear the young artist at an early day in public. On the same occasion we listened, with extreme pleasure, to performances of the above named artists on the cabinet organ, piano, 'cello and violin, and especially to an excellent arrangement of Schubert's "Ave Maria" by Mr. Thomas. These concerts, which take place every Wednesday afternoon, and are free to every lover of music, are attended by a highly select circle of musical critics and dilettanti, and are absolutely delightful from their character of sociable entertainments.

MR. CARL WOLFSOHN having about completed his successful series of ten "Beethoven Matinées" in Philadelphia, the subscribers propose to present him with the splendid new Leipzig edition (Breitkopf and Härtel's) of Beethoven's complete works. The Committee in their appeal to the subscribers, say:

It is intended as a feeble expression of our feelings to Mr. Wolfsohn, for educating us, as it were, to the enjoyment of the sublimest classical conceptions of Beethoven; and we can now fully sympathize with him for the past years of toil, study and persevering labor, which he must have bestowed upon his art, to have arrived at the point of excellence to which he has now attained. We cordially invite his friends, pupils and admirers as an artist, to join us, so that the "Testimonial" may represent, in some measure, the musical taste of Philadelphia; and also assure Mr. Wolfsohn that his labors for many years have not been wasted upon an ungrateful and barren soil.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

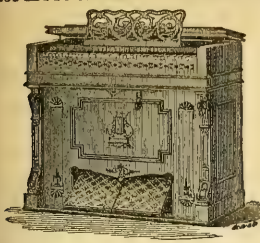
I'll pour all my soul and feeling. (Ich will meine seele tauchen). *R. Schumann.* 30
I'll not complain. (Ich grolle nicht). Op. 48. *R. Schumann.* 30
The broken ring. (In einen kühlen grunde). S'g. *R. Schumann.* 30
Up from my tears. (Aus meinen Thränen). *R. Schumann.* 25
Whene'er into thine eyes I see. (Wenn ich in deine augen seh). *R. Schumann.* 25
Five of Heine's delicate sonnets, very daintily set to music. Schumann and Franz seem peculiarly fitted for this work, Franz being, perhaps, a trifle the most novel and striking in his arrangements, and Schumann a little the simplest and clearest.
Softly the chimes are ringing. Song. *A. Leduc.* 30
Somewhat sad, but quite pretty. The words are by Linley.
Alice White. Ballad. *L. V. H. Crosby.* 30
Mr. Crosby has shown a fine taste in this production. Words and music both good, and a pleasing little chorus is at the end.
Dedication. (Widmung). *R. Schumann.* 30
The music is of a high order, and has a pleasing melody. The words are capable of great expression.
Evening serenade. (Abendsländchen.) Op. 117. *C. G. Reissiger.* 40
A charming lullaby-like serenade, with a separate part for Flute or Violin.
Song from Ruy Blas. Duet. *Mendelssohn.* 40
The words are by Victor Hugo, and the music of sterling goodness.
Hush! Song. Dolores. 40
An exceedingly affecting song, and very effective to sing before a company or audience. Words by Adelaide Proctor.
Beautiful stranger. Serenade. *P. R. Nichols.* 30
The music is called an arrangement, and yet in connection with the words, it is arranged into something quite novel and taking.
Wings. Song. Dolores. 30
Elegant and satisfying. "Wings! to bear me over mountain and vale away!"
Early in the morning, Merrily O! Song. *F. Maccabe.* 30
It seems that, as a reward for his early rising, he met a "sweet lass," sweeter than any sweet 'lasses he had ever encountered, and the consequence was, that he "did implore and did entreat her to name the wedding day," which she, in the most obliging manner, did do. Pretty melody.

Instrumental.

Maryland. Grand march. *Geo. Forbes.* 60
A brilliant arrangement of a well-known air, in the form of a march. Of easy-medium difficulty.
Brilliant Gem polka. *J. W. Turner.* 30
Very pretty, and quite easy.
Magic Spell schottisch. *W. L. Hayden.* 20
Ellengiarde grand march. *M. Haasler.* 35
American Soldiers schottisch. *H. T. Drott.* 30
Long weary day. "Crown Jewels." *A. Baumbach.* 40
Crown Diamonds. For 4 hands. "Buds of the Opera." *J. Bellak.* 40
New pieces and new arrangements, which will be welcome to amateurs and to teachers.
Bayeux Quickstep. For Guitar. *W. L. Hayden.* 30
Giraffe waltz. " " " 30
Favorite piano pieces, newly arranged.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
40 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND BAND MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

1. Trust in God. (Soprano, Solo and Quartet).....30
2. O Lord, veil not thy face. (Quartet in Canon.50
3. Praise ye the Lord. (Quartet and Solo).....50
4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces described as Voluntaries, by *L. H. Southard*

1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
2. I will praise thee. (Solo and Quartet).....40
3. O my Lord. (Quartet).....60
4. Hear my prayer. (Alto Solo and Quartet).....40
5. I will be glad. (Quartet).....60
6. Blessed be the Lord.....40
7. Trust in God. (Quartet).....40
8. Let thy loving Mercy. (Terzetto).....40

that I had wings. (Quartet).....*Barker.*30
o the day of rest declineth. (Qt.).....*Emerson.*30
uide me, O thou great Jehovah.....*Emerson.*35
esus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 623

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit
That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing
The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied
That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

CHEAPEST, BEST
AND
Most Complete Edition
OF
MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3.00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... "
4. Parigi o cara.. "
5. Sila stanchezza. "
6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March.
16. Joy, Joy, Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicillian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Seville Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song, Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans and Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop. Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Lahitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara).
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux..*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burgmuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March..*G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine..*Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa..... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zenbyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes..... " 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hymn.
7. False One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Plevel's German Hymn.
11. Star of la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes"....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice..... " *S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)..... " 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Engelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."..... " 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated)....*Engelbrecht.* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.* 1.00

Campanella (La)..... *Egghard.* 50

Chant du Bivouac..... *Ketterer.* 50

Chatelaine (Le) Valse de Salon..... " 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollmick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant..... " 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.* 1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor... *Chopin.* 75

" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka....."*Seven Octaves.*" 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.* 1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert ...*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22..... " 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Juell.* 60

Romance Nouvelle.....*J. M. Wehli.* 1.00

Ruisseau (Le), Valse Etude... ...*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.* 1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.* 1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 655. BOSTON, SATURDAY, MAY 12, 1866. VOL. XXVI. No. 4.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

THE HANDEL AND HAYDN SOCIETY

WILL GIVE A CONCERT

On Sunday Evening, May 13th,

THE CLOSING PERFORMANCE OF THE SEASON.

The special object of which is the increase of the permanent,

or

"FESTIVAL FUND,"

Of the Society, which had its origin with the great semi-centennial Festival of May, 1865; a Benefit Concert annually, for this purpose being contemplated by the Society.

The Entertainment will consist of:

PART I.

NICOLAI'S FESTIVAL OVERTURE, for Chorus, Orchestra and Organ.

MENDELSSOHN'S 42d PSALM, "As the Hart pants." And

PART II.

MENDELSSOHN'S HYMN OF PRAISE,—Symphony and Cantata.

The members of the great Festival Chorus have been invited to unite with the Society for this ocacsion, forming a Chorus of nearly

SIX HUNDRED VOICES.

The Orchestra will number about

SIXTY INSTRUMENTS.

SOLOISTS:

Miss J. E. Houston,
Miss Sarah W. Barton,
Mr. Geo. W. Hazelwood.

Tickets with secured seats, at ONE DOLLAR each, will be ready for delivery at the Music Hall on and after Thursday morning, May 31.

Doors open at 6 1-2. Concert will commence at 7 1-2 o'clock.

LORING B. BARNES, Sec'y.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

GEMS

OF

SACRED SONG:

A COLLECTION OF THE MOST

PLEASING COMPOSITIONS

OF

Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Etc.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

In Boards, $2.50.....In Cloth, $3.00.

Published by OLIVER DITSON & CO.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

"When You and I were Young, Maggie."

THE *Indianapolis Journal* says of this beautiful new Song and Chorus: "The music is of that character that becomes speedily popular, and goes 'tramp, tramp,' right into every heart and music portfolio." For Sale by OLIVER DITSON & CO., or send 30 cents to the Publishers, J. A. BUTTERFIELD & CO., Indianapolis, Ind.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

BASSINI'S ART OF SINGING!

An Analytical, Physiological and Practical System for the

CULTIVATION OF THE VOICE.

BY CARLO BASSINI,

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would be to award it but partial justice, since the best judges of the merits of such works readily admit that it has no equal.

Prices of Bassini's Method.

Complete.....$4 00
Abridged..... 3.00

Bassini's Method for Tenor Voice,

Comprising all the excellent features of the above Method for Soprano. Price $4.00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by OLIVER DITSON & CO.

277 Washington Street, Boston.

NEW MUSIC FOR BRASS BANDS,

Of Eight or More Instruments.

Faust March, (Soldier's Chorus.)—Red, White and Blue, and Russian National Hymn—Dresden, or Fourth Batallion March.

The above are the latest additions to "Ditson's Select Brass Band Music," and are printed on cards. Price $1.00 per Set. Sent post-paid. OLIVER DITSON & Co, Publishers, 277 Washington Street.

NEW METHOD

FOR THE

CABINET ORGAN, MELODEON,

HARMONEON,

AND OTHER REED INSTRUMENTS.

"ZUNDEL'S MELODEON INSTRUCTOR,"

To which is added a Collection of the

MOST POPULAR SONGS OF THE DAY,

And a variety of Psalm and Hymn Tunes.

***The above work contains 88 large pages, elegant Illustrations of the Proper Positions of the Body and Hands, illustrations and descriptions of instruments, a copious Dictionary of Musical Terms, and other matters pertaining to the study and practice of Music for Reed Instruments. Price $1.50, on receipt of which copies will be sent by mail, postpaid. Published by Oliver Ditson & Co., 277 Washington Street.

New Music for May.

VOCAL.

Why do the nations. Bass song...	*"Messiah."*	40
Ka-Foozle-Um. Comic.....	*H. Paul.*	30
Think of thee. (Denk ich dein.).....	*Franz.*	30
O wondrous lovely month of May...	*Schumann.*	25
The rose, the lily.....	"	25
Up from my tears.....	"	25
I'll not complain.....	"	30
The broken ring	"	30
Whene'er into thine eyes I see.....	"	25
I'll pour all my soul and feeling.. ..	"	30
Organ grinder. Comic.....	*C. W. Hunt.*	30
Try again.....	*H. Russell.*	35
No rose without a thorn.....	*W. Guernsey.*	30
As pants the hart. Solo, duet & chorus..	*Bisbee.*	30
Paddle your own canoe.....	*H. Cafton.*	30
We are merry troubadours. Duet.	*C.W. Glover.*	30
Mill May. Song and chorus....	*L.V. H. Crosby.*	30
I love the little rippling stream..	"	30
Alice White.....	"	30
Be kind to darling sister Nell.....		30
Looking in the river.....	*S. B. Whitney.*	30
Bring forth the bride.....	*J. G. Barnett.*	40
Ah! yes! my husband dear. (Ah! Si!) Duet.	*"Crispino."*	50
Softly the chimes are ringing.....	*A. Leduc.*	30
Evening serenade. (Abendständchen.) Flute and Piano.....	*C. G. Reissiger.*	40
Lambilotte's Christmas anthem. Four voices...		75
Song from "Ruy Blas." Duet.....	*Mendelssohn.*	40
Beautiful stranger. Serenade.....	*P. R. Nichols.*	30
Hush! Song. Dolores.....		40
Wings. Song. "		30
Castles in the air. For Guitar.....	*Hayden.*	30
I'll weep no more for mother	*Everest.*	30
Mina, or sweet woodland vale	"	30

INSTRUMENTAL.

L'Argentine. Mazurka. 2 hands simplified.	*E. Ketterer.*	50
" " 4 " "		75
Sing, birdie, sing. Trans. by	*Grobe*.....	50
Voice of sympathy. "		40
Land of dreams. 6 Characterestic pieces.	*Grobe.*	40
Au bord de la mer. Nocturne.....	*Kuhe.*	40
La belle Styrienne. Morcean elegante.	*Egghard.*	40
Ellengiarde March.....	*Haasler.*	35
Sympathie.....	*Badarzewska.*	40
American Soldiers schottisch.....	*H. T. Drott.*	30
Long weary day. "Crown Jewels"..	*Baumbach.*	40
Night dreams. Valse poetic.....	*Gruenwald.*	50
Crown Diamonds. For 4 hands. "Buds of the Opera.".....	*J. Bellak.*	40
Magic Spell schottisch. Guitar.....	*Hayden.*	20
Bayeux Quickstep. "	"	30
Giraffe waltz. "	"	30
With a dash. For cornet and piano.	*C. Koppitz.*	75
Gazelle polka. Four hands.....	*G. W. Hewett.*	50
Sans Souci galop. Four hands.....	*J. Ascher.*	75
The mountain rill. For Piano....	*C. A. Hawes.*	50
Village swallows. (Dorfschwalben aus Oesterreich). Waltzes.....	*Strauss.*	60
Boquet de Melodies. "L'Africaine.".....	*Beyer.*	60
Grand galop brillant. Four hands....	*Sponholtz.*	75
Nocturne. *Chopin.* Op. 32, No. 1.....		35
Kathleen aroon. Trans.....	*B. Richards.*	40
Barcarolle d'Oberon. *C. Voss.* Op. 134.....		60
I would not live alway. "Crown Jewels."	*Baumbach.*	40

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best; and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Reussalear Place.

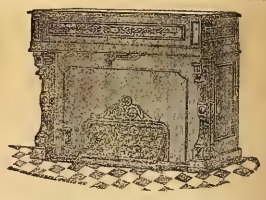
DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. OABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.
B. F. Baker. J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.
For particulars, address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO. enables us to furnish their publications to Western Dealers at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.
Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.
Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 655. BOSTON, SATURDAY, MAY 12, 1866. Vol. XXVI. No. 4.

Music Schools.

Of all the many subjects connected with the organization of a music school, none is more important than the proper selection of a director. Should this officer be a musician or a layman?

The arguments advanced in favor of the latter are, that it is more easy to find a good man of business where the choice is not limited to the musical profession, and that a layman is less likely to be an extreme partizan or to identify himself with any musical clique.

For the musical qualification it is urged that a musician must have a far clearer insight into what are the wants of musical students, and that such a man, if of acknowledged excellence, would have far greater influence over both the masters and the pupils, and would inspire greater confidence in the soundness of the system upon which the school was conducted. That all pecuniary matters, and the mere routine business, would be better managed by a layman we are ready to admit. But we are as strongly convinced that the technical direction, to be worth anything, must be in the hands of a musician.

We are quite aware that Mendelssohn, in organizing the Leipzig Conservatorium, being conscious of an insuperable repugnance to business details, placed the supreme control in a board of lay directors, reserving to himself only a right of suggesting. But what we know of the history of the Leipzig Music School seems to us to be a strong argument in favor of our own views. So long as Mendelssohn lived things worked with tolerable smoothness, though within but a few months of its opening he complained in a letter to Prof. Moscheles of the extravagance of the directors. (Letters, Vol. II., page 300.) The directors were his personal friends, and wise enough generally to adopt his advice; while his warm, affectionate nature, his respect for himself and others, and his uncontested musical reputation had so great an influence with his colleagues that they all made common cause with him, and adopted his views, so that he actually was director *de facto*, if not *de jure*. But when Mendelssohn died it was very different. The lay directors gradually assumed more and more power; the cordiality which had reigned among the masters gave way to disunion; snubbed by the directors, the professors no longer made suggestions; their authority over the pupils was not only not supported, but some of the directors actually encouraged the pupils to turn their teachers into ridicule; each master did what was good in his own eyes, and all discipline was at an end. The directors were satisfied could they but show a good balance-sheet; but to do this a large number of pupils must be paying. Discipline was therefore relaxed, and idlers, discouraging the hardworkers, were allowed to keep their names upon the books, did they but pay; the preliminary examinations for admission grew less rigid, or were evaded; and the classes were overcrowded to avoid the necessity of increasing the fees paid to the professors if new classes had been formed. That the Leipzig Conservatorium is still the best music school in Europe is due to the individual excellence of many of the masters and the musical atmosphere and traditions of the city rather than to the vigilance of the management. The directors honestly thought they were doing their best for the school, but in music they were only *dilettanti*, and-half-knowledge blinded their eyes and deafened their ears, introducing the very element of cliquism which Mendelssohn had been so anxious to avoid. It is the essence of *dilettanteism* to depreciate thoroughness of technical teaching. The *dilettante* craves for rapid superficial progress, and has no patience for the careful stone by stone building up which must be followed in every sound system of education. *Dilettanti* directors will never support masters who refuse to sacrifice sound system for the sake of brilliant outside show.

Select a musician of standing and character such as to inspire respect, concentrate upon him the responsibility by giving him proper freedom of action, allow him to select a staff of teachers, not more numerous than is absolutely necessary, and pay these teachers so well, and give them such a position, that the magnates of the profession may look upon these posts as prizes to be won and kept; insist that the professors shall be always punctual at their lessons, not regarding them as to be given up if any better paying engagements offer, while their pupils, vainly waiting for the master, waste their time in the neighboring cigar divan and billiard room; maintain a proper discipline among the students, eliminating the idle and encouraging the industrious, and all will have been done that can be done to reform the Royal Academy. If it do not then succeed, it will be a proof that there is some insuperable malign influence against musical education in London; be it the want of a sufficiently educated musical public opinion, or the distracting influences of life in a large city. The latter might be avoided by a retreat to a distance; but the former, which we fear the most, would be an evil for which time only can be a remedy.

One other important question has been raised by the Committee now sitting—that relating to pupils' concerts. Our own experience would lead us to recommend extreme care upon this point. The preparations for these concerts interfere sadly with the regular course of study; the audiences attending them are naturally very uncritical, and are in such close relationship with the young performers that they applaud everything; the pupils have rarely self-knowledge sufficiently strong to appreciate the applause at its true worth; they are apt to grow conceited, and are often stupid enough to put down to jealousy the warnings of their teachers. A concert or two at the end of the term, in which only those pupils take a prominent part who are about to leave the school, is less objectionable, and, indeed is useful, as giving the pupils an opportunity of being heard —so difficult for the unknown to find. It is also of great advantage where the pupils can take part in good orchestras, in which good music is played, and in which they do not form a predominant part of the band.

In some of the foreign music schools there is an arrangement which has proved of much value, viz., weekly almost private concerts, in which all the pupils who are sufficiently advanced may be heard in turn, and may acquire confidence in playing before others. No special preparations are made for these concerts; each professor writes down in a book the names of his pupils, and the pieces, whether ensemble or solo, which they have learned; from these names the director selects a sufficient number to fill up a couple of hours. All the professors and pupils are expected to be present, and besides these a few persons who are known to interest themselves for music are permitted to be present. All applause, as also all signs of disapproval, are strictly forbidden. There is no audience more critical, especially in the sense of finding fault, than an assembly of young musical students; the players and singers soon learn to read the faces of their auditors, and are quickly made sensible if they have fallen into errors of style or execution. Such concerts, stimulating both professors and pupils, should be adopted in every music school.—*Orchestra.*

Spohr's Account of Beethoven.

[From "Louis Spohr's Autobiography, translated from the German. New York: J. Schubert & Co.]

Upon my arrival in Vienna I immediately paid a visit to *Beethoven;* I did not find him at home, and therefore left my card. I now hoped to meet him at some of the musical parties, to which he was frequently invited, but was soon informed that *Beethoven*, since his deafness had so much increased that he could no longer hear music connectedly, had withdrawn himself from all musical parties, and had become very shy of all society. I made trial therefore of another visit; but again without success. At length I met him quite unexpectedly at the eating-house where I was in the habit of going with my wife every day at the dinner hour. I had already now given concerts, and twice performed my oratorio. The Vienna papers had noticed them favorably. *Beethoven* had therefore heard of me when I introduced myself to him, and he received me with an unusual friendliness of manner. We sat down at the same table, and *Beethoven* became very chatty, which much surprised the company, as he was generally taciturn, and sat gazing listlessly before him. But it was an unpleasant task to make him hear me, and I was obliged to speak so loud as to be heard in the third room off. *Beethoven* now came frequently to these dining rooms, and visited me also at my house. We thus soon became well acquainted: *Beethoven* was a little blunt, not to say uncouth; but a truthful eye beamed from under his bushy eyebrows. After my return from Gotha I met him now and then at the theatre "an der Wien," close behind the orchestra, where Count *Palffy* had given him a free seat. After the opera he generally accompanied me to my house, and passed the rest of the evening with me. He could then be very friendly with *Dorette* and the children. He spoke of music but very seldom. When he did, his opinions were very sternly expressed, and so decided as would admit of no contradiction whatever. In the works of others he took not the least interest; I therefore had not the courage to show him mine. His favorite topic of conversation at that time was a sharp criticism of the management of both theatres by *Prince Lobkowitz* and Count *Palffy*. He frequently abused the latter in so loud a tone of voice, while we were yet even within the walls of his theatre, that not only the public leaving it, but the Count himself could hear it in his office. This used to embarrass me greatly, and I then endeavored to turn the conversation upon some other subject.

Beethoven's rough and even repulsive manners at that time arose partly from his deafness, which he had not learned to bear with resignation, and partly from the dilapidated condition of his pecuniary circumstances. He was a bad housekeeper and had besides the misfortune to be plundered by those about him. He was thus frequently in want of common necessaries. In the early part of our acquaintance, I once asked him, after he had absented himself for for several days from the dining rooms: "You were not ill, I hope?" "My boot was, and as I have only one pair, I had house-arrest," was his reply.

But some time afterwards he was extricated from this depressing position by the exertions of his friends. The proceeding was as follows:

Beethoven's "Fidelio," which in 1804 (or 1805) under very unfavorable circumstances, (during the occupation of Vienna by the French), had met with very little success, was now brought forward again by the director of the Kärnthnerthor-Theatre and performed for his benefit. *Beethoven* had allowed himself to be persuaded to write a new overture for it (in E), a song for the

jailor, and the grand air for Fidelio (with horns-obligati) as also to make some alterations. In this new form the Opera had now great success, and kept its place during a long succession of crowded performances. On the first night, the composer was called forward several times, and now became again the object of general attention. His friends availed themselves of this favorable opportunity to make arrangements for a concert in his behalf in the great "Redouten Saal" at which the most recent compositions of *Beethoven* were to be performed. All who could fiddle, blow, or sing were invited to assist, and not one of the most celebrated artists of Vienna failed to appear. I and my orchestra had of course also joined, and for the first time I saw *Beethoven* direct. Although I had heard much of his leading, yet it surprised me in a high degree. *Beethoven* had accustomed himself to give the signs of expression to his orchestra by all manner of extraordinary motions of his body. So often as a *Sforzando* occurred, he tore his arms, which he had previously crossed upon his breast, with great vehemence asunder. At a *piano*, he bent himself down, and the lower, the softer he wished to have it. Then when a *erescendo* came, he raised himself again hy degrees, and upon the commencement of the *forte*, sprang bolt upright. To increase the forte yet more, he would sometimes, also, join in with a shout to the orchestra, without being aware of it.

Upon my expressing my astonishment to *Seyfried*, at this extraordinary method of directing, he related to me a tragi-comical circumstance that had occurred at *Beethoven's* last concert at the Theatre "an der Wien."

Beethoven was playing a new Pianoforte-Concerto of his, but forgot, at the first *tutti*, that he was a Soloplayer, and springing up, began to direct in his usual way. At the first *sforzando* he threw out his arms so wide asunder, that he knocked both the lights off the piano upon the ground. The audience laughed, and *Beethoven* was so incensed at this disturbance, that he made the orchestra cease playing, and begin anew. *Seyfried*, fearing that a repetition of the accident would occur at the same passage, bade two boys of the chorus place themselves on either side of *Beethoven*, and hold the lights in their hands. One of the boys innocently approached nearer, and was reading also in the notes of the piano part. When therefore the fatal *sforzando* came, he received from *Beethoven's* out-thrown right hand so smart a blow on the mouth, that the poor boy let fall the light from terror. The other boy, more cautious, had followed with anxious eyes every motion of *Beethoven*, and by stooping suddenly at the eventful moment he avoided the slap on the mouth. If the public were unable to restrain their laughter before, they could now much less, and broke out into a regular bacchanalian roar. *Beethoven* got into such a rage, that at the first chords of the solo, half a dozen strings broke. Every endeavor of the real lovers of music to restore calm and attention was for the moment fruitless. The first *allegro* of the Concerto was therefore lost to the public. From that fatal evening *Beethoven* would not give another concert.

But the one got up by his friends was attended with the most brilliant success. The new compositions of *Beethoven* pleased extremely, particularly the symphony in A-Major (the seventh); the wonderful second theme was *encored:* and made upon me also, a deep and lasting impression. The execution was a complete masterpiece, in spite of the uncertain and frequently laughable direction of *Beethoven*.

It was easy to see that the poor deaf *Maestro* of the Piano could no longer hear his own music. This was particularly remarkable in a passage in the second part of the first *allegro* of the symphony. At that part there are two pauses in quick succession, the second of which is *pianissimo*. This *Beethoven* had probably overlooked, for he again began to give the time before the orchestra had executed this second pause. Without knowing it therefore, he was already from ten to twelve bars in advance of the orchestra when it began the *pianissimo*. *Beethoven*, to signify this in his own way, had crept completely under the desk. Upon the now ensuing *crescendo*, he again made his appearance, raised himself continually more and more, and then sprang up high from the ground, when according to his calculation the moment for the *forte* should begin. As this did not take place, he looked around him in affright, stared with astonishment at the orchestra, that it should still be playing pianissimo, and only recovered himself, when at length the long expected *forte* began, and was audible to himself.

Fortunately this scene did not take place at the public performance, otherwise the audience would certainly have laughed again.

As the saloon was crowded to overflowing and the applause enthusiastic, the friends of *Beethoven* made arrangements for a repetition of the concert, which brought in an almost equally large amount. For some time therefore *Beethoven* was extricated from his pecuniary difficulties; but, arising from the same causes, these reoccurred to him more than once before his death.

Up to this period, there was no visible falling off in *Beethoven's* creative powers. But as from this time, owing to his constantly increasing deafness, he could no longer hear any music, that of a necessity must have had a prejudicial influence upon his fancy. His constant endeavor to be original and to open new paths could no longer, as formerly, be preserved from error by the guidance of the ear. Was it then to be wondered at that his works became more and more eccentric, unconnected, and incomprehensible? It is true there are people, who imagine they can understand them, and in their pleasure at that, rank them far above his earlier masterpieces. But I am not of the number, and freely confess that I have never been able to relish the last works of *Beethoven*. Yes! I must even reckon the much admired Ninth Symphony among them, the three first themes of which, in spite of some solitary flashes of genius, are to me more than all of the eight previous Symphonies, the fourth theme of which is in my opinion so monstrous and tasteless and in its grasp of *Schiller's* Ode so trivial, that I cannot even now understand how a genius like *Beethoven's* could have written it. I find in it another proof of what I already remarked in Vienna, that *Beethoven* was wanting in æsthetical feeling and in a sense of the Beautiful.

As at the time I made *Beethoven's* acquaintance he had already discontinued playing both in public and at private parties, I had therefore but one opportunity to hear him, when I casually came to the rehearsal of a new Trio (D-Major, 3-4 time) at *Beethoven's* house. It was by no means an enjoyment; for in the first place the pianoforte was woefully out of tune, which however little troubled *Beethoven*, since he could hear nothing of it, and, secondly, of the former so admired excellence of the virtuoso scarcely anything was left, in consequence of his total deafness. In the *forte*, the poor deaf man hammered in such a way upon the keys, that entire groups of notes were inaudible, so that one lost all intelligence of the subject unless the eye followed the score at the same time. I felt moved with the deepest sorrow at so hard a destiny. It is a sad misfortune for any one to be deaf; how then should a musician endure it without despair? *Beethoven's* almost continual melancholy was no longer a riddle to me now.

Spohr and Beethoven.*

Though I have long become indifferent and callous to all that is published in books and periodicals concerning Beethoven as an individual or as a musician, I think it my duty to say a word or two in reference to the incidents at the inauguration of the Monument at Bonn, in 1845, as far as they relate to the *Missa* in D, of which mention is make in No. 46 of the *Niederrheinische Musik-Zeitung*, in connection with some quotations from Spohr's *Autobiography*. The writer there refers to the anecdote, current among musicians on the Rhine and in other parts of Germany, to the effect that, at the first rehearsal of the *Missa* in D, Spohr declared, with a certain amount of affectation, that he did not know the work. This "anecdote" is classed in the category of "reports"—"rumors."

At the said rehearsal, I was seated quite close to the orchestra, namely, on the benches to the left, near the Royal Box, whence I had the conductor *en face*. The late Herr Messer, *Musik-Director*, came and sat next to me, in order that he might be able to read the score of the work which I had brought with me. Herr Liszt soon joined us for the same purpose, placing himself between Messer and myself. It so happened that the conductor, Spohr, was taken unawares by a change of time in the "Gloria," that is to say: he continued to beat time for several bars in the preceding measure, after a fresh one had commenced. In the second part of the "Credo," however, there occurred a similar mistake of a far more striking kind, to the extreme surprise of a considerable number of the many persons present, because the conductor, to excuse himself for what had happened, was plainly heard to say that he had first become acquainted with the work on his journey to Bonn. I must mention that he came over from Karlsbad to the Festival. It may easily be imagined to what observations on the part of intelligent musicians this confession from the conductor gave rise, for it was impossible to conceive how any one could undertake to conduct, at a Festival of European importance, so difficult a work without having previously rendered himself completely master of it.

As this *fact* is still remembered by the musicians on the Rhine as well as in other parts of the country (many such gentlemen from Cologne, Herr Franz Weber, Musik-Director, among others, sat quite close to the Conductor in the orchestra); and as in the "authorized description" of the Festival, we read: "He" (Spohr) "was unacquainted with the Mass," &c., &c., no further proof of the truth is necessary.*

I must, however, add that, even at the grand rehearsal of the Mass, Spohr gave only too evident proofs of uncertainty and want of knowledge of his great task: it was not he who led; it was the enthusiastic multitude in the orchestra and the chorus, a multitude perfectly familiar with the work, who led him. That the merit of a *perfect* performance of the work belongs principally to the *Musik-Director*, Herr Franz Weber, the author has already stated at length in the third edition of *The Biography of Beethoven*, vol. II., p. 86, and to that statement he firmly adheres. But the same merit belongs to Herr Weber for the other vocal pieces of the Festival as well. With Liszt's slovenly, nay, devil-may-care mode of conducting, what would have been the fate of his *Cantata*, had not Weber previously ensured the correctness of the choral masses? All this, and, it is to be hoped, more, will be found in the "authorized account" (*"actenmassige Darstellung"*) of the Festival.

That "Spohr was not only a great admirer of Beethoven but moreover an enthusiastic admirer of his compositions," as I read in the number of the *Niederrheinische* containing the above, is an assertion that surprises me (as well as, perhaps others), and I must frankly confess that this admiration—except, may be, as regards the first few quartets, and some movements in other works—is not very evident to me and a great many others, from what is said about Beethoven in the *Autobiography*. He who, when speaking of the Ninth Symphony, says that: "the first three movements, despite a few flashes of genius, strike him as worse than all those put together of the eight former Symphonies;" he who adds concerning the fourth movement of the Ninth: "I find in it fresh corroboration of what I remarked even in Vienna, namely: that Beethoven was deficient in æsthetic culture and a sense of the Beautiful;" he who, moreover, can say, among other things, of the Symphony in C minor: "Despite of many separate beauties, no classical whole is obtained. For instance, at the outset, the theme of the first movement is deficient in dignity;" and he who, furthermore, designates the fourth movement of this mighty epic of tone, "unmeaning noise," evidently belongs to the most infatuated opponents of Beethoven, such as Dionys Weber, C. M. von Weber, Eybler, Preindl, and a full score more of not insignificant contemporaries.

Again, how comes this "great admirer" of Beethoven to admit into his *Autobiography* such a fable (merely on the verbal authority of Seyfried, too) as the story of the swinging box on the ear which Beethoven administered with the full force of his right hand to a chorus boy during the performance of a new Pianoforte Concerto, after having previously

* From the *Niederrheinische Musik-Zeitung*, the Editor of which remarks: "The above article was found among Anton Schindler's papers after his death, and was written at the end of 1860, because the No. 46 of the *Niederrheinische Musik-Zeitung* quoted in it can be no other than the No. 46 of the 10th November, 1860, where in the article headed "Spohr and Beethoven," Spohr's conduct towards Beethoven is, to a certain extent, excused."

* In Professor Breidenstein's Memoir on the Monument-Festival, the passage from Spohr's letter runs, in conformity with the original, thus: "I personally am *as yet unacquainted with Beethoven's Mass*; I will, however, obtain the score as soon as possible, and make myself familiar with it ("Mir selbst ist *die Messe von Beethoven noch unbekannt*, ich werde mir aber baldigst die Partitur anschaffen und mich damit vertraut machen.")—Editor of *Niederrheinische Musik-Zeitung*.

flung on the ground the two candlesticks from off the piano? In his own notices on Beethoven, Seyfried mentions nothing of the sort, though he industriously collected all that appeared worth picking up. This fable is indisputably the metamorphosis of the well-known incident at the performance of the "Fantasia with Chorus," 1808, at the Theatre an der Wien, and of which several witnesses have given an account. If the statement at p. 200 and p. 201 of the *Autobiography* were true, the fact would not only have been vividly recollected, as a piquant anecdote, by the Viennese, but most decidedly Ferdinand Ries would not have allowed such an illustration as the box on the ear to escape him—for completing the "genuine authorities" towards depicting the character of his master and friend. The present generation and Posterity are, however, greatly indebted to the Director-General of Music, Dr. Spohr, for his care in providing a fitting place in which to preserve this fable.

The manner in which Spohr expresses himself concerning Beethoven, when at the conductor's desk, must be designated as the utmost degree of exaggeration. It should be the task of the *Recensionen* or the *Deutsche Musik-Zeitung* to answer him. There must still be some few sensible men in Vienna who saw the Master in 1819 for the last time at the conductor's desk, in the Hall of the University, with his A major Symphony before him. We shall learn from them that Beethoven was not the ridiculous figure drawn by Spohr.

When Spohr says of Beethoven (speaking, it must be remarked, of the year 1813, when Beethoven's difficulty of hearing had considerably increased): "In the labors of others he did not take the slightest interest," he is again guilty of exaggeration. Were, however, what he states literally true, we should find an excuse in the great composer's infirmity. But what if the assertion be true which is made in the *Autobiography* of Franz Wild, the singer, concerning exactly the same peculiarity in Spohr? We read therein: "His great fault as a musician, and especially as a conductor who influenced the repertory, was the blind hate he nourished against all foreign compositions," &c. (*Recensionen*, No. 6, 1860).

I will close this article with recounting the following fact which happened to myself. In the month of December, 1831, I stayed four days at Kassel, on my way from Vienna. Herr von Schm—r, then Secretary of Legation of the Austrian Embassy, and whom I knew well in Vienna, was, as especially fond of music, and also as an actual player, in constant communication with Spohr. It was he who introduced me to the latter, after first obtaining his permission to do so. But Herr v. S. warned me beforehand to avoid any mention of Beethoven in the conversation, unless Spohr himself broached the subject; he was, however, aware of the position I once held towards Beethoven. As a reason for my being thus silent, Herr von S. said that the Court *Capellmeister* was not particularly fond of talking about Beethoven, and it is actually a fact that, during my tolerably long visit, Spohr did not say a single word in reference to his great contemporary. Twice afterwards did I meet him at the Reading Rooms, but the name of Beethoven never once passed his lips. Let this suffice, though I could mention much more.

A. Schindler.

"Music of the Future" in Munich.

Wagner.—Liszt.—Buelow.

The London *Musical World* translates from the Lower Rhine *Musik-Zeitung* the following letter on the present state of Music in the Bavarian capital:

"The Music of the Future, as it is denominated, no longer hangs, like some fearful doom, over men's heads, awaited with anxious dread by some, looked forward to with solicitous longing by others; it has begun to occupy the Present. In losing its mysterious mantle of Futurity, it has, it is true, lost a part of its nimbus, and, sacred creation though it be, must be content to take its place by the side of the poor every-day music of the Past; submit to stand a comparison with the latter; and undergo a thorough and dispassionate criticism. Well, the mighty phalanx which took up arms in its cause in Munich, and the consequent necessity of the opposite party's assembling all their forces, have, at all events, contributed to clear up the situation and shorten the duration of the schism. To which side the victory will eventually incline, the Future alone will determine. It would be presumptuous to attempt to prophecy the course of events. Still it must be confessed that, for the moment, things wear a rather bright aspect in Munich for the Music of the Future. At any rate, the present conjuncture of affairs is attended with one good result: it enables us to form a correct idea of the productive power of our would-be musical reformers, and affords us an opportunity of hearing much that is new and strange.

As yet, however, the inhabitants of Munich have still a chance of enjoying classical music and real melody, thanks to the Concerts, the Soirées for Chamber Music, the Oratorio Association, and the Opera-house. The charge of intentional exclusiveness not unfrequently brought against the various managers of the above entertainments is, however, perfectly unjustified. That Herr Lachner does not, as a rule, neglect modern music generally is proved by the programmes of the celebrated grand Subscription Concerts for the last few years, during which these programmes have been most varied. But no man in his senses would expect Herr Lachner to treat the general public with Herr Dr. Hans von Bülow's 'Rêverie phantastique' arranged for a full band.

The Oratorio Association, too, a highly meritorious body of amateurs, evidently flourishing under the musicianly and strict management of Professor Rheinberger, most certainly does not do too little for the cultivation of modern as compared with older music. The programme of its very last concert included Joseph Haydn's *Stabat Mater*; 'Miriam's Siegesgesang,' by Franz Schubert; Eichendorff's 'Flucht der heiligen Familie,' set by Herr Max Bruch (the first composition, by the way, from the pen of that gentleman ever publicly executed at Munich), and a 'Hymn for four Female Voices and Harp,' by Rheinberger. At the last concert but one, Schumann's *Paradies und die Peri* was performed.

Those, therefore, who assert that there exists a deeply felt necessity for doing something more in order to keep pace with the times would have some difficulty in proving their assertion. But an opposite opinion is patronized in high quarters, and consequently—such a necessity does exist, wherever Richard Wagner, though living in banishment, and his partisans chuckle and rub their hands with delight. They have some really good 'diggings' here, though the days of *Tristan und Isolde* have gone—let us hope not to return in a hurry.

Did we not know the force of a transient fashion, a passing 'fad,' a momentary caprice, we might almost believe what every one has hitherto held to be an utter and sheer impossibility, namely, that Herr Richard Wagner's music can really become popular. In the streets, the regimental bands play his 'Tunes' (?), and the Academical Vocal Union has executed his Cantata for Male Voices: *Das Liebesmahl der Apostel*. Nay; one band-master, Herr Hünn, carried away by his enthusiasm, real or assumed, has even arranged the said Cantata for, and had it played by, a reed band. The programmes of the *demi-monde* concerts are literally filled with Wagner's name. To adduce only one example, the bill of a concert given the other day in the 'Westend-Halle' contained, by the side of two compositions by Weber, and one each by Rossini and Haydn, a piece from *Lohengrin*, a piece from *Tannhäuser*, a piece from *Der Fliegende Holländer*, a 'Huldigungsmarsch,' by Richard Wagner, and, forming a division by itself: *Das Liebesmahl der Apostel!*

With such a state of things, some persons might feel inclined to ask seriously: Has then Richard Wagner really become popular at Munich? To this the answer must be a most decided 'No!' Herr Richard Wagner has not found his way into family life, and to take public performances as the standard of popularity would be both foolish and incorrect. In drawing up a concert-bill, destined to be posted all about the city, many a person—swayed by considerations of pecuniary advantage—flatters what he feels is the whim of the day, though many, doubtless, are really enthusiastic followers of the would-be musical reformers. But the latter, despite everything that may be stated to the contrary, are not, and never will be, popular, not even in Munich, their great stronghold.

This was most convincingly proved lately by the performance of Liszt's *St. Elizabeth*. It might fairly have been supposed that the mere novelty of this work, which had been executed only in Pesth, where it had been brilliantly received, would have sufficed to attract the public to the theatre in shoals. To the astonishment of a great many people, such was not the case. The execution was truly first rate, and the work was successful, that is to say: the audience applauded a great deal, and the newspaper critics praised much more. But that *the house was half empty at the first performance, and three quarters empty at the second*, despite the publication of the enthusiastic notices between the two, was a fact that none of the critics mentioned. The greatest length to which these gentlemen went in the way of giving the public generally a notion of the true state of matters was to state euphemistically that *St. Elizabeth* was a work to be understood only by the *élite* of musical amateurs, and, therefore, not calculated to attract the less highly educated masses. However this may be, the inhabitants of Munich have proved by their behavior in the case of the Abbé Liszt's composition that they did not consider the way in which the Abbé had set about the task of reforming oratorio the right one; that they did not think profound orchestral-painting recompensed them for the absence of melody; and that, though they might manage to put up with poverty of truly genial ideas in an opera—where the composer has the action to support him—they cannot and will not stand it in a work dependent on music alone.

This is as it should be.

Let us suppose, for an instant, *Tristan* or *Lohengrin*—which, despite the Abbé's peculiar and unconscious appropriation of others' melodies, are really his models—performed in a concert-room! Who on earth could stand it? To Beethoven, Gluck, and Mozart, however, we can listen at all times and in all places. The fact is: in the works of these great men there burns the divine fire which has not been given to the reforming gentlemen. The want of it compels them to show their originality by their 'tone-painting,' as they cannot exhibit it in their melodies or in their harmony.

This overstepping of the limits of music, this confounding of music with the subject to be pourtrayed, is a fact on which Wagner himself is continually laying great stress in his critical effusions. For instance, in the preface to a translation of his librettos, he considers that the greatness of the poet depends most upon 'what he omits to say, in order that the Inexpressible may be conveyed to us even by silence,' adding, 'now it is the musician who brings forth to clear tone what is thus not said, and the unerring form of his loudly resounding silence is endless melody.'

Alas! alas! for us poor wretched sons of clay! we stretched all our senses to the very utmost even in opera to understand this 'loudly resounding silence.' But, as honest men, we were forced to confess that it was something too profound for us; how much more humbled do we not stand before it, however, when it comes braying down upon us without any explanatory dramatic action! All we can do is to console ourselves with the conviction that the Music of the Future is intended for beings of a higher organization, and that, therefore, we must renounce all hopes of ever seeing it become popular in our unenlightened and benighted age. *O, nos miseros!*

In order, however, to gain anything like a true picture of the efforts of the musical reformers, the reader must hear something of the course pursued by Herr von Bülow. To say that this gentleman can play the piano well is, at the present day, superfluous, and his playing is more than a faultless performance of compositions of various kinds. He penetrates the abysses of the literature of the piano, bringing to light treasures which enchant those who hear them. But there is one particular in which people do him an injustice, and that is the assertion that he presents them with a complete survey of German musical literature, and that he is guided by a certain amount of impartiality in the selection of compositions.

In the series of performances for this season, which he brought to a close a short time since with the third, we find Beethoven's name three times. Bach was represented by two compositions and Handel by one. Schubert, Joachim, Raff, and Bülow furnished one piece each (Bülow's being his 'Rêverie phantastique'); Chopin was down for two pieces in succession, and Rheinberger for three small ones. Liszt heads the catalogue with eight compositions, the most very long, and some of absolutely monstrous proportions.

Where, however, are Haydn and Mozart: where Dussek, Clementi, Mendelssohn, Thalberg, Taubert, Hiller, and Carl Maria von Weber, not to speak of Hummel, Moscheles, and others? These programmes speak for themselves. It is unnecessary to cast up the sum total.

Such is a picture of what is being done by the Music of the Future. I will merely add the rumor now going the round of the papers that in the course of next month three concerts will be given in the Theatre, when compositions by Liszt and Wagner will be performed under the direction of Herr von Bülow.

Though the above sketch makes no claims either to completeness or to universal acceptation, it is, despite the numerous hot-house laurels gathered by the gentlemen of the musical Reformation, not without justification, as an impartial protest, dedicated to the expression of the sentiments entertained by a large majority of the inhabitants of Munich."

Music Abroad.

Paris.

Don Giovanni.—Three opera houses have recently been giving "model performances," each in its own way, of Mozart's masterpiece; and the manner in which the Parisian critics crow over the good deed,

as if the transcendent beauties of that opera had waited all this time for Paris to "discover" and proclaim them to the world, shows how insincere this admiration really is. Here is an account of one of the productions, from the London *Musical World's* correspondence, April 14.

Il Don Giovanni at the Grand Opera of Paris! I beg pardon; I should have said "*Don Juan.*" That makes a difference. It is *Don Juan*, not *Don Giovanni*, which has been produced at the Opera. Had it been *Don Giovanni* the authorites no doubt would have shown respect for the composer. The Gallic traduction of MM. Emile Deschamps and Henri Blaze de Bury allows a large licence to the manager, of which he has not failed to take advantage. *Don Giovanni* is in two acts; the *Don Juan* of the Opera is augmented into five. The finale to the first act of *Don Giovanni* is one of the most masterly and complete concerted pieces in music, to alter, or interrupt, any part of which is an insult—a desecration—a mockery. The finale to the Opera *Don Juan* is altered and interrupted with a vengeance. In the Minuet scene is introduced a newly-concocted ballet, upon which the greatest possible pains and care have been expended, and which indeed makes the sensation of the evening. To give the ballet a seeming cohesion with the opera, select themes have been borrowed from Mozart's symphonies, sonatas and quartets—the most striking being the Turkish March from the sonata in A major, which constitutes the final movement—to supply *pas* for the dancers. But the subscribers to the Imperial Academy love ballets and would shrug up their shoulders at so simple a thing as the minuet, and, you know, without a ballet the National Theatre could not exist; and so M. Emile Perrin is bound to conciliate the dancers.

I must needs repeat the cast of the characters. Don Juan is sustained by M. Faure; Leporello by M. Obin; Don Ottavio by M., or Signor, Naudin; Masetto by M. Carron; the Commendatore by M. David; Donna Anna by Mlle. Marie Saxe; Donna Elvira by Madame Gueymard; and Zerlina by Mlle. Marie Battu. The ladies are not well suited. Mlle. Saxe seems to think that force only is required to give effect to Mozart's music. She has strong moments certainly in the great scene of the first act, and now and then declaims the air, "Or sai chi l'onore"—which she carefully transposes—with energy and passion; but altogether her inferiority in Donna Anna to what she is in Selika in the *Africaine* is remarkable. Madame Gueymard bawls even louder than Mlle. Saxe, and the two roar so lustily in the trio of masks that poor M. Naudin is drowned, as to his voice, between the two. Mlle. Marie Battu is out of her element in Zerlina, but she struggles womanfully against the peculiar requirements of the music. M. Naudin is a tamer Ottavio than even Rubini, and, as he cannot sing the music a millionth part as well, and, moreover, as he is every way unsuited for the character, I shall leave you to guess the effect he produced. If M. Obin had a spark of comic humor in his composition—one spark—and if he had a tolerable voice—which I am told, without believing, that he once had—and if he could, possessing that comic humor and tolerable voice, enter in the remotest degree into the spirit of the character, he might, with exceeding care and attention, do something with Leporello. As it is, he does nothing with Leporello. M. Faure is proclaimed by several respectable judges to be the best Don Juan extant. The "best" he certainly is in the truest and most direct acceptation of the term. Never was a less wicked Don Juan than the popular French barytone. With his good-humored face and imperturbable features, with his perfectly quiet demeanor and gentlemanly bearing, he seems as if his true mission on earth was to rescue womankind from destruction instead of compassing their ruin. In this way the Don Juan of M. Faure is really and truly "best." That he sings the music admirably I need not inform you.

The band, strengthened without Mozart's permission, was excellent throughout, and the chorus, equally, sans the composer's intention, very good.

I fear I cannot chronicle *Don Juan* at the Imperial Opera as a great success. I would if I could. I have intimated that the artists are unsuited to the music. I may add that the music is unsuited to the French people. Abstract music is hardly after the hearts of the great dramatic nation. To please them everything must be "sensational." There is nothing of the kind in *Don Giovanni*, and so Mozart's opera will have but a short life, and that not a merry one.

ORCHESTRAL CONCERTS.—On Sunday last the Society of the Concerts of the Conservatoire gave its third *Concert Extraordinaire*. The programme was as follows:—Symphony in A major—Mendelssohn; "O Filii" (double chorus)—Leisring; Overture to *Leonora*—Beethoven; Chorus of hunters, from *Euryanthe*—Weber; March from *Tannhäuser*—Wagner.

On the same day, at the Cirque Napoleon, was given the Seventh Popular Concert of Classical Music, with the subjoined selection: Symphony in B flat, No. 4, Beethoven; *Adagio* and *Scherzo*, from Symphony "Le Printemps," Ferdinand Hiller; Concerto in A minor, for pianoforte, Robert Schumann; Air from the ballet of *Prometheus*, Beethoven; Overture to *Ruy Blas*, Mendelssohn. M. Jaell was the pianist in Schumann's concerto.

NEW OPERAS. The correspondent of the *Orchestra*, April 11, writes:

Flotow is here at present looking after the *repetitions* of his "*Zilda*" at the Opera. I assisted at a rehearsal the other day, and was very much pleased with what I heard. The music is light and full of melody—as good as "*Martha*," and far better than "*Stradella*." It will probably be done about the 1st of May; and not one day sooner than was needed—novelty being by no means the order of the day with us. M. Gounod is hard at work on his score of "*Romeo et Juliette*"—which is now rapidly approaching completion. He has written the last act twice, the difficulty being an *apotheosis* scene, two of which ("*Reine de Saba*" and "*Faust*") the composer has done already, thus creating difficulties in the way of conception and freshness. I hope soon to give your readers a pretty detailed idea of how he has, in conjunction with MM. Barbier et Carré, treated Shakespeare's play; in the meantime I am able to state that he has stuck to his predilection for few people on the stage and no finales. The finale is Gounod's *bête noire*. Some people think he cannot write them, but this is absurd, as a reference to his earlier operas and to the 2nd act of "*Mireille*" will show. But, shrewd and inventive as he is, Gounod sees he can produce better and fresher effects by substituting something for the orthodox "full stage" at the end of an act, and so you will find, in "*Romeo et Juliette*", the curtain come down in three acts out of five on not more than three and sometimes only one principal artist, The balcony scene, I predict, will eclipse any love music ever yet penned. (!!)

ROSSINI has been writing some more songs. He is always writing, but never publishes. When he *does* die (which is however unlikely) there will be a tremendous portfolio of works to edit. The patriarch gives dinners regularly—a beautiful trait in his character—and receives as a matter of course all the musical lions who arrive for the Paris show. Thus M. L'Abbé Liszt was duly entertained at Passy the other day after the performances of his *Messe* at St. Eustache, and Rossini as usual made a few jokes on the occasion, which jokes (also as usual) immediately made the round of the *salons* and Boulevards. They are gems. No. 1, was as followeth: Said another *convive* present to Liszt, "The *Credo* in your mass is the fairest flower of your garland, M. L'Abbé." "Yes," added Rossini, "in fact a *fleur de Liszt.*" (!) Hoping you see this, I go to No. 2. "You write masses, M. L'Abbé (continued the composer of "*Tell*"), to accustom yourself to say them!" But then his dinners are so good.

GRAND OPERA.—The fight is over and M. Perrin remains manager of the opera at his own *risques et péril*. The really serious contest was between him and M. Roqueplan; and the latter was so sure of winning that he had already prepared, and some say deposited, the *cautionnement*. But M. Perrin was in high favor; it was remembered that he had always been successful in his previous essays as a director; that, after passing for a short time at the Lyrique, he had twice been the manager of the Opera-Comique, and always with satisfactory results; and, supported by the Maréchal Vaillant, MM. Arsène Houssaye, and Rouher, he won by a "length" in this directorial race. As for Pasdeloup, whom I mentioned in my last, he was struck off the list because he was too fat. Of course all the Monday feuilletons are full of the subject, some being for, and some against the new arrangements. Foremost among the last stands M. Azenedo of the *Opinion Nationale*, who finds means to bring into his article on the opera an allusion to his friend David's "*Lallah Roukh*," and to mention the "*Système de la Mediterranée*" by Michel Chevalier, M. Haussmann, California, Australia, the "*Belle Hélène*," music in the provinces, von Bismark, Cookery, "Tannhäuser," Meyerbeer, the first Empire, the Restoration, Shakespeare, and musical glasses, in fact all to prove that M. Perrin ought not to have been named; "a thing of shreds and patches," and something like the "tale told by an idiot" to which Macbeth alludes as "signifying nothing." It is believed that many important changes will be made in the arrangements, and that the members of the orchestra will have no reason to complain of their new chief.

CONSERVATOIRE.—The following changes have been made at the Conservatoire, in consequence of the death of MM. Clapisson, Leborne and Mme Coche—M. Victor Massé takes M. Leborne's class of Composition; M. Savard succeeds M. Clapisson as professor of harmony; M. Duprato is named to an extra class as professor of harmony; M. Hector Berlioz, the head librarian of the Conservatoire, will in future be the "Conservateur" of the instrumental museum founded by M. Clapisson. This gentleman's widow will receive from government an annuity of 2000f., and will remain in the official lodging occupied by her late husband at the Conservatoire so long as circumstances shall allow. M. Leborne was chief librarian at the Opera as well as professor at the Conservatoire. He will be succeeded by M. Ernest Reyer, the composer of the "*Selam*," "*Maître Wolfram*," "*Le Statue*," etc.

London.

ROYAL ITALIAN OPERA. *Il Trovatore*, the opening piece of the season, was followed by the *Ballo in Maschera* and *Traviata*, twice each in alternation Verdi five times in succession! Anything might be refreshing after that. The *Traviata* was the carpe for two debuts: a tenor, Sig. Fancelli, "what the Italians call a *tenorino*," and a young soprano, Mlle. Orgeni, Viennese by birth, a pupil of Mme. Viardot, of whom the *Times* says:

In Mlle. Orgeni, or we are very much mistaken Mr. Gye has been lucky. As yet without experience having only recently made her *debut* (at the Royal Opera, Berlin), this lady exhibits precious qualities. She is young, has a graceful stage presence, abundance of feeling, and unmistakable intelligence. The in her voice—especially the pure *soprano* tones, which are at once clear, resonant, and sweet, there is a freshness which of itself is an indefinite charm. In he sustained high notes a certain effect of limpidity, the term may pass, leaves an impression on the ea peculiarly grateful and satisfactory.

The *Orchestra* and the *Athenæum* say equally flattering things; we quote from the former:

In person Mlle. Orgeni is elegant, and her musical method shows the advantage she has derived from having had the benefit of Mme. Viardot's instruction Of the not very agreeable part of the heroine, the *débutante* gave a different reading to that generally presented, reminding those who remembered Mme Bosio's version very much of the lady-like demeanor of that lamented *prima donna*, and with a tinge of sadness pervading every scene, which so well displays the questionable position of the unhappy heroine of Verdi's creation. The promise thus given Mlle. Orgeni will undoubtedly fulfil by some future effor

After so much Verdi, Meyerbeer's *Prophète* was "like sunshine after rain." The *Times* says of it:

Mlle. Pilippine von Edelsberg, who, 12 months since (April, 1865), made her début in this opera, was again the representative of Fides, showing marked improvement both in her acting and in her singing Mlle. Sonieri, of whom as much cannot fairly be recorded, was again the Bertha; the three Anabaptists were represented by Signors Neri-Beraldi, Polonini, and Capponi; Count Oberthal by Signor Tagliafico; and, last not least, Jean of Leyden by Signor Mario; so that the distribution of the principal characters was precisely the same as last year. It is worth noting, *en passant*, that Polonini, Tagliafico and Mario, Mathisen (Anabaptist), Oberthal, and Jean, were the original Mathisen, Oberthal, and Jean of July 24, 1849, when the *Prophète* was first produced at Covent garden, with Mme. Pauline Viardot Garcia as Fides, and the late Catherine Hayes as Bertha. The wonder is that Signor Mario can still bear up so vigorously against the arduous task imposed upon him, of singing from end to end one of the most trying and difficult parts in the lyric drama That his histrionic embodiment of the character should be truer, greater, and more elaborately finished now than ever is not surprising in such an artist for while, in the natural course of things, the materials *physique* is apt sensibly to decay, the intellect may still ripen and the æsthetic perception grow keener and more keen. But none can witness Signor Mario's Jean of Leyden at the present time—from the scene in which the perplexed innkeeper recounts his dream to the three Anabaptists to that where the sham Prophet, in the midst of an orgie, and after



No. 12. RECITATIVO.—"NOW SAUL MADE HAVOC."

Acts, viii. 3; ix. 1.

TENOR VOICE.

Now Saul made havoc of the Church; and breathing out threat'nings and slaughter against the dis-

ACCOMP.

sf

- ci - ples, he spake of them much e - vil, and said:

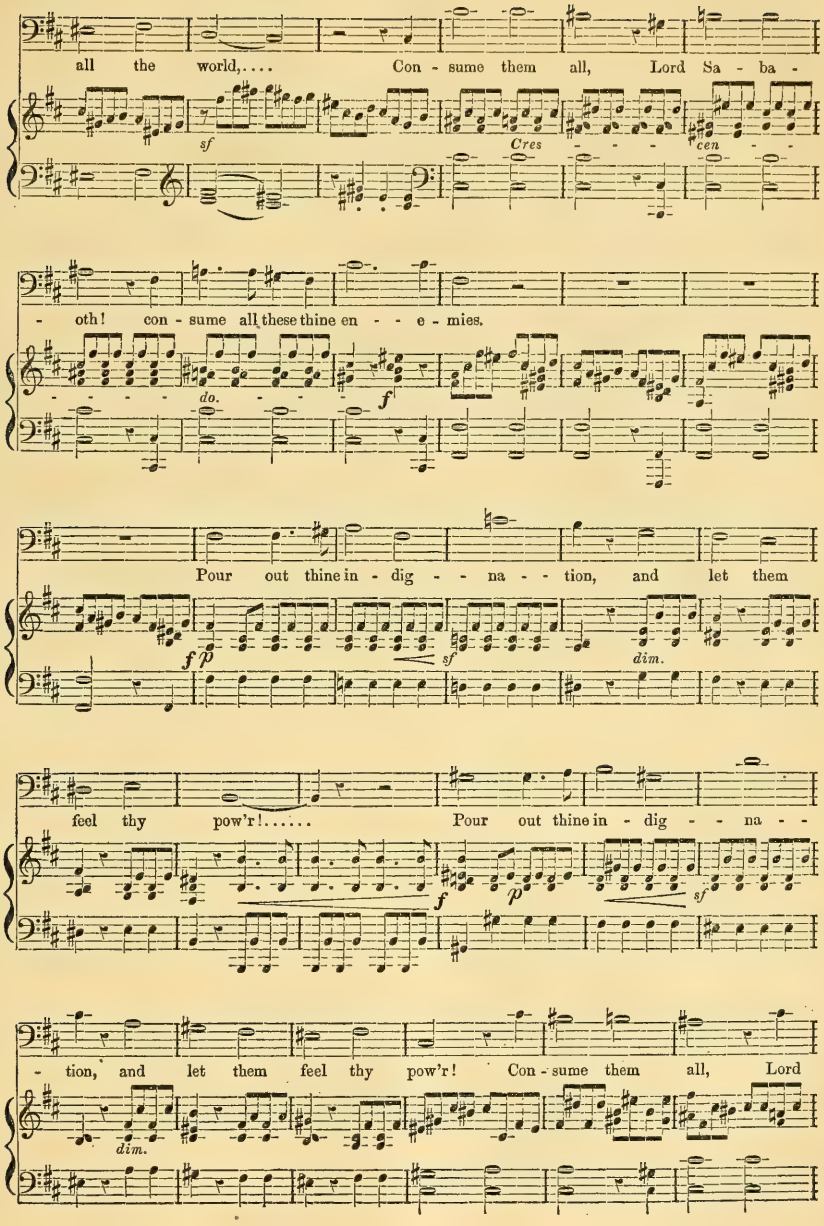
f

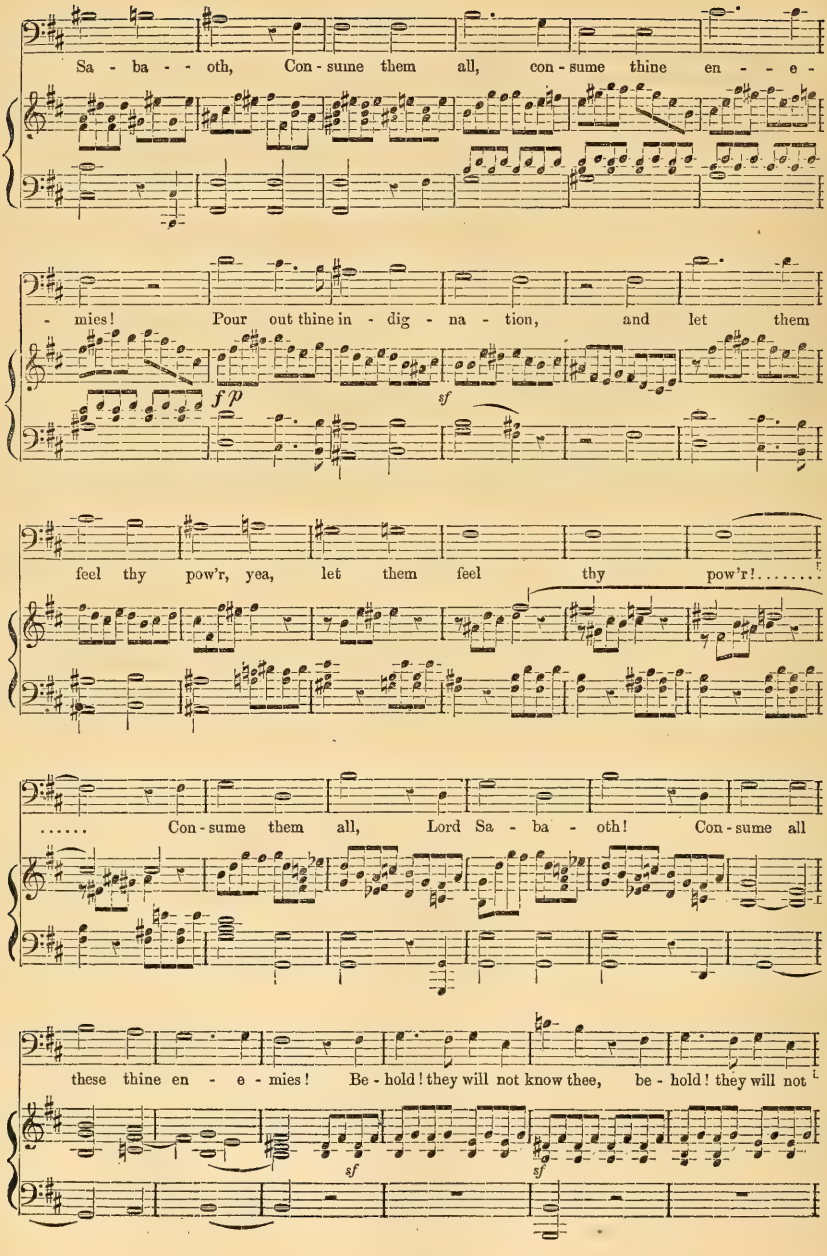
ARIA.

Bass Solo. Psalms, lix. 13.—lxxxiii. 19.—lxix. 25.



its third
was as fo
sohn; "O


all the world,.... Con - sume them all, Lord Sa - ba -
sf
Cres - - - cen - -
- oth! con - sume all these thine en - - - e - mies.
do. - - - - -
f
Pour out thine in - dig - - na - - tion, and let them
f p
sf
dim.
feel thy pow'r!..... Pour out thine in - dig - - na - -
f
p
sf
- tion, and let them feel thy pow'r! Con - sume them all, Lord
dim.


Sa - ba - - oth, Con - sume them all, con - sume thine en - - e -
- mies! Pour out thine in - dig - na - tion, and let them
f p
sf
feel thy pow'r, yea, let them feel thy pow'r!.....
..... Con - sume them all, Lord Sa - ba - oth! Con - sume all
these thine en - e - mies! Be - hold! they will not know thee, be - hold! they will not
sf
sf

Bacchanalian song, perishes, with Fides, his mother, and only friend, in a conflagration of which he has secretly laid the train, and which wraps his enemies and himself in a common destruction—without admitting that, in his way, Signor Mario is a phenomenon. Little more need be said about the opera of Meyerbeer, which seems destined to be a perennial favorite. No work exhibits to more brilliant advantage the orchestra, chorus, and general resources of the theatre.

The new soprano, Mlle. Orgeni, appears to have risen still higher in favor by her impersonation of *Lucia*. The *Orchestra* says:

This young prima donna's version of the deceived and ill-used heroine is in many respects quite new—one of the characteristics of her talent evidently being originality of thought under the influence of natural intelligence. In the early scenes she displayed the feelings of a tender-hearted and loving girl with genuine simplicity; in the second act she represented the dismay at finding herself the dupe of her brother's duplicity with a mingled feeling of shame, sorrow, and dismay; and in the final assumption of madness so imbued herself with the peculiarities of the broken-hearted heroine as to place herself very far above the level of those who had preceded her in the same character upon the Royal Italian Opera stage. Mlle. Orgeni's singing was also equal to her acting, although in the last scene she overloaded Donizetti's passages with a superabundance of *fioriture*, so as scarcely to leave a particle of the original text to be heard. This is perhaps Mlle. Orgeni's chief fault, for in her anxiety to succeed she aims at more than is required of her.

Her Majesty's Theatre.—The second performance of *Il Trovatore* introduced the tenor, unknown to England, who was to have sustained the part of Manrico on the opening night, but at the eleventh hour was not forthcoming. It would, perhaps, have been as well if Signor Arvini—or Monsieur Arvin, as he is known in the French provincial theatres—had further delayed his advent, for the impression he created was anything rather than favorable. His voice is neither disagreeable in quality nor deficient in power; but he rarely sings quite in tune, and it is only in loud declamatory passages that he approaches respectability.

Mr. Hohler will doubtless accept the very flattering applause he obtained on the night of his début for what it was worth, and no more. There is not a part in modern Italian opera more difficult to sustain creditably from one end to the other than that of Arturo in the *Puritani*. Bellini composed it expressly for Rubini, since whom no other singer, Mario himself not excepted, has been able to give the music precisely as it was intended. The late Giuglini, perhaps, approached as near the mark as any successor of Rubini; but even Giuglini was far from being the legitimate Arturo of Bellini. It was bold in Mr. Hohler, though hardly wise, to select such a part for his début. With a voice of agreeable quality—a *"tenore leggiero"* somewhat, by the way, like Giuglini's—Mr. Hohler combines extreme sensibility. Indeed, voice and expression are the raw material he has at present at command, and of which he has yet to acquire the legitimate use. He must learn to control the one and regulate the other. We speak of him merely as a singer, since as an actor he yet exhibits no pretensions.

The other prominent parts in the *Puritani* were allotted to Mlle. Sinico, to whom Bellini's Elvira appears as familiar as Verdi's Leonora; to M. Gassier (Riccardo)—an unexpected acquisition and as welcome as unexpected; Signor Foli, to whose fine bass voice the music of Giorgio is well suited; and Signor Bossi, a more than respectable chief of the Puritans.

On Saturday *Der Freyschütz*, the performances of which during the extra nights last autumn were more than once described, was given for the first appearance this season of that great artist and great public favorite, Mlle. Titiens, who was, as usual, enthusiastically welcomed. The other characters were in the same hands as before, Mlle. Sinico taking that of Anna; Signor Stagno, Max (Rodolphe, Adolphe, or what not); and Mr. Santley, Caspar.

On Tuesday *Lucrezia Borgia* was given with Mlle. Titiens, Sig. Gardoni, M. Gassier, and Mme. de Meric Lablache, in the principal characters.

Concerts.—The second concert of the Musical Society of London confirmed the success of Mr. Arthur Sullivan's Symphony, of the first production of which, at the Crystal Palace, we copied an account. Schumann's Concerto for violoncello and orchestra was of course "dreary" to the London critics, and only saved by the wonderful 'cello playing of Sig. Piatti. The Overtures were three: to *Egmont*, *Freyschütz*, and Mehul's *La Chasse du Jeune Henri*. Miss Robertine Henderson's singing of an air from Mozart's *Idomeneo* is much praised.

The third concert of the Philharmonic Society gave Beethoven's C-minor Symphony; Overtures to *Euryanthe* and *Hebrides*; Mozart's Violin Concerto in D, played by Herr Strauss; airs: "On mighty pens" and *"Deh! vieni,"* and Lieder by Mendelssohn and Taubert, sung by Fräulein Ubrich, from Hanover (pronounced "good honest singing, without the slightest meretriciousness"); a March from *Egmont*.

Costa's "Naaman" was given by the Sacred Harmonic Society on the 13th ult., and seems to grow in popular estimation. Rossini's *Stabat Mater* and Mendelssohn's *Athaliah* were set down for the next concert.

At the first New Philharmonic concert, Schumann's E-flat Symphony was played; also Mendelssohn's "Italian Symphony," overtures to *Struensee* and "Men of Prometheus; a Concerto for clarinet by Weber. Dr. Wylde conducted.

The Crystal Palace Concerts, says the *Musical World*, April 21, are more interesting and more prosperous than ever.

Since we last alluded to them there have been very fine performances of Beethoven's Symphony in C minor and Mozart's Symphony in D, composed for the Paris Conservatory. We have also had some noticeable pianoforte performances, among which may be named two movements from Chopin's concerto in E minor, and the whole of Schumann's concerto in A minor—the former played by Herr Dannreuther, the latter by Herr Pauer. Then, at the most recent concert (Saturday afternoon), Beethoven's No. 9 (the Choral Symphony on Schiller's *Ode to Joy*) was repeated, the execution being if possible, more admirable than when we last had to speak of its performance under Herr Manns. This time the chorus was far more efficient than before; while the solo singers—Mlle. Parepa, Miss Julia Elton, Messrs. Cummings and Lewis Thomas (who also each contributed a song to the programme)—were more than usually lucky, it being always a chance whether these parts go well or ill. The execution by the orchestra of the three magnificent instrumental movements, and of the interludes and accompaniments all through the choral *finale*, was magical. Never has this colossal work been listened to with more rapt attention or applauded with more unmistakeable enthusiasm.

At the next concert we are promised Schubert's very original, and in all respects remarkable, symphony in C, No. 7 (the only one from his pen which is known in this country); Mozart's too rarely heard pianoforte concerto in A major (pianist, Mr. Franklin Taylor), and Mendelssohn's overture to *Athaliah*.

Dresden. The third public evening of the Tonkünstlerverein (Musicians' Union) offered an attractive programme: Trio in B minor, for two violins and 'cello, by Handel; Fantasia in C, op. 17, for piano-forte, by Schumann, the masterly interpretation of which by Herr Blassmann excited extraordinary enthusiasm; and a seldom heard Symphony in D minor by Haydn, admirably performed under the direction of Herr Rühlmann. On the fourth and last evening the pieces were: a *Concerto a chiesa* (No. 1 in A major), for four violins, viola, violoncello and bass, by Pergolese; Quintet in A minor, op. 107, for piano, two violins, &c., by Joachim Raff; Serenade in F, for two flutes, two oboes, two clarinets, two bassoons, two horns, violoncello and double bass, by Adolph Reichel. All these pieces were executed here for the first time.

Leipzig. The *Signale* sums up the past season of Gewandhaus concerts. In the twenty subscription concerts, together with the two for the benefit of the orchestral fund and of the poor, the following works were produced:

a) Symphonies: Six by Beethoven (No. 3, 4, 5, 7, 8, 9); the four by Schumann; four by Haydn (D major, B-flat major, the "Military" and the "Farewell" Symphony); one each by Mozart (E flat), Phil. Emanuel Bach (D), Schubert (C major), Reinecke (A major).

b) Overtures: Four by Beethoven, (Op. 124, Leonore No. 1, Leonore No. 3, Coriolan); two by Cherubini (Les Abencerrages, Anacreon); two by Mehul (Joseph, Gabrielle d'Estrées); two by Weber (Euryanthe, Oberon); one each by Schumann (Genoveva), Mendelssohn (Meeresstille), Gade (In the Highlands), Mozart (Zauberflöte), Grützmacher (concert overture), Raff (Festival overture), Vierling (Hermannschlacht), Righini (Tigranes), Vogler (Samar.), Vincent Lachner (Demetrius), Spohr (Jessonda), Schubert (Alfonso and Estrella), Marschner (Vampyr), Meyerbeer (Struensee).

c). Other things for Orchestra: Dances of Blessed Spirits and of Furies from Gluck's "Orpheus;" Ballet from Gluck's "Paris and Helen;" Concerto for stringed instruments by J. S. Bach; Entr' act from Cherubini's "Medea;" Serenade for wind instruments by Mozart; Entr'acts from Schubert's "Rosamond;" Suite No. 3, by Franz Lachner; Suite by Esser; Overture, Scherzo and Finale by Schumann; Allegro, Sicilienne, Minuet and Epilogue by Gouvy.

d). Music to dramas; Beethoven's "Egmont" music; Schumann's "Manfred."

e). Larger and smaller choral works: *Ave verum* by Mozart; *Lobgesang*, choruses from "Antigone," and "Loreley" finale, by Mendelssohn; *"Pfingsten"* (Whitsuntide) by Hiller; Choruses from Handel's "Israel;" Cantata "Nun ist das Heil" by J. S. Bach; Kyrie from Schubert's Mass in E flat; Chorus from "The two Misers" by Gretry; Christmas Carol by Leonh. Schröter; Introduction from Spohr's *Jessonda*; *"Mag auch die Liebe weinen"* by Fr. Schneider; *"Woher nur das linde Säuseln"* by Conradin Kreutzer; "The Hunter's Return" by Reinecke.

f.) Airs, Ducts, Quartets: Six by Mozart; four by Weber; three by Rossini; three by Handel; one each by Mendelssohn, Glinka, Graun, Pergolese, John Christian Bach, Cimarosa, Herold, Spohr, Beethoven, Gluck, Haydn, Cherubini.

g) Songs (*Lieder*): Five by Mendelssohn; three by Robert Franz; two by Schubert; two by J. F. Reichardt; two by Haydn; one each by Alabieff, Beethoven, Kirchner, Hasse, Rubinstein, Gordigiani, Taubert.

h) Instrumental solos, with, and without accompaniment: 1) For Pianoforte: Six by Sebastian Bach (three of them only arrangements); three by Beethoven; two by Schumann; two by Liszt; two by Handel; one each by Mendelssohn, Saint-Saëns, J. L. Krebs, Galuppi, Friedemann Bach, J. Christian Bach, Volkmann, Rubinstein, Chopin, Reinecke. 2) Violin: Two by Spohr; one each by David, Tartini, Joachim, Vieuxtemps, Schumann (arrangement), Ernst, Beethoven, Litolff. 3) Violoncello; Two by de Swert; one each by Molique and Servais. 4) Piano, Violin and 'Cello: Triple Concerto by Beethoven. 5) Oboe: One by Mozart (?) 6) Harp: One each by Pönitz and Parish-Alvars.

The instrumental soloists who appeared were: 1) On the Pianoforte: Mmes. Zimmermann and Krebs, and Messrs. Saint-Saëns, Blassmann, Petersilea, Reinecke, Pauer and Labor. Violin: David, Dreyschock, Petterson, Grün, Auber, Bargheer. 3) Violoncello: Lübeck and de Swert. 4) Harp: Pönitz. 5) Oboe: Lund.

As Solo Singers appeared: Mmes. von Kotzchetoff, Schlegel-Köster, Flinsch, Rudersdorff, Marchesi-Graumann, Pögner; Mlles. Ubrich, Scheuerlein, Savanny, Rothenberger, Borchard; Messrs. Schild, Marchesi, Scharfe, Rebling, Sabbath.

The number of works performed for the first time was twenty.

Mlle. Marie Saxe (the Africaine of the Paris opera), whose real name is Sasse, has been compelled by the French laws to keep the latter spelling. She was sued by Sax, the horn-maker, for damages, for spelling her name his way, and hence the judgment.

Dwight's Journal of Music.

BOSTON, MAY. 12, 1866.

The "Africaine" in Leipzig.

Meyerbeer's posthumous opera still continues to invade theatre after theatre all over Europe (and America), while it has lately celebrated its hundredth performance at the Grand Opera in Paris, the centre from which it set out in its travels. It is not likely that its career will be very soon exhausted; it has become a matter of course, a business necessity rather than an Art necessity, that it shall keep on, shall cost and make a great deal of money, and be praised and puffed and bruited all over the world as long as money-making managers can keep the ball up. In due time it will fall to the ground; for the reasons of its popularity are extraneous and artificial, not intrinsic; it lives not by its own life, musically, but by a vast deal of clever engineering into Parisian first success and notoriety. All the arts of *reclame*, in which Meyerbeer himself was an adept, have been set in play in its behalf; and it travels as the fashions travel, the two-headed "chignon" monster for example, without the least regard to charm or fitness. It fills one with a sickening distrust in musical criticism the world over, to see how nearly all the journals chime in with this chorus of manufactured and in many cases manifestly insincere praise. Insincere praise or compliment is the staple of five-sixths of all that passes in newspapers or Art journals for Art criticism.

Once in a while, however, it is refreshing, amid the shallow, heartless chorus, to hear the clear ring of one honest, earnest voice. Once in a while amid the stereotyped big letter headings we are allowed to read in plain and simple characters a little sober truth and reason. Once in a while there comes a critic bold enough to tell aloud the "open secret" and assert the real silent conviction of true friends of Art who seldom care to lift their voices in so clamorous an atmosphere. Such an expression we are glad to find in a review of the "Africaine" in a recent number of the Leipzig *Allgemeine Musikalische Zeitung*, written apparently by its editor, than whom there is not a more honest or more high-toned critic in all Germany. Even in Leipzig the *Africaine* has drawn its crowds,—some months later than in New York and Boston. But the *Africaine* is a *business* opera, and we are a business people, so we were bound to get it before the musical old town of Bach and Mendelssohn. It gives us not a little pleasure to find our own first impressions of the opera, as we gave them in these columns after it arrived in Boston in January last, so much in harmony with what we now translate.

"Really we get on famously with our modern stage! One knows not what to be most astounded at: a richly gifted artist who can bequeath to the world as a precious legacy, as his most perfect opera, the fruit of (so they say) twenty years labor and most painfully severe self-criticism, in the shape of a work like "L'Africaine"; or a public brought up (or rather, as the example shows, *not* brought up) on Shakespeare, Schiller, Goethe, or Gluck, Mozart and Beethoven, and yet accepting such a work in the sense in which it is given, and not protesting loudly against the assumption that it can find pleasure in such absurdities. Verily one must wonder less about the *public* than about the *critics*, those vigilant guardians of its honor, those representatives of its head and heart, who partly yield themselves up to finding such a work divine, partly are too shy to come out with a frank confession, and partly seem to have forgotten the very conditions of a work of Art.

"A serious state of things indeed! But let us come to the object of this essay. To speak from our inmost conviction, the "Africaine" is only one more proof of Meyerbeer's artistic bankruptcy both in artistic intelligence and artistic means, —that bankruptcy which was already to be foreseen in the "Prophet" and which shows itself in full daylight in "Dinorah" and the "North Star." In artistic *intelligence*—for either the composer no longer thought it worth the while to create a work that could be justified from an artistic and dramatic standpoint,* or he had forgotten the first and most important principles of Art. In artistic *means*, for the musical invention, originally his own, is exhausted; instead of thoughts we have for the most part only commonplace phrases and, with a partial renunciation of the principles of beauty, various combinations of tones which are repulsive, nay impossible, *bizarre* in the highest degree, even reminding us of Berlioz, and not unfrequently of Wagner.

"The text of *L'Africaine*, dramatically, must be designated as a sorry, pitiable affair. The action that is chosen does not plunge us into the realm of the supersensual, does not conduct into the domain, so lawfully reserved to Art, of fable, of the *Mährchen*, of the marvellous in general; but it is the most realistic actuality into which we are supposed to be transported; it is men, who actually have lived, or at least who could have lived, countries or regions which actually exist, events which essentially have actually occurred. So much the worse, if in the name of this firm we are asked to accept the impossible and the nonsensical as possible, and to carry away a real impression from it.

"Who is this 'Africaine?' A Queen of swarthy hue, of whom we are first told that she comes from an island beyond Africa, whereas she pops out of the chrysalis at last as Queen of Hindostan! This queen of Hindostan, it seems, before the beginning of the action, being all alone in a boat with Nelusko, was surprised by a storm and driven upon the coast of Africa, there dragged to a slave mart and, with her servant, purchased by Vasco da Gama, who had just completed an unsuccessful voyage of discovery to the Cape of Good Hope. In the first act of the opera Vasco brings them before the grand high Council of Portugal as proof of the existence of a hitherto unknown people. Being questioned about their native land, they both reply in the language of the questioners, and the spectator is required, without more ado, to find this perfectly natural. This might pass as a poetic license already naturalized upon the stage. But now we are expected to believe, that the brown queen Selika, now a slave, loves her white master, who only despises her, and loves him not only with that southern glow of sensual passion, which anyhow might be supposed possible, but with perfect resignation, which can only be the product of a high character and of peculiar respect for the object of one's love. She saves him in prison from the dagger of her servant Nelusko at the moment when he (Vasco) dreams aloud of Inez, his beloved. She pardons him for giving her away as a slave to Inez, just after she had come to believe that she had won his love. She declares him to be her husband, when the Indians wish to murder him. Nevertheless she lets him sail away with Inez, although he had shortly before actually fallen in love with her and been married with her, and finally she puts herself to death by breathing the air of the poisonous tree!

"And now this 'hero' Vasco! As we learn he has bought this slave because she *wept*, and bought her not with gold alone, but he has given up his arms for her! A capital fast-sailer, without doubt, he is! In the latter part of the prison scene we learn that *in a few hours* Don Pedro is to set sail with a fleet all ready for the Cape; scarcely (in the third act) do we find ourselves with Don Pedro's ship in the vicinity of the Cape when lo! already is our Vasco also there with his ship, which he had not been able to get from the King before, and now of course still less, since the King has sent out Don Pedro with a squadron! Is it not wonderful how Vasco, like a *Deus ex machinâ*, suddenly appears on board his terrible rival's ship, and actually *alone*, to give him some good nautical or geographical lessons— but, in return for the service, only to be sentenced by Don Pedro first to death, and then to imprisonment? Wonderful magnanimity of a discoverer, to warn his *enemy* off from the way of danger, and put himself in danger, only to lose the goal about which he is so much better informed!—Nelusko, well acquainted with the country (although he had only been driven upon it years ago by a storm), and full of thirst for revenge, steers the ship northward upon cliffs and storm, and delivers it over to wild Indian hordes who, it seems, must belong to Hindostan, since the 'Africaine' (!) is instantly recognized by them as their Queen!

"All these and many other not less senseless combinations were of course only invented in order to bring on in *one* dramatic work, if possible, the whole earth, with all that is thereon, and thereby excite the curiosity of the great multitude, and furnish opportunity for the invention likewise of the strangest and most artificially refined music possible. Only think: we have a grand Portuguese Council, with senators, inquisitors, &c.; we have a horrid dungeon near by, and then a ship upon the open sea in a tropical region; then tempest and wild troops of Indians, who storm the ship and cut down all (even to the men, although the opera has further need of them!); finally the stranding of the ship with a fearful crash, and it goes down in fire and water; then again we have Indian temples, processions, festivities, &c., and finally the aforesaid poisonous tree, of which one is not presumed to know precisely whether it really grows in Hisdostan. What a pity that Don Pedro does not also make a side excursion into the Southern ice sea, what a splendid opportunity for exhibiting icebergs, battles with polar bears, seals, &c., is here omitted!

"We fear no contradiction as to the audacity and here and there the absurdity of the Libretto. But, it will be replied, one willingly puts up with

* In any case we hold the composer also responsible for the Libretto; for he is not obliged to compose such an one, and it is only through him that it becomes alive.

it for the sake of the beautiful music, the interesting show-pieces, &c.; there are absurdities also in the *Zauberflöte*, nay things quite unintelligible: why shall not Meyerbeer be permitted that which is pardoned to Mozart?

"Now we might *perhaps* be in a state to take Scribe's text to *L'Africaine* with patience, if the music really were beautiful and significant. But he who can maintain this shows, that his musical taste must be truly of the most primitive sort. Some pretty things in it we will not deny, and indeed it would be more than singular if in an opera, at which a composer of Meyerbeer's various knowledge has labored for so many years, there should not here and there be found parts that sound agreeably in themselves, at any rate that can be called interesting or ingenious, nay that even bear traces of real momentary feeling. But of an opera that claims continuous attention for many hours we demand, especially when it bears so celebrated a name, not merely such isolated moments, but beauty, something characteristic everywhere, both in the whole and in the single portions. How it answers this requirement shall be shown in a second article"—which we also purpose to translate.

Concert Review.

Hermann Daum. This gentleman's two Soirées at Chickering's Hall claim rank among the better class of Chamber Concerts which the past season has afforded. The programmes have been choice, in some respects unique, the execution creditable, the spirit of the whole artistic, and the audience on both occasions numerous and appreciative. Mr. Daum, whom long periods of illness have hitherto put at disadvantage, has recovered lost ground by these well-studied efforts. The first Soirée occurred so far back as the 21st of March, at a time when the crowd of other matters forbade our making any detailed record of it. This was the programme:

Trio in E flat, Op. 14. for Piano, clarinet and viola..... Mozart
Andante. Minuetto, Rondo Allegro.
Messrs. Daum, Ryan and Meisel.

Der Wanderer.....Schubert
Miss Addie Ryan.

Sonata in C, Op 2, No 3.....Beethoven
Allegro con brio, Adagio, Scherzo, Finale, Allegro assai.
Hermann Daum.

Songs.....Robert Franz
a Forth from the Depths of Sadness.
b. Forest Birds.
c. Darling is Here.
Miss Addie Ryan.

Quintet in E flat, Op. 44, for Piano, two Violins, Viola, Violoncello .....Schumann
Allegro. In modo d'una Marcia, Scherzo, Allegro.
Messrs. Daum, Schultze, Meisel, Ryan and Fries.

At this late day we will not attempt any appreciative criticism, further than to say, that the music was mostly well given, that that early Sonata of Beethoven was exceedingly well chosen, being one of the best; *ditto* of the Schumann Quintet, which it was a treat to hear at last once more; and that Miss Ryan sang the Franz songs with good spirit and expression, so that their charm was felt.

This week, on Tuesday evening, we had the second Soirée, with an equally rich selection:

Trio in B flat, Op. 11, for Piano, Clarinet and Violoncello, Beethoven
Allegro con brio, Adagio, Allegretto con Variazioni.
Messrs. Daum, Ryan and Wulf Fries.

Songs: a. Supplication..... } Robert Franz
b. Now the Shades are falling.... }
Miss Sarah W. Barton.

a. Transcription of Schubert's Sacred Song.....Liszt
b Rondo, "Perpetuum mobile".....C.M. von Weber
Hermann Daum.

a Good Night.....Robert Franz
b. Now say my little Birdie bright.....Robert Schumann
Miss Sarah W. Barton.

Septet in D minor, for Piano, Flute, Oboe, Horn, Viola, Violoncello and Contre-Basse.....Hummel
Messrs. Daum, Zoehler, Ribas, Hamann, Ryan, Fries and Stein.

The Trio with Clarinet, by Beethoven, is in his earlier, Mozartish style, and just a counterpart to that which opened the first Soirée; but the variations show enough of the Beethoven individuality, being full of variety and charm, and the whole work is genial and agreeable. The players did it and themselves good justice. That Schubert transcription by Liszt was new to us, rich and deep in feeling, truly edifying; it seemed to us one of the most truthful and impressive of those "transcriptions" from the great song writer, which to our feeling ever will remain of more account than Liszt's ambitious larger works. Of course much of the charm was due to the manner in which it was played. Weber's lightly, swiftly whirling, never resting Rondo, to which he gave the fanciful title (in Latin) of "perpetual motion," exhibited the lightness of finger, the clean, facile, fluent execution of the pianist to good advantage. The piece is in the main a study for the fingers, but there is warmer coloring and some poetry in the latter part of it.

To judge from this first taste of Miss Barton's voice and singing, we should say that, with well directed and persistent culture, very good things are to be expected from her. She is very young, apparently, and of winning manner, natural and earnest. The voice, mezzo soprano, is rich and large throughout, warm, but a little thick and husky in the contralto region, but gloriously bright, clear and liquid in the higher tones. It was laudable to choose the little Franz songs; yet we hardly think the selection a wise one for the present. The rendering was somewhat crude and stiff, especially of the first one, "*Weil auf mir, du dunkles Auge,*" which runs too low for her best voice, and perhaps suffered also from timidity, which wore off afterwards. The selection from the Schumann songs was one of the least important, —simple as a school song.

The grand feature of the concert was of course Hummel's Septet, which we have so lately heard twice played by a younger artist. This only added to its interest, for it is a work that reveals new beauties, new splendors at each hearing. Mr. Daum had set for himself a great task, and he achieved it manfully and in the main with fair success. There was now and then some lameness in the Scherzo, but in the rest one missed but little of the accustomed power and charm. The work as a whole proved exceedingly enjoyable; the instruments went as well together (they have had practice now), as we could suppose possible without a conductor.

Mr. J. C. D. Parker's Club of amateur singers have recently given a second brace of their delightful concerts, in Chickering's Hall, on Monday evenings, April 21st and 28th. These marked the close of their winter's faithful weekly practice, which is now suspended till the summer months are over, when the memory of such happy hours, crowned with beautiful results, will be sure to bring them to the work again with more zeal and courage than ever.

The hall, both evenings, was crowded with invited guests, an audience of the best sort. The programme was the same both times; the voices about thirty in number, about equally divided between the four parts, admirably balanced, fresh, clear, telling, every one, and trained to rare precision, musical ensemble, light and shade.

Part I opened with the 115th Psalm, to Latin words, "*Non nobis, Domine,*" by Mendelssohn, new to us, and highly interesting, consisting of 1. Chorus; 2. Duet and chorus; 3. Bass solo; 4. Chorus. The Duet, for soprano and tenor, brought two excellent voices in play and was given in good style. The Bass solo by Mr. Powers, was not only large and musical in tone, but refined, expressive and artistic to a degree that we have not lately heard in a bass singer. A *Benedictus* and an *Agnus Dei*, both from Hummel's B-flat Mass, were exquisite to listen to so rendered. Mrs. J. S. Cary sang a song by Franz: "*Auf dem Meer,*" and another by Mr. Parker: "The Angel's Call," with that rich, sweet voice of hers, and a chaste fervor, that carried both songs, beautiful in themselves, to the hearts of the listener.—Mendelssohn's *Ave Maria*, another novelty, for tenor solo and chorus, was greatly enjoyed, and showed another amateur tenor in a very favorable light.

Part II. began with a couple of part songs: a soft, poetic, dreamy one by Gade ("The Water-Lily"), and the inspiring "Hunting-Song" by Mendelssohn; both of which, especially the latter, were about as perfect specimens of part-singing as we remember to have heard. The "Hunting Song" always has to be repeated when this Club sing it. The Quartet ("*Mir ist so wunderbar*" from "Fidelio," though it so needs the orchestra, was made very effective. Then came two more capital part-songs: Mr. Parker's "West Wind" and Mendelssohn's "Lark" song. And now we must speak of the exquisite singing (for we so seldom have an opportunity) of Boston's best soprano, Mrs. Harwood,—so refined and thoroughly artistic, so natural and fresh, so true to the expression of every mood of song, whether in the larger style of the "Non nobis" duet, or the *Fidelio* quartet, or in the songs of Schumann and of Franz, of which she gave us this time charming specimens. Her tones vibrate as purely and freshly as ever, and power and delicacy are equally at her command. Schumann's "*Der Nussbaum*" was breathed out in keeping with the airy, soft accompaniment. But never have we heard the Franz tune to the little song of Goethe: "*Zwischen Hecken und Dorn,*" &c., sung so nicely, so happily conveying all its Ariel-like delicate grace and humor. It requires a poetic instinct, as well as voice and culture, to do these little things.

One only regretted not to hear the same voice further in the solo part of Schubert's "Miriam's Song of Triumph," which is jubilant and cheering, if it is somewhat common, in the opening and closing motive: "Strike the cymbal," &c., but sublimely graphic and imaginative in the middle portions suggestive of the crossing of the Red Sea. It was the most important selection of the evening, and made each time a deep impression, the soprano solo being very creditably rendered by a young lady amateur.

Ernst Perabo's Matinee, on Wednesday afternoon, May 2, at Chickering's, was fully attended and confirmed the good impression already made by the remarkable young pianist. He began with the great B-flat Trio of Beethoven, which he played with rare power, brilliancy and clearness, yet with less poetic fire or fineness than we think him capable of. Mr. Aug. Suck and Mr. Wulf Fries played the violin and 'cello parts. The second piece was a *Partita* in B flat, by Bach, consisting of six short movements: Prelude, Allemande, Courante, Sara'and, Minuet and Gigue. This was charmingly played by Perabo, especially the Gigue, showing the old fashioned forms and phrases to be full of poetry and sunshine.

He repeated the E-flat Sonata (op. 27,) of Beethoven, admirably in some respects, but convincing us more clearly of faults of conception which we did not trust ourselves to speak of before. The opening Andante moved too fast to have its full expression. To be sure there was some motive for quickening the tempo in the fact that a single leading phrase returns so many times; but the only relief for that must be in giving it more expression, not in hurrying, which only makes it seem long. The one page of Adagio, too, which preludes to the Finale, suffered in the same way; but that brilliant and delicious Rondo, possibly a shade too quick, was finely rendered.

The *Barcarole* by Richter, a pensive, dreamy minor strain, much in the vein of Mendelssohn's Gondola songs, and the *Allegro Grazioso* by Bennett, were greatly relished. Hummel's Septet there was of course a great desire to hear again, after the enthusiasm he had created with it in the Music Hall. He had the same assistants with the exception of Mr. Suck in place of Zöhler on the violin; Mr. Zerrahn conducted; and the charm of the whole thing was only less (in the nature of the case) than that of the fresh surprise when he played it first, amid all the inspiring circumstances of that last Symphony Concert.

The interest in Mr. Perabo increases with every hearing, and by the solicitation of many friends he was induced to give another Matinée last Wednesday before leaving Boston. This, with a string of other concerts, we must leave for future mention

---

The Handel and Haydn Society close their Fiftieth Season to-morrow night with a grand performance, by the Festival chorus of 600 voices and an orchestra of 60, of Nicolai's Religious Overture with Luther's Chorale, Mendelssohn's Cantata: "As the hart pants," and the "Hymn of Praise." A glorious programme. The leading soloists are Miss Houston, Miss Sarah W. Barton and Mr. Hazlewood (tenor).

Mr. Peck's concert, next Saturday evening, the 19th, must not be forgotten. He announces Miss Kellogg, as his prime attraction; also Mrs. Smith, Miss Annie Cary and Dr. Guilmette, as vocalists. Ernst Perabo will play a grand Pianoforte Sonata by Schubert, a rare novelty, and a piece for two pianos with Mr. B. J. Lang, who will also play a solo.

PHILADELPHIA. The tenth and last of Mr. CARL WOLFSOHN'S Beethoven Matineés occurred on the 1st of May, when this excellent pianist finished the task which he had set himself by playing, much to the great satisfaction of his audience, the Sonata in F, op. 10, No. 2; that in E flat. op. 81, entitled *"Les Adieux, L'Absence et le Retour;"* and the most difficult and largest of them all, the op. 106, in B flat major.

The Complimentary Concert for the presentation of the Carl Wolfsohn testimonial (consisting of the elegant and complete Leipzig edition of the works of Beethoven) was fixed for last Saturday evening, at the Musical Fund Hall. It was to be an orchestral concert, Mr. Theodore Thomas, of New York, conducting. The programme wholly of Beethoven, including: Overture to "Egmont"; the great E flat Concerto (Mr. Wolfsohn and orchestra); the "Kreutzer" Sonata (Messrs. Thomas and Wolfsohn); and the second Symphony (in D).

The Handel and Haydn Society are rehearsing "The Seasons," intending to produce it at the Academy of Music on the 15th inst. The soloists will be Miss Caroline Richings, Mr. George Simpson and Mr. J. R. Thomas.

The Germania Orchestra still continue their Saturday afternoon public Rehearsals. Mr. JARVIS, one of the best pianists of the country, has added to their interest lately by playing two Concertos: one by Hummel, in B minor, and one by Mendelssohn in D minor. The last Germania programme was as follows:

Overture—Le Roi d'Yvetot	Adam
Eulogy of Tears	Schubert
Thoughts on the Alps—Waltz	Strauss
Allegretto from Seventh Symphony	Beethoven
Overture—Fair Melusina	Mendelssohn
Quartet from Rigoletto	Verdi
Rondo and Finale from Don Pasquale	Donizetti

OPERA. Grover's German Company have left New York and gone to Pittsburg, Pa. They have given Gotham some of the best things, for instance, "Fidelio," "Magic Flute," "William Tell," and "The White Lady." Mr. Grau's Italian troupe was to succeed Grover's in New York, but has been detained in Havana. Boston gets no German opera this season—no "William Tell," nor "*Die Entführung*," nor "*Wasserträger*," as we had been hoping, and this is verily a disappointment.

NEW YORK. The six soirées of classical chamber music of Messrs. MASON, THOMAS, MOSENTHAL, MATZKA and BERGNER, are over. Here are the last two programmes.

Sixth Soirée. Quartet in C, No. 6, Mozart; Quartet, Piano, in E flat, op. 47, Schumann; Quartet in F, op. 135, Beethoven, (which Watson's "American Art Journal" calls "a dreary, unintelligible composition," giving "painful evidence of an unbalanced mind," &c., &c.) On the other hand, the *Weekly Review* says: "The last mentioned quartet was the last Beethoven wrote, and may be considered the one of all the celebrated quartets of this composer, which is more easily understood and appreciated than the others." Thus do the critics, who shy stones at *us* sometimes, devour each other! As for their opinions, are they not equally "interesting and valuable"?

Sixth Soirée. Quartet, for strings, in F, op. 41, No. 2, Schumann, Trio, with Piano, in B flat, op. 99, Schubert; Quartet in E flat, op. 127, Beethoven.

Mr. THOMAS'S last orchestral concert is announced for the 14th, when he will bring out the entire "Egmont" music; and the young pianist, Mr. Carlyle Petersilea, of Boston, will make his first public appearance since his return from Germany; he will play Henselt's Concerto, than which a more difficult pianoforte composition hardly exists. We have heard him play it in private and can promise our New York friends some remarkable pianism.

WORCESTER, MASS. The organist, Mr. EUGENE THAYER, having returned from his tour among the famous organs of Europe, gave a concert in this, his native town, on the 24th ult. "Stella," in the *Palladium*, describes it:

His programme included three selections from Bach, the G minor Fugue, and a Choral *Vorspiel* and *Pastorale*—the two latter new to us, extremely interesting, and well played withal. The difficulties of the Chromatic Fantasia, by Thiele, we could not appreciate, nor its meaning fathom. The effect of the Fugue was seriously marred by the pantomimic performance of "homeward bound," which a part of the audience are prone to forget should take place before rather than during the concluding piece. The "Lake," composed by Dr. Spark of Leeds, was a smooth and somewhat pleasing composition, but not one that would find a niche in the heart of the listener. The "Sonata in C major," composed by Mr. Thayer, seems to us rather a *fantasia* than a *sonata*, the theme being "God save the King," with variations in three different movements. The concluding portion afforded the organist an opportunity to exhibit his pedal playing, which was, of course, *encored*. Mr. Thayer was ably assisted by Misses Houston and Cary, the fine voice and well-sung ballads of the latter meeting continual *encores*. Miss Houston's singing of Guglielmi's "*Gratias agimus tibi*," was excellent. Her rendering of sacred music is artistic and soul-ful, so rare too, that we must wish she would leave simple ballad singing to the lesser warblers, however charmingly she may succeed in it. The two ladies sang "*Quis es homo*," finely, of course. Their contributions to the concert were most acceptable. Mr. B. D. Allen played the piano and organ accompaniments, and also some very original variations upon Pleyel's Hymn, the *encore* of which he answered with a pretty fantasia upon Auld Lang Syne.

Mr. Thayer's reception from his fellow townsmen was almost enthusiastic. That it was not wholly so, may be attributed to the fact that he has been unfortunate in his *claqueurs*, who seem to take advantage of his foreign tour to load him with testimonials and to trumpet his praises so loudly that every bulletin wore the air of a puff. Had he been aware of this wholesale puffing, he might well have cried, "Save me from my friends!" Sterling merit, especially the sensitive genius of a true artist, needs no such blazonry. Rather does it shrink from it, feeling that "To one who looks forward to what is left, the little done soon dwindles into naught."

The Beethoven Society gave a May Day concert, in Mechanics' Hall, in aid of the Soldiers' Memorial Fund, consisting of choruses from "St. Paul" (which oratorio they have made their study the past season, miscellaneous songs, quartets, organ and piano pieces, by Mr. B. D. Allen and others, Mr. Sumner conducting.

ROCHESTER, N. Y.—Mr. HENRY APPY, the eminent conductor of Maretzek's Opera Company at the Academy of Music in New York, will shortly take up his residence in Rochester and pursue his profession in connection with the Rochester Academy of Music. Mr. Appy is by birth a Hollander. At the age of eighteen he was appointed violinist to William II., King of Holland, and by him created Knight of the Order of the Lion. He came to this country as violinist of Jenny Lind's concert troupe, and has ever since remained here.

A well-known *basso*, in London, advertises that he has written and will sing a song entitled "Here's a health to gen'rous Peabody." "Poor Peabody! (says the *Orchestra*). It is enough to prevent anybody from being generous for the next century."

A CONVENIENCE FOR MUSICIANS.—An advertisement in Gotha offers for sale the right to manufacture a new apparatus for turning over, backward or forward, the leaves of music books by a movement of the foot.

A FEMALE TENOR. A new phenomenon is reported in Paris. Mlle. Mela comes from Milan, is eighteen or nineteen years of age, and is the daughter of a composer not unfavorably known to the Italian northern capital. She has astonished her own natives at Milan, and is now about to do the same for the natives at Paris. Her voice is a pure tenor, and she can imitate Mario marvellously well.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

You must guess. Song. *A. Reichardt.* 5
Emphatically a good song, both in words and music. In a style medium between the German and the English songs, and of medium difficulty also.

Annie of the lonely dale. Ballad. *W. Kittredge.* 2

It was a song of other days. Song. *E. L. Hime.* 3
Two capital songs. Excellent both in words and music.

Can there be harm in kissing? Ballad. *Crosby.* 3
No harm in general, but the inquiry furnishes an introduction to a very taking song.

The Union Wagon. Song and Cho. *Hutchinson.* 3
A very clever story about the Old Union Wagon and its driver. Spirited music.

The dear little flowers, if they knew it. (Und wüsstens' die Blumen, die Kleinen). Op. 48. *R. Schumann.* 3
A charming composition, to which one becomes strangely attached, after playing it through a few times.

Ever thine. Song. *Franz Abt.* 4
A first-class song in every way.

Dear Father, drink no more. *C. W. Akerman.* 3
A touching temperance ballad, with good music.

Mother is going home. Song. *W. F. Walker.* 3
Excellent in sentiment, and good melody.

Lambilotte's Christmas hymn. Latin words. 7
Very beautiful throughout.

Try again. Song. *H. Russell.* 3

No rose without a thorn. Ballad. *W. Guernsey.* 3

As pants the hart. Solo, duet, & Cho. *M. G. Bisbee.* 3

Paddle your own canoe. *H. Cafton.* 3

Bring forth the bride. *J. G. Barnett.* 4

Castles in the air. For Guitar. *Haydn.* 3

I'll weep no more for mother dear. *Everest.* 3

Mina, or, sweet woodland vale. " 3

Our neutral friend. Comic. *J. V. Webster.* 3

Cradle song. *G. W. Hertel.* 3

Not all forgot. *C. Lovet.* 3

Magnificat. (Saints). *Lambilotte.* 7

Praise the Lord. (Benedic anima mea). *Marsh.* 5

The Finnegans, or Down to Eastport. *F. Wilder.* 3

She was our darling sister. *W. W. Vounce.* 3
A long list, which it is a great pity not to be able to notice, as there is a great deal of fine music in it.

Instrumental.

Nocturne. *Fred. Chopin.* Op. 32. No. 1. 3

Kathleen Aroon. Transcribed. *B. Richards.* 4
A smooth and agreeable transcription of a favorite song.

Hunting Song. *F Spindler.* Op. 123. 3
Has Spindler's characteristic elegance of construction.

I would not live alway. (Crown Jewels). *A. Baumbach.* 4
A chaste and pleasing arrangement of a favorite sacred air.

Barcarolle d'Oberon. *C. Voss.* Op. 134. 6
A very elegant piece, and among the best for learners who are a little advanced in their studies. About as difficult as the "Maiden's Prayer."

Running brook. Schottisch. *T. Bricher.* 3

Dew-drop. Schottische. *W. Seabeach.* 2

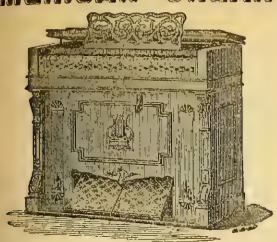
Six popular dances for Guitar. *W. L. Haydn.* 3

La Colorie Blanche galop. *C. R. Dodworth.* 4

Glasgow quadrilles. *W. Guernsey.* 5
Five novelties, which those who wish to keep up to the times should buy while they are new.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00.

S. D. & H. W. SMITH,
340 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND BAND MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport*.

No. 1. Trust in God. (Soprano, Solo and Quartet).....20
" 2 O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

No. 1 that I had wings. (Quartet) *Barker*.30
" 2 to the day of rest declineth. (Qt.).....*Emerson*.30
" 3 Guide me. O thou great Jehovah.....*Emerson*.35
" 4 Jesus, Saviour of my Soul. (Qt.).....*Wilson*.50

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St, Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

CHEAPEST, BEST
AND
Most Complete Edition
OF
MOORE'S IRISH MELODIES.



WITH

Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out *as peculiarly suited to catch the spirit of his country's music*. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest, and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *cavelled* the melody, distributing an equal portion of its sweetness to every part.

T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country — in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!
ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3.00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington S

Very Easy.

Arditi's Kiss Waltz ... *Everest.* 30

Chaplet of Pearls. 12 Nos. viz.. *Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz... *Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat
12. Foot Ball.

Coaxing Polka ... *Bellak.* 20

Colonella Waltz ... *Belluk.* 20

Drummer Boy's March ... *Winner.* 30

Ellen and Annie Schottish ... *Bellak.* 20

Flora's Waltz ... *Alexander.* 20

Gems of Verdi. Viz ... *Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... "
4. Parigi o cara.. "
5. Sila stanchezza. "
6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements ... *Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz ... *Bellak.* 20

Lilla's Highland March ... *Lorenz.* 20

Merry Zingara Polka ... *Bellak.* 30

Mossy Dell Waltz ... *Turner.* 30

Now and Then. 24 Nos. viz ... *Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March.
16. Joy, Joy. Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz ... *Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Seville Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song. Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisie.
16. Hans-und Gretchen Polka.
17. Hunter's Cho. Freyschutz.
18. Il Balen Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep ... *Farringer.* 25

Rocking Chair Polka ... *Bellak.* 20

Rival Polka ... *Leonard.* 30

Zenobia Polka ... *Turner.* 30

Young Minstrel. Dances and Opcratic Gems. 39 Nos. ... *Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop, Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara.)
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz ... *J. S. Knight.* 30

Arrow and the Bow ... *Oesten.* 30

Au Revoir Polka Redowa ... *J. S. Knight.* 30

Captain. Transcription ... *Turner.* 40

Chant du Berger ... *Colus.* 30

Constellation March ... *A. E. Pillsbury.* 30

Cricket Polka ... *Withers.* 30

Croyez Moi ... *Baumfelder.* 25

Dawning of Peace March ... *Turner.* 30

Dew Drop. Bluette ... *Favarger.* 35

Dream (The) ... *Bergson.* 35

Dreams of the Past ... *Turner.* 30

Fairy Wedding Waltz ... *Turner.* 30

Field Flowers ... *Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March ... *Lothrop.* 30

Gaietés Champetres. 6 Morceaux. *Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust ... *Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina

Gift. Six Pieces ... *Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka ... *Turner.* 30

Heimweh ... *Jungmann.* 30

Heliotrope Polka ... *Williams.* 30

Hooker's (Gen'l.) Quickstep ... *Whittlesay.* 40

How so fair. "Martha." Variations ... *Grobe.* 40

Ione Galop ... *J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces ... *Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Fly Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley ... *Krug.* 40

Little Spring Song ... *C. Hering.* 30

March du Crociato ... *Burymuller.* 35

Marching Along Quickstep ... *Burditt.* 30

Military March ... *"Faust."* 35

On the banks of the Rhine ... *Oesten.* 30

On yonder Rock. Transcription ... *Everest.* 30

Opera House Waltz ... *Pattiani.* 30

Polka. Op. 111 ... *Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle ... *Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine. *Beyer.* 35

Re-union March ... *Strauss.* 30

Reverie in "Semiramide" ... *Hess.* 50

Robin Adair. Transcription ... *Everest.* 30

Rose March ... *Williams.* 30

Russian Polka ... *Beyer.* 30

Santa Lucia Polka Redowa ... *J. S. Knight.* 30

Shadow Song Polka Redowa ... " 30

Simplette. Melodie ... *Favarger.* 30

Smith's (P. F.) March ... *Martin.* 35

Song Chimes. viz ... *Brunner.* each, 30

1. Good night. my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The ... *Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne ... *Turner.* 30

Three Children's Songs ... *Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz ... *Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March ... *Beethoven.* 30

Union March Militaire ... *E. M. Porter.* 40

Warrior's Victory March ... *Strauss.* 30

Waterfall Schottisch. ... *F. H. Pease.* 30

Within a Mile of Edinburg ... *Glover.* 35

Woodland Waltz ... *Metcalf.* 30

Moderately Difficult.

Alpine Bells ... *Oesten.* 40

Alpine Shepherdess ... *Berg.* 40

Bellaggio ... *Brinley Richards.* 50

Berceuse. (Cradle Song) ... *Lysberg.* 30

Bid me Discourse ... *Brinley Richards.* 60

Bride's Prayer on her Wedding Day ... *Oesten.* 35

Bouquet de Melodies. L'Africaine ... *Beyer.* 60

Brightest Eyes ... *Kruger.* 50

Carnival Botschafter Waltzes ... *Strauss.* 60

Chant des Vagues ... *Sydney Smith.* 40

Chapelle du Forest. Idyle ... *Jungmann.* 50

Chime again, beautiful bells ... *Richards.* 40

Christmas Chimes ... " 40

Convent Bells ... *Spindler.* 50

Coronation, or Leap Year Waltzes ... *Strauss.* 40

Deuxieme Tarentelle ... *Sidney Smith.* 80

Dying Poet ... *"Seven Octaves."* 60

Fairy Menuet ... *Lysberg.* 30

Fairy Whispers ... *Sidney Smith.* 60

Farewell. Romance ... *Jungmann.* 40

Faust. "Boquet of Melodies." ... *Beyer.* 60

Faust Polka Mazurka ... *Ketterer.* 50

Faust, Repertoire ... *Beyer.* 35

Feast of Roses ... *Hervey.* 40

Fillegrave Polka ... *Ketterer.* 60

Fleurs des Alps ... *Barbot.* 50

Crown Jewels. 33 Nos. viz ... *Baumbach.* each,

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hym
7. False One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Pleyel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn
17. Brindisi.
18. Evening song to the Virg
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse ... *Sidney Smith.*

Galop Brilliante. "Vepres Siciliennes" ... *Berg.*

Garibaldina Grand March ... *B. Richards.*

Golden Bells. Caprice ... *S. Smith.*

Good Night, farewell ... *Voss.*

Il Bacio. Transcription ... *Oesten.*

I'm lonely since my mother died. Var ... *Grobe.*

Love lighted eyes ... *Oesten.*

Marche des Tambours ... *Sidney Smith.*

Marching Along. Variations ... *Baumbach.*

Maiden's Blush Waltz ... *"Seven Octaves."*

Marseilles Hymn ... *Berg.*

Masaniello. Fantasia ... *Sidney Smith.*

Memories of Home ... *B. Richards.*

Monastery. (Vignette) ... "

Mother's Prayer ... *Krug.*

Mountain Stream. Morceau ... *S. Smith.*

Mountain rill ... *Hawes.*

Night Shades no longer. Variations ... *Grobe.*

Ocean Shells ... *Hervey.*

Pas Redouble, Morceau Brilliante ... *Sidney Smith.*

Pinson Pauvrette ... *F. Barbot.*

Reve Angelique. Berceuse ... *S. Smith.*

Romance. Traviata ... *Oesten.*

Savoyard Melody ... *B. Richards.*

Scheiden Waltzes ... *Weissenborn.*

Shadow Air "Pardon de Ploermel ... *Richards.*

Slumber Song ... *Dressel.*

Slumber Song ... *Heller.*

Soleil Couchant. Nocturne ... *Leopold.*

Spanish Melody ... *Spindler.*

Spinning Wheel ... *Sidney Smith.*

Spring Fairy ... *Ergelbrecht.*

Starry Night. Serenade ... *S. Smith.*

Star Spangled Banner. Variations ... *Grobe.*

Sul Mare. (On the sea) ... *Kuhe.*

Tenting on the old camp ground. Var ... *Grobe.*

Thou art so near and yet so far ... *Richards.*

Twilight Reverie ... *Berg.*

Valse d'Hiver. "Vepres Siciliennes." ... "

Vieni la mia vendette. Variations ... *Grobe.*

Village Swallows. Waltzes ... *Strauss.*

Wandering Sprite. (Illustrated) ... *Engelbrecht.*

Wearing of the Green ... *Baumbach.*

Who will care for mother. Variations. "

Wilt thou love me ... *Krug.*

Difficult.

Alice. Romance ... *Ascher.*

Barber of Seville. Fantasia Brilliant ... *Leybach.*

Campanella (La) ... *Egghard.*

Chant du Bivouac ... *Ketterer.*

Chatelaine (Le) Valse de Salon ... "

Chant du Martyr ... *"Seven Octaves."*

Dripping Well ... *Gollmick.*

Fairy Land Schottisch ... *"Seven Octaves."*

Fantasie in "Mireille" ... *Ketterer.*

Faust. Fantasia Brilliant. ... "

Faust. Fantasia Elegante ... *Leybach.*

Grand Caprice, in form of Waltz ... *Wollenhaupt.*

Grand Valse Brilliante. Op. 14 ... *Leybach.*

Helene. Grand Valse Brilliante ... *Wollenhaupt.*

Hirondelles (Les) ... *Streich.*

Marche des Amazons ... *J. M. Wehli.*

Marche Styrienne ... *Ketterer.*

Meteor. Grand Galop ... *Wollenhaupt.*

Nocturne, No. 1. Op. 55, in F Minor ... *Chopin.*

" " 2. " 55, " E flat Major. "

On Song's bright pinions ... *Heller.*

Orfa. Grand Polka ... *"Seven Octaves."*

O whisper what thou feelest ... *E. Hoffman.*

Polka de Concert ... *J. M. Wehli.*

Polonaise in C. Op. 40 ... *Chopin.*

Polonaise. Morceau de Concert ... *Wollenhaupt.*

Polonaise. No. 2. Op. 26, in E flat Minor. *Chopin.*

Polonaise. E flat major, op. 22 ... "

Premier Nocturne ... *Leybach.*

Reveil des Oiseaux. Idyle ... *Lysberg.*

Romance d' Ines. "L'Africaine" ... *Joell.*

Romance Nouvelle ... *J. M. Wehli.*

Ruisseau (Le), Valse Etude ... *Wollenhaupt.*

Sylphs (Les) des Bois ... *Ascher.*

Tarentelle ... *Heller.*

Un Ballo in Maschera, Fantasia ... *Leybach.*

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 656. BOSTON, SATURDAY, MAY 26, 1866. VOL. XXVI. No. 5.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.

Advertisements will be inserted at the following rates:

One insertion, per line, 15 cents.

Each subsequent insertion, per line, 10 cents.

Cards, six lines, nonpareil, per annum, $15 00.

do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,

HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel Strings, Music, and every requisite for the Harp. Established, London, 1810; New York, 1841. [655-6m

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New Book for the Cornet.

ARBUCKLE'S

CORNET METHOD.

COMPILED PARTLY FROM

JONES, KOENIG, LEVY AND OTHERS,

CONTAINING

Complete, Progressive Instructions,

Followed by a Series of Exercises, Lessons, Studies, and Arrangements from the Best Modern Operas. By MATHEW ARBUCKLE. Price $3.00. Sent post-paid.

OLIVER DITSON & CO., Publishers,

277 Washington St.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Lerz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Griebuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt price.

Richardson's New Method.

FOR THE PIANOFORTE.

"Deserves our hearty recommendation."
N. Y. Musical Review.

"Unexceptionable in taste and style."
Dwight's Journal.

"We quite endorse Mr. Dwight's opinion."
New York Musical World.

"A School that will do excellent service."
Deutsche Musik-Zeitung, Phil.

"Soundest, clearest, best book for the Piano."
Phil. Evening Bulletin.

"A work of solid and enduring merit."
Phil. City Item.

"Will supersede every other of the kind"
Worcester Spy.

"An improvement on all other Piano books."
Syracuse Journal.

"Possesses merit not claimed by other works."
Cleveland Herald.

"Common sense, plain talk, and brevity."
Boston Journal.

"Presents many new and important ideas."
N. Y. Tablet.

"No Piano book comparable in value to it."
New Covenant.

No long dry lessons, nor wearisome exercises, but Sprightly Studies throughout, and Charming Melodies for practice, at every step. *It is all that can be desired.* Price $3.75. Sent post-paid. OLIVER DITSON & CO.' Publishers. 277 Washington Street.

Charming Music for Children.

The Young Folk's Favorite Collection.

MERRY CHIMES,

CONTAINING

Simple Lessons, Attractive Exercises,

AND

SEVERAL HUNDRED FINE SONGS.

Mr. L. O. Emerson, the author of "The Golden Wreath," of which *three hundred thousand* have been sold, has in this new book succeeded in producing a work that

Meets the Wants of Every Child.

The Elementary Department contains Just those Peculiar Elements, that Attract and Retain the Attention of Children. The Songs are not old and time-worn—sung through a dozen books—but, New and Sparkling, Adapted to all Occasions, and Alive with the Spirit of Times.

Price 50 cents a copy—$5.00 a dozen.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers,

277 Washington Street.

New and Choice Piano Music.

Afloat on the Tide. *M. Keller.* 30
"Gently our boat glides along o'er the stream,
Wooed by the tide, and we wooed by our dream."

Be Kind to Darling Sister Nell. *H. P. Danks.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30
"I am happy thus to slumber,
While such sweet dreams come to me;
Kiss me Sister while I'm dreaming,
Let me dream again of thee.

I Love the little rippiing Stream. *Crosby.* 30
"The ragged cliff, the sunny plain,
The brooklet in the valley,
I love them all, but not so dear
As my sweet charming Nellie."

Dear Father, drink no more. *Ackerman.* 30

The above sent by mail, postpaid, on receipt of price. OLIVER DITSON & CO., Publishers, 277 Washington Street.

"When You and I were Young, Maggie."

THE *Indianapolis Journal* says of this beautiful new Song and Chorus: "The music is of that character that becomes speedily popular, and goes 'tramp, tramp,' right into every heart and music portfolio." For Sale by OLIVER DITSON & CO., or send 30 cents to the Publishers, J. A. BUTTERFIELD & CO., Indianapolis, Ind.

New Music for May.

VOCAL.

Why do the nations. Bass song....*"Messiah."* 40
Ka-Foozle-Um. Comic.....*H. Paul.* 30
Think of thee. (Denk ich dein.).....*Franz.* 30
O wondrous lovely month of May....*Schumann.* 25
The rose, the lily..... " 25
Up from my tears..... " 25
I'll not complain..... " 30
The broken ring..... " 30
Whene'er into thine eyes I see..... " 25
I'll pour all my soul and feeling..... " 30
Organ grinder. Comic.....*C. W. Hunt.* 30
Try again.....*H. Russell.* 35
No rose without a thorn.....*W. Guernsey.* 30
As pants the hart. Solo, duet & chorus..*Bisbee.* 30
Paddle your own canoe.....*H. Cafton.* 30
We are merry troubadours. Duet. *C. W. Glover.* 30
Mill May. Song and chorus....*L. V. H. Crosby.* 30
I love the little rippling stream.. " 30
Alice White..... " 30
Be kind to darling sister Nell..... 30
Looking in the river.....*S. B. Whitney.* 30
Bring forth the bride.....*J. G. Barnett.* 40
Ah! yes! my husband dear. (Ah! Si!) Duet. *"Crispino."* 50
Softly the chimes are ringing.....*A. Leduc.* 30
Evening serenade. (Abendständchen.) Flute and Piano.....*C. G. Reissiger.* 40
Lambilotte's Christmas anthem. Four voices... 75
Song from "Ruy Blas." Duet.....*Mendelssohn.* 40
Beautiful stranger. Serenade.....*P. R. Nichols.* 30
Hush! Song. Dolores..... 40
Wings. Song. " 30
Castles in the air. For Guitar.....*Hayden.* 30
I'll weep no more for mother.....*Everest.* 30
Mina, or sweet woodland vale..... " 30

INSTRUMENTAL.

L'Argentine. Mazurka. 2 hands simplified. *E. Ketterer.* 50
" " 4 " " 75
Sing, birdie, sing. Trans. by *Grobe*..... 50
Voice of sympathy. " 40
Land of dreams. 6 Characterestic pieces. *Grobe.* 40
Au bord de la mer. Nocturne.....*Kuhe.* 40
La belle Styrienne. Morcean elegante. *Eggbard.* 40
Ellengiarde March.....*Haasler.* 35
Sympathie.....*Badarzewska.* 40
American Soldiers schottisch.....*H. T. Drott.* 30
Long weary day. "Crown Jewels"..*Baumbach.* 40
Night dreams. Valse poetic.....*Gruenwald.* 50
Crown Diamonds. For 4 hands. "Buds of the Opera."....*J. Bellak.* 40
Magic Spell schottisch. Guitar.....*Hayden.* 20
Bayeux Quickstep. " ..... " 30
Giraffe waltz. " ..... " 30
With a dash. For cornet and piano. *C. Koppitz.* 75
Gazelle polka. Four hands.....*G. W. Hewett.* 50
Sans Souci galop. Four hands.....*J. Ascher.* 75
The mountain rill. For Piano....*C. A. Hawes.* 50
Village swallows. (Dorfschwalben aus Oesterreich). Waltzes.....*Strauss.* 60
Boquet de Melodies. "L'Africaine."....*Beyer.* 60
Grand galop brillant. Four hands....*Sponholtz.* 75
Nocturne. *Chopin.* Op. 32, No. 1..... 35
Kathleen aroon. Trans.....*B. Richards.* 40
Barcarolle d'Oberon. *C. Voss.* Op. 134..... 60
I would not live alway. "Crown Jewels." *Baumbach.* 40

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering*, *touch*, *stops*, *pedal-playing*, *etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—in the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. **The Home Circle**; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. **Gems of German Song**; A collection of the most Beautiful Vocal Compositions of the Best German Composers. **The Shower of Pearls**; A collection of Vocal Duets with Piano Accompaniments. **The Silver Chord.** A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. **Operatic Pearls.** A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

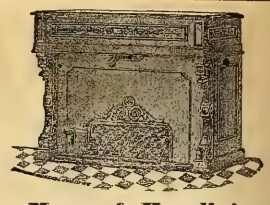
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation. SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	600 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs t be unrivalled by any other of their general class, whethe European or American. A recent number of the Leipzig Si nale, the leading musica journal of Germany, admits the superiority.

For indorsement of the superiority of these instrument the manufacturers refer with confidence to the most emine organists and artists generally of Boston, New York and oth principal cities.

The attention of those desiring very elegant furniture invited to several new styles just finished. Descriptive Cat logues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Musi Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Music Instruments, etc., is the largest and most complete in t No. West Our connection with Messrs. O. DITSON & CO enables us to furnish their publications to Western Dealer at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditso & Co., we keep on hand and furnish all Music and Mus Books published in America, together with a choice stock Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AN MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVE DITSON & Co., he possesses unusual facilities for supplyi Teachers and Dealers at a distance, as well as those residing i the city, who by ordering of him will save the extra time an freight of sending to New York or Boston. 627

New Music for Sabbath Schools
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid o receipt of 30 cents. Special attention is directed to th "Trumpet" as being a collection of Music particularly suite to the young, and one that cannot fail to be generally adopte The Cantata is one of the most attractive that has bee published. It is easily presented, and for this reason will b come popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Olive Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 656. BOSTON, SATURDAY, MAY 26, 1866. Vol. XXVI. No. 5.

For Dwight's Journal of Music.

Beethoven's "Sonate Pastorale," Op. 28.

In the analyses of the Beethoven Sonatas, presented at various times to the readers of Dwight's Journal over the signature below, the writings of A. B. Marx and Ernst von Elterlein have been repeatedly quoted and will be quoted again in the attempt at a characterization of the Sonata which forms the title of the present article. It may not be generally known who these men are, and what importance may be attached to their opinions. The following remarks, therefore, will not appear superfluous.

A. B. Marx has for thirty-six years held the position of Professor of Music at the university of Berlin, Prussia. Of his many great merits only one shall be mentioned, because, in the present instance, it concerns us most, namely: his admiration and enthusiasm for Beethoven, and his unremitting efforts to open the eyes of sceptics to the wonderful powers of the tone-poet, especially at a time when he was still looked upon by a large and influential class as the odd, incomprehensible genius. Beethoven has personally acknowledged this in an autograph letter to the Berlin Professor. In his conceptions regarding the fundamental idea of some of our master's works, Marx, of late, differs strangely from the rest of the musical critics. In the first movement of the Heroic Symphony, for instance, he perceives the picture of a regular battle; he hears the hostile armies approaching each other, the musicians in front playing martial airs, till the affair becomes a hand-to-hand fight; and so forth. The views of a man of such large experience and indefatigable industry in the higher branches of the science of music, odd as they may seem, deserve respect, because significant.

Ernst von Elterlein (a *nom de plume* for Ernst Gottschald) is known as the author of a little volume on Beethoven's Symphonies, and of another on the Sonatas, besides being formerly a regular contributor to the Leipsic *Neue Zeitschrift für Musik*. In his æsthetical views he is a disciple of the Art-philosopher Vischer, to whom the first-named work is gratefully inscribed. This little book on Beethoven's Sonatas made quite a sensation when it first appeared, so that in a short time a second edition (1857) became necessary. The book has also been freely sold and circulated in the United States, and is doubtless in the hands of some of my readers. Elterlein, in his estimation of the Sonatas, leans too much towards what is called the New German School. Though his admiration for our tone-poet is as great as any man's, he continually uses expressions like these: "Beethoven here walks entirely in the footsteps of Haydn and Mozart;" "Beethoven here is still full of the influences of Haydn and Mozart;" "this piece is a true Mozart-ian;" "this Sonata rests decidedly on a Mozart basis," &c. In short, wherever he does not find dramatic life, or "programme-music," he beholds the spirits of Haydn and Mozart. Such doctrines tend to fill the mind of the frank, enthusiastic admirer of Beethoven's music, not able to judge for himself, with suspicion, and thus diminish his pleasure; although from the ability with which the book is written, it might be inferred, its author knew as well as all of us, that Haydn and Mozart never could possibly have written, for instance, the first three Sonatas, published by Beethoven as op. 2; that these works already evince an immense progress when compared with the Sonatas of those older masters; that they plainly show us the eagle moving his wings for a flight heavenward. On the other hand, Elterlein deserves thanks for unflinchingly exposing those places where the great composer suffered the glorious flight of his imagination to be impeded by tradition or the conventional spirit of his time; much to the provocation of the fanatics, who stand always ready to reward such labors with the cry of "Stone him!"

Elterlein subjects all the thirty-two Sonatas to a brief review, in regular order, while Marx* selects but this or that one. Elterlein frequently quotes Marx to strengthen his arguments; the same does Marx with Elterlein, at least for once. They generally agree, but sometimes disagree totally, as will presently be seen again.

The Sonata in D major, op. 28, is entitled in many editions, "Sonate pastorale," and as such known to the musical world. Says A. B. Marx:

"Some poetical 'Professor' of the pianoforte, or bookseller, in recent times has hooked on to it the name of *Sonate pastorale*. To complete the joke they might have christened the Seventh Symphony also *Symphonie pastorale*, after the Sixth, the *real* Symphonie pastorale, named so by the composer himself, had been created. And, indeed, this has been done; the Allegretto they call the marriage ceremonies of a couple from the rural districts, and in the Scherzo the farmers stamp about in a merry dance. However, Beethoven was no Gessner;† in all his works, which rightfully bear that name, there is not to be found *a single repetition of an original idea*. Now, the D-major Sonata—in all its quietness and simplicity, of a tenor so high-minded that for this alone, if for no other reason, the above nickname becomes ridiculous—presents in the first movement‡ the picture of a noble, manly, earnest character, truly sublime and amiable through his condescension and tenderness. He may, musingly, forget himself (2d subject), may grow warm, nay, forcibly and obstinately maintain his will; but only in order (towards the close of the first part) soon to return kindly into his quiet, contemplative mood." The rest anon.

Elterlein, on the other hand, says:

"The epithet 'pastorale' strikingly denotes the general character of the work. The whole Sonata is a prelude to, a presentiment of the Symphonie pastorale. *The same idea is vitally embodied in it*," etc.

* In his Biography of Beethoven.

† A German poet, known especially for his numerous pastoral poems.

‡ It may be remarked here, in advance, that Marx leaves the other three movements to themselves.

In short, Elterlein's description of the work, from beginning to end, is based on that nickname, as Marx calls it, and with such confidence that it appears he took it for granted the name originated with Beethoven himself. "When doctors disagree," &c., &c.

Marx is doubtless right when he asserts that Beethoven had nothing to do with the name. The character of the composer sustains this assertion; for it may be boldly pronounced, a man, who believes that Beethoven in this work intended to give to the world a "Sonate pastorale," does not comprehend his genius in its entire magnitude. Had the master really purposed such a Sonata, we should have had a composition altogether different. It may also be maintained that the composer had nothing to do with the title of "Grande Sonate" as it is called in other editions. The piece appears much more charming, beautiful, than grand.

Again, the surname "pastorale" was not contained in the original edition, published under Beethoven's own supervision. This may be easily inferred, from the fact that it is not to be found in some of the best editions now current. However, a name so popular, and used by sensible persons through so many years, must have some meaning in it. Comparisons are sometimes odious; so we will not compare the Sonata to its celebrated namesake, the Symphony. But, let us remember that Beethoven, like a true bard, loved nature as much as his art. It is pardonable to suppose he liked to sing of rural scenes and rural pleasures more than once. Indeed, most of his compositions work that inexpressible charm on the mind, which one only experiences when reposing on the bosom of nature. He may not have intended to produce a pastoral Sonata in this piece, yet it is susceptible of being so interpreted. And is the opinion of a man like Marx, taken for nothing when he denounces such an attempt? As observed before, the opinions of the Nestor of musical writers and critics deserve respect, and for this reason he has been quoted at length, and shall be so still more; the reader may then follow which way his own taste and judgment lead him. Marx agrees, however, with Elterlein, as well as with others, on the main point; he, too, perceives a picture reflected from the pages of this Sonata, though a different one; and he, too, bears witness to the matchless beauty of the work. The language of music is mysterious, capable of being interpreted in different ways, and this is perhaps one of its greatest charms. But, a composition to deserve the title of a tone-poem must suggest something decided; it must have marked features, character, which every one may explain according to the impression received; unless the composer himself undertakes to guide our thoughts by superscriptions, as Beethoven, for example, has done in his Symphonie Pastorale.

Those of my readers who are not yet tired by the preceding introductory discourse, are now invited to a stroll over the cheerful, sunny ground of this Sonata.

Was it chance or purpose that Beethoven dedicated this piece to M. de Sonnenfels? Sonnenfels—a sunny name, indeed! How fit that a "rock of the sun" should be chosen as the protector of a tone-creation, which so clearly reflects blue sky and sunshine! But let us proceed.

First movement, Allegro:—We are walking on a beautiful day in May, such a day as we may not enjoy in our climate, but which Beethoven enjoyed in the romantic suburbs of Vienna. All around us is fresh, gentle, sweet, cheerful; the chest expands, the heart swells with new longings and aspirations as

> "The crystal waters round us fa',
> The merry birds are lovers a',
> The scented breezes round us blaw."

But, it is a holiday, a day consecrated to some festive occasion, because everything appears at the same time so solemn, so subdued, that one is almost afraid of a loud word; while far away in the village church people are assembled for divine worship; and through all this solemn stillness, that mysterious rustling and rushing (measure 77), so suggestive of the powers at work everywhere when "rosy May comes in wi' flowers," only broken now and then as a bird rises before us, high up into the blue ether, repeating his wild, irregular call, over and over again (m. 104, and later more frequently, especially in the third part)! The scene grows more joyous as we advance. Poets have said that "on song's bright pinions" one might be carried away to any distant region. So we may here fancy ourselves soaring along over sunny fields and meadows, on the wings of that bright, gay melody (m. 28, before the close of the first part); but not too far, for already in the distance the sky becomes overcast; the rays of the sun, which before fell so warm on our faces, appear pale and cold (m. 15, second part); a thunderstorm is upon us. The fight of the elements is violent (m. 21. and all through the fugato); but the confusion soon gives way to a struggle more uniform, yet obstinate, as though it would never end (beginning m. 45). At length it gradually subsides; the agitated bosom of nature, after heaving twice or thrice from its very depths (shortly before the first fermata), is at rest again; and how glad we are of it! We feel again as if we should fly along, merry as a bird (melody after the first fermata). Alas! have we not just learned, how quickly a gloom may be cast over the loveliest scene? It suits us better to entertain thoughts more serious (melody after the 2nd fermata); even pause a moment for solemn reflection (Adagio). Now we may continue our ramble and delight in the glorious scenery around us, as before. We hear the same melodies again, the same rustling and rushing, the same warbling of birds; but all appears refreshed and more charming; all before us is serene, happy, frolicsome, unto the end.

Second movement; Andante:—The impression made by this movement is more vague, its tints are paler, its features more common than those of the preceding movement. Still, with a slight extra strain on the imagination, we may be able to continue our picture once commenced, without (perhaps) incurring the risk of growing tedious. Let us fancy, then, we come, during our walk upon this lovely day, across some cool, shady spot, which, while it affords us shelter from the noonsun, invites us to rest and meditation. Our thoughts naturally recur to the past; unawares, the remembrance of some unfortunate event in early life takes possession of the mind.

> "Something it is, which thou hast lost,
> Some pleasure from thine early years."

which gnaws like a worm at thy heart (1st half of the 2d part); but, let the past rest; the sun is shining so gloriously down from the blue sky, the happiness of the creatures all around us is so perfect, that we may well draw consolation from the spectacle (the two parts in D-major). Still, the mind continues to be haunted by the same sad vision; it cannot leave off brooding; it turns the unwelcome subject over and over again (the re-appearance of the D-minor, etc.); even that, from which before it drew comfort and relief, appears now in the same sad colors, and rather excites than allays grief (measure 11 before the close). Then let it be so; if thou canst not destroy the gnawing worm, deceive him; retain, cherish thy regret; but purify it, till it becomes an April violet, and buds and blossoms like the rest."

(Conclusion next time).

A Freak on the Violin.

Subsequent to Tubal Cain's inventions; harp and organ,—the fiddle, or lyre played on with a bow, takes rank by reason of its antiquity. Its place and importance in the world of Music are of the first interest. The difficulty of handling it, which is extreme, implies the rarest delicacies of ear and of touch, —the latter not to be attained to by strenuous good will; supposing apt physical organization denied. "A hand" on the piano-forte is not a more peculiar possession than "a bow arm." On the precision of finger-positions does purity of tone depend. The human voice has little more expressive power,—even with the advantage of verbal declamation to help it, —than the Violin. Lastly, the instrument when mute has characteristics which give it a place of its own. Whereas every other one of its comrades is worsened, the fiddle is bettered by age and use. A violin has been sold, in our time, for one hundred and forty times the money paid for it when it came from the hands of its maker. A story is told by Messrs. Sandys and Forster, in their History of the Violin, that for an instrument by Steiner the Tyrolese (who came after the great Cremonese and Brescian makers) fifteen hundred acres of American land were ceded, at a dollar an acre, on which the thriving city of Pittsburg now stands. There is nothing analogous to this in the vicissitudes of price which "the marked catalogue" of sold statues and pictures registers.

The above being all so many indisputable facts, no one need wonder that a body of tradition and anecdote has gathered round the violin family, the same comprising four members: besides itself, viola, violoncello and double bass, rich and various in quality. A delightful and amusing book might be written on the subject for the delectation of those "who have music in their souls"; and, since it is unfashionable to confess to contrary organization in these our times of changes and progress, when Music has become a pleasure, which, like the Plague of Egypt, pervades our kings' chambers and our workingmen's houses, —a freak on or about the violin family, their makers, their players, and the music prepared for the same, may not be altogether untimely. A compendious and well executed little book*—one of the best, as well as most unpretending, books of its kind that I know of—has reminded me of a few old tales and truths, and encouraged me to string together a few of these in a desultory fashion.

How many centuries have passed since the world was first edified by the sounds of a fiddle is a question for the Dryasdusts;—not to be dismissed lightly here. Old painters—how far inspired by tradition or not, who shall say?—have put it into the hands of Apollo on the hill of Parnassus; and, following their example, the other day, Mr. Leighton, in his Picture of Music, put it into the hands of Orpheus as the magical instrument by which Eurydice was given back to life. Certain it is that, about the eleventh or twelfth centuries, the violin had taken its present form, and many antiquarians, the diligent and erudite Mr. William Chappell among the number, are satisfied that this form was of northern rather than southern origin. The Welsh, those dear lovers of pedigree, and who have asserted (it has been humorously said) that the primeval language spoken by Adam and Eve was theirs, have laid claim to it. One of the lozenges in in the quaint painted roof of Peterborough cathedral, showing a bare-legged man dancing to his kit (date the twelfth century), has a curiously modern air, so far as the shape of the instrument is concerned; but it was not perfected till the sixteenth century, when Amati of Cremona, and Di Salo of Brescia, gave models which have been slightly varied; but which such notable artificers as Stradivarius, Guarnerius, Steiner, and others never unmade, nor, indeed, have essentially changed. Since their day, no improvements have been effected, save in the making of the bow,—a condition of things without parallel in the fabrication of musical instruments,—which has been universally a story of discovery and progress. Think of a Broadwood, or an Erard Concert Grand Pianoforte, as compared with the meek and weak little clarichord, which sufficed to Sebastian Bach; think how the powers of King David's instrument, the harp, have been extended by pedals and "double-action" since the days of the bards, nay, and even of such modern celebrities as Krumpholtz, and Madame de Genlis, and Madame Spohr the first. Think of what has happened to the "German Flute" since Frederick the Great bored his court of wits and philosophers, and the ears of his patient concert-master, Herr Quanz, by playing his three nightly concertos. Think how all the mechanical appliances of the Organ, as the lightening of touch, and the easier combinations of register, have been improved during the past century and a half, since Christian Müller, the maker of the Haarlem organ, Gabelaar, and Silbermann, and Father Schmidt built their instruments, still magnificent in respect of their sonority, but comparatively rude in structure. No fate of the kind has befallen the violin. The best workmen are those who best imitate the men who wrought three hundred years ago. In its form, in proportion, in the addition to its means, no improvement has been made; and less so in some points of decoration which assist in the preservation of the instrument. The secret of the old varnishes, which are as essential to the well-being of a violin, as is manipulated clay of delicate quality to the texture of china, seems, if we are to believe common testimony, irrecoverably lost.

Few who see that simple-looking toy, out of which such admirable music is drawn, have an idea of its delicate complexity of structure. A well-made violin contains more than fifty different pieces of woods, the woods being three: maple, red deal, and ebony. The wood must be thoroughly seasoned, especially the red deal; and the only artist of modern times who is said to counterfeit the works of the great Italian makers, M. Vuillaume, of Paris, has done so mainly by a most careful selection of materials. Many a roof and panel from Swiss châlets have found their way into his workshop. Be the grain ever so good, the material must have undergone the slow action of time. Some have thought to supersede this by the use of acids and by artificial heat. But these expedients, I am assured, have only a short-lived success. The violins thus *forced* deteriorate steadily; whereas the good instruments become more mellow and precious in sound year by year. It seems agreed that the amount of sonority in the violin partly depends on the flatness or otherwise of its form. How it should be that no change of any importance has been made since the days of Di Salo and Amati, presents, I repeat, one of the most singular anomalies in that history of anomalies the lovely art of Music. But the violin is nothing without its bow; and the perfected bow is an invention dating nearly two centuries later than the perfection of the instrument which it "bids to discourse." Here is a second anomaly.

A third is, that the instrument was brought to perfection before any music was produced worth performing on it (as we understand matters). Corelli and Scarlatti were not writing when Amati, and Stradivarius and Guarnerius were producing their masterpieces, which sufficed to the Paganinis of modern times for the execution of their stupendous feats of volubility and brilliancy. In truth, till the beginning of the last century, the music written for the violin was mere child's play,—the works of one wonderful man excepted,—John Sebastian Bach. This great genius, who divined so much, and the value of whose experiments to the world of musical poets has only come to be appreciated within a comparatively recent period, can have encountered no one, I suspect, in the least able to present on the violin his difficult and recondite fancies. His Sonatas, Chaconnes, Variations, as good as buried till Mendelssohn disinterred them, tax a player to the amount which few players, save of the calibre of a Spohr, a Joachim, and a Molique, can afford to be taxed. Perhaps, as a body, the French violinists, as represented by Leclair, inheriting Italian traditions from Lulli, were in advance of their contemporaries of other

* Violins and Violin-Makers, &c., &c. By Joseph Pearce, Jr. Longman and Co. London.

countries,—but so loose is all record of Music at that period, that nothing beyond conjecture is possible.

I have tried, in the above, to touch on a few of the leading points and peculiarities of the leading instrument of the orchestra,—the most singular representative of conservative and progressive life in combination that the story of Music, that most capricious among the arts, includes. It would be easy to swell these paragraphs to any extent, by offering characters of what may be called the representative men of the violin, such as Farini, Geminiani, Rode, Viotti, Lafont; but these can be found by any reader who ransacks the dictionaries; so that I shall content myself with rummaging my own peculiar stores of recollection regarding some of the great players of this nineteenth century.

Of course, the first of these to be named is Paganini; but the man whom to name, so as to give any distinct record of the impression made on me by him, is most difficult. There are people of genius who rule by disturbing, not subjugating, the spirits of those who listen to them. One of these (to cite a parallel in music) was Malibran as compared with Pasta; another, the great Genoese violinist, who convulsed Europe by his triumphs, as no instrumentalist (the Abbé Liszt not excepted) has done before or since his apparition.

One may well talk of "apparition" in Paganini's case; because the intense and eccentric personality of the man had its share in the attention his performances excited. A vampire in an orchestra is not an every-day sight; and never did man by dress and gesture make more of a ghostly aspect than did he; neither more obviously thereby invite the fabrication of the marvellous anecdotes which Fancy makes out of nothing, for Scandal to repeat. Paganini's real life has been miserable and disorderly enough to satisfy such foolish people as think mystery and error inevitable accompaniments of genius. It was a long fever-fit of gambling, and avarice, and self-indulgence, alternating with the exercise of most startling progress in art. With most hearers, owing to the exaggeration of his expression, to which his limitless execution enabled him to give the fullest scope, Paganini passed as being fuller of passion than any instrumentalist who ever appeared. Such is not my own impression. I never could rid myself when I heard him, though I was then inexperienced and liable to be carried away by what is astonishing, of a conviction of the player's eccentricity; which gave a false pathos to his slow movements, and a regulated caprice to his brilliant effects. His execution was limitless; his tone was thin, and chargeable with a certain abuse of trembling vibration, which, for a time, became tiresomely fashionable; but the tone was unimpeachable in purity.

His peculiar effects in execution, in staccato and pizzicato passages, in a command of the fourth string so complete as to enable him to turn the violin into a monochord—those glassy harmonic sounds (which, however, when used to excess satinte), are now understood not to have been invented by him, but by Durand or Duranowski, a miscreant belonging to the class of vagabond geniuses, wrecked by their wasteful profligacy, whose number, happily for the art, diminishes year by year. Spohr, in his Autobiography, declares that the harmonic effects had been also anticipated by the "once famous Scheller,"—another violinist of great talent and disordered life, who was possibly ruined by his connection with the unclean and profligate Count of Würtemberg, and who passed out of sight in want and misery. But though Scheller may have heard Duranowski, it is improbable that the Genoese artist ever crossed Scheller's path. The harmonic feat is not worth much.

It may be added, that from the time when he rose into notoriety Paganini took small pains to maintain his powers of execution by practice; never, it is said, taking his violin from its case betwixt exhibition and exhibition, and showing small general interest in music; the exception being the munificent present volunteered by this miserly man to M. Berlioz, as the continuer of Beethoven, which has become a historical anecdote.

Paganini's playing of classical music was in no respect remarkable. His great concert-pieces composed for himself, though unequal, were excellent in point of grace, fancy, and opportunity for display. He was the original "Carnival of Venice"; and threw into the changes of that insignificant gondola-tune an amount of whim, contrast, and reckless gayety (costume, almost, one might say), impossible to forget. To sum up, whether his strength was that of health or fever, whether his taste was always unimpeachable or the reverse, whether he was more powerful to surprise than to move, or not, as an executive artist, whose genius left his impress on his generation, Paganini stands unparagoned. For a time, the influence was not a good one. Sham Paganinis appeared by the score, and made concert music hideous. One or two of these were meant by nature for better things. To give an example, the Norwegian virtuoso, M. Ole Bull, whose peculiarities amounted to a specimen of those close and ingenious parodies of a strange original, which perplex and cause regret in every honest observer. To have justified his choice of style, M. Ole Bull should have carried out Paganini's effects, as Paganini carried out Duranowski's. Only the feat was simply impossible.

At the antipodes to this magnificent curiosity of Genius working out its purposes, not without recourse to empiricism, stands in the modern history of the Violin a man whose notable talent almost rose to genius: and whose influence on his art was wider, healthier, and will probably prove longer-lived than that of his Italian contemporary, Louis Spohr. The impetus given by him to the school of German violin-playing cannot be over-estimated.

Of all the players to be mentioned in connection with the violin, Spohr takes the highest rank as a composer; in fact, he is the only great violinist who succeeded in opera, in sacred, in symphonic, in chamber, and in solo concert music; and this without any peculiarity in invention or brightness of fancy. Not a single theme by Spohr has become popular. It may not be without interest to speculate how far this may be referable to the character and physical organization of one of the most respectable, most self-engrossed, most stalwart, most diligent, and least engaging men who has figured in the annals of Music. He was a singular mixture of intelligence and bigoted loyalty to himself, as his Autobiography makes clear. He had something like universality of endowments, for, as a youth, he drew and painted portraits,—his own (which is significant), and those of the girls who fell in love with him,—and for a while could hardly decide by which of the sister arts he would make his fortune. Having decided, however, for Music, Spohr carried through his purposes in a truly characteristic manner. He stalked along through his life to the end of it, holding his head high, looking neither to the right nor the left; and, though honest, as remarkable for his self-esteem as for his probity. His presence was as striking as Paganini's, though in a style totally different. There was nothing of the charlatan about Spohr. He was of commanding stature, with features noble in form and serious in expression, well befitting the musician, not a bar of whose writings is chargeable with vulgarity, but whose aspect promised a refinement in the man which his social manners did not always fulfil; for to be refined is to be considerate of others, and this Spohr was not. Of all the instrumental players I recollect, he was the most stately to see, and one of the coldest to hear. Of all the mannered composers who ever wrote, (and Spohr was as mannered as the veriest Italian—to name but one, Signor Rossini, whose flimsy writings he so coolly analyzed), he was the least mannered in his playing. Not a point in it was overwrought, not a point was underfinished. "Propriety and tact," as the late George Robins said in one of his advertisements, "presided;" and there was in it such beauty as belongs to perfect order, perfect purity, perfect symmetry, perfect command over all the legitimate resources of his craft. It was a sincere, complete exhibition,—if there was ever such a thing,—but one which spoke to the head, not to the heart; to the conscience, and not to the affections. The "sacred fire" was not there. I think that if Spohr had been a thin little man, and without that Jupiter port of his, his playing might have been less successful in Germany, Italy, France, and England, than as in his Autobiography he fondly tells us it was.

But make what we will of Spohr, of his strange indifference, or else false appreciation of other comrades' works,—of his deficiency of fundamental knowledge, proved by his taking late in life to *re*study counterpoint, when the task in hand was an Oratorio, there is no doubt that, as a German violinist and composer for the violin, he must always hold a first place. As a professor, he knew (not always a winning or flexible man) how to quicken the intelligence, and not so much to insure the respect as to gain the affection of his pupils. These could be named by some two score, were a contemporary catalogue the matter in hand; but two may be mentioned—the Brothers Holmes—if only because of the singular indifference of their and our native country to their great accomplishments. Rude as Spohr could be to his Cassel orchestra, calling them "swine" when they displeased him, his pupils, one and all, seem to have attached themselves to him without stint; and many an act of private forbearance and kindliness, on his part, to those straitened in their means, is to be set against the impression above recorded.

Then as to written music for the violin, whereas Paganini's efforts and effects have died out, to be reproduced in a feeble and incomplete echo by his kinsman, Signor Sivori, the violin Concertos of Spohr will not soon be laid aside, owing to the perfect knowledge of the instrument they display, the sensible orchestral combinations they include, and the individuality of their manner; which, be it right or wrong, is Spohr's own, and his alone. Further, his violin duets are unsurpassed as combinations of melody, suave, if not new, with harmony pleasing and luscious, if something monotonous. The rage for Spohr's music has subsided everywhere; but his influence, and that of all he wrote for his special instrument, has not subsided; nor, I fancy, may altogether subside,

> "Till music shall untune the sky."

and the devices and desires of Herr Wagner shall rule the world.

One of the most delicious artists who ever took Violin in hand was De Beriot, some shortcomings in depth of feeling granted. He may be named as among the exceptions by which rules are proved. That certain qualities are "constant" (as the mathematicians say) in certain countries, I have been long convinced. The vivacious Irish, as a body of musicians, have a propensity to dragging and drawling. The English have small feeling for accent as compared with the French. There has not been one great French contralto singer. The Belgians in music are heavy rather than elegant, and are apt to substitute (as M. Vieuxtemps has shown us on the violin) elaborate pomposity for real feeling and grandeur. But De Beriot, the most elegant of violinists, was a Belgian, born at Louvain. If Paganini pairs off with Liszt, De Beriot does among pianists with Thalberg, and among singers with Madame Cinti-Damoreau. The three may be cited as irreproachable. Greater beauty of tone was never heard than theirs. Greater grace and polish without finicality than theirs cannot be attained. Had more of emotion been added by nature, the excellence might have been less equable. None of the three can be called cold; none of the three ventured one inch deeper than the point their powers enabled them to fathom. In Spohr's Autobiography he speaks grudgingly of De Beriot, (as he does of almost every violinist, save himself,) albeit De Beriot exercised a fascination by his playing which Spohr never commanded; more solid though Spohr's music is. And De Beriot's airs with variations, and Concertos (especially one with the rondo in the Russian style), live in recollection, though not heard for many a year, as distinctly as if they had been enjoyed but yesterday. The one man who might have challenged him on his own ground was Mayseder of Vienna (whose lovely and natural and becoming compositions must not pass without a word, when the Violin and its sayings and doings are the theme); but Mayseder was not a show,—otherwise a travelling player,—and never, I believe, quitted the Austrian capital, and the orchestra of the Kärnther Thor Theatre there. A solo I heard from him in a hackneyed ballet to accompany a dancer on a hot autumn evening to an empty house, was enough of itself to show his sweetness, graciousness, and thorough knowledge of the best uses of the violin.

I come now to speak of a violin player in whom something of the spirits of the North and of the South were combined,—the classical grandeur and repose of the one,—the impassioned abandonment of the other: who was, nevertheless, in no respect an eclectic artist; neither in whom, as in De Beriot's case, given qualities could be counted on with certainty,—a player who, in his best hours, in his best music, had power to move his public as none of the three professors of his instrument, mentioned before him, were able to do. This was Ernst; who appeared after the three great players commemorated, and who, in spite of one fatal defect, a tendency to false intonation, no more to be controlled than was the same fault in Pasta's singing, could assert himself as among the best of his order, and occasionally, as best among the best. I have never heard a man play worse than he did sometimes. I have never heard any man play so well as I have heard Ernst play: and this not in the form of showy displays, such as any glib or indefatigable person may bring himself to produce, but in the utterance of the intense, yet not over intense, expression with which he could interpret the greatest thoughts of the greatest poets in music. His leading of Beethoven's three Russian quartets (the Razumouffsky set) may be set beside Madame Viardot's resistless presentment of Gluck's Orpheus, beside Pasta's "Son io," in Medea, beside the "Suivez moi" of Duprez in Guillaume Tell. In all the four instances cited, the case was one of fervent genius,—so fervent as to make defects and disadvantages forgotten, but mastered by, not mastering, its possessor. Herr Ernst's tone on the violin had nothing of Spohr's immaculate purity, nothing of De Beriot's winning charm; but it was a tone that spoke, and that spoke, too, to the heart, and representing there the nature of as genial, and affectionate, and noble a man as ever drew breath, or a bow.

No matter a disadvantageous education,—no matter disadvantageous surroundings,—no matter a certain languor of physical temperament which made him too accessible to persuasion,—there was in Ernst nothing paltry, nothing jealous, nothing to be explained away, in any artistic transaction of his life. And this I hold (believing that every man's art will, more or less, express his nature) was to be heard and felt in Ernst's playing. There was sometimes in it majesty, sometimes an intimate expression by right of which he deserves to stand alone in the gallery of violinists. The same qualities are represented in his music; "the stars" having destined Ernst to be a great composer, had he been born, like Spohr, with untiring "thews and sinews," or had been as strictly trained as was Spohr. But he just produced in the way of composition what sufficed for his own needs and remarkable executive powers. One production of his, however, the first movement of a Concerto in C sharp minor, though overladen with technical difficulties, is full of great thoughts carried out by adequate science. This fragment may well be the despair of smaller folk who attempt the violin. When Ernst played it (on his good days) there was no feeling of difficulty, either in the music or for the player. It should be recorded that Ernst's inequality, to which allusion has been made, in some measure limited his popularity. Those who think that the presence of mind and feeling borne out by great executive power, and a style thoroughly individual, do not still atone for occasional uncertainty, dwelt on Ernst's imperfect intonation, and denied him merit.

No such question has been or can be raised against the reigning king of violinists, Herr Joachim, whose popularity is without one dissenting voice, and whose excellence as a player is without alloy. Avoiding, for the most part, what may be called *trick* music, and, till now, unsuccessful in his attempts to write that which shall satisfy a mixed audience, he has been driven, beyond any of the artists hitherto named, on the interpretation of other men's compositions. In this occupation he has been equalled by no predecessor. Whether the matter in hand be the wondrous inventions of Sebastian Bach,—ancient but not old, and, with all their formalities of former times, more romantic and suggestive than most or the ravings of the day, which are set forth as profound and transcendental poetry,—whether it be Beethoven's loftiest inspirations (such as the Adagio in his D major trio), or Spohr's Scena Drammatica; or Mendelssohn's lovely Concerto, this magnificent artist leaves nothing to be desired. With a purer taste than Paganini,—with more feeling than Spohr,—with more earnestness than, and almost as much elegance as, De Beriot,—with more certainty than Ernst, Herr Joachim presents a combination of the highest intellectual, poetical, and technical qualities. In the rendering of music he is without a peer.

I must name one more artist, never to be mentioned without respect when the Violin is in hand. Having illustrated by parallels, I may say that what Moscheles is as composer for the piano forte, Molique is for the Violin,—not always spontaneous, but always interesting by ingenuity and distinct individuality. The concert pieces of Molique will not grow antiquated. They are quainter and less cloying than Spohr's; perhaps less advantageous in displaying the executant, but demanding, in their final movements especially, a certain humor, clear of eccentricity, which gives them a great relish, and is totally unborrowed. In Herr Molique's chamber music there is more labor and freedom, but everywhere traces of a sincere and thoughtful musician, which must interest those who value thorough workmanship of an intelligent head and hand. If it be added that many a charlatan without a tithe of Herr Molique's ideas, or a fiftieth part of his skill in treating the same, has amassed a fortune, whereas his long life, now drawing towards eventide, of honorable toil, extended usefulness, and the respect due to one without a taint, jealousy, littleness, or intrigue, has been ill recompensed, the purpose of such a revelation will be easily divined,—not to sadden those who love Art, but to cheer them by giving them a chance of cheering the latter days of one to whom every sincere student of the Violin and violin-music owes a debt.—*All the Year Round.*

Beethoven's Family Troubles.—It is known what Beethoven had to suffer from his brothers' low marriages; but his own character shines forth in its moral dignity by the new facts which Herr Nohl has picked up, and by a number of hitherto unpublished letters to one of his brothers. These facts are, however, of so desolate a nature, that Herr Nohl only refers to them because they afford him an opportunity of saying a word of apology and exoneration on Beethoven's much-blamed "nephew." The gifted boy was the only child of his parents: from his tender youth he was the witness of domestic quarrels arising out of the levity of his mother and the violent temper of his father. When the latter died, his celebrated uncle acted in the place of a parent, and in his elevated notions of duty and honor tried before all to separate him from his mother. She in her turn tried every means of stratagem and persuasion to chain the boy to her; she taught him to practise all sorts of falsehood, made him suspicious of his uncle and guardian, who, what between exaggerated love and exaggerated anger, towards his nephew, certainly was not the man to lead him with a firm and gentle hand on the right path of life. It is well known, and but too true, what misery and trouble arose for Beethoven out of these family disputes; but not the less to be pitied was the child, who, between the over strict zeal of duty on one side, and the utmost indulgence on the other, was thrown like a ball to and fro, and deviated so much from the straight line of conduct which alone leads to a blameless and happy life, that when a youth, for but a trifling reason, he attempted suicide to make an end at once of the conflict and contradiction of his life. But that his heart was sound at the core, though led astray, is proved not only by the excellent school testimonies, which Herr Nohl examined himself, but by the fact that, when left to himself after the death of his uncle, with the instinct of a well-organized nature, he took to an orderly and active life, married an excellent wife, at Iglau, and became the founder of a respectable family. His five children have become in their turn heads of families, and if they do not share the fame of the great composer, at least they have no part in the odium clinging to his brothers, but enjoy a respectability which will secure to the name of Beethoven, in the circles of Vienna middle class life, respect and esteem. The youngest daughter of the *ci devant* "nephew," Hermine von Beethoven, thirteen years old, shows much talent, and has just been received as pupil in the Conservatory at Vienna, where she is to perfect herself as a pianiste under the direction of Professor Dachs.—*London Athenæum.*

Schumann on Schubert.—There was a time when I was unwilling to talk about Schubert, and only dared to mention him at night to the trees and stars. Who is there that has not had his time of enthusiasm? Carried away by this new genius, whose resources seem to be boundless and measureless, and deaf to everything that could tell against him, I knew nothing except through his medium. But as we grow older, and our demands increase, the number of our favorites becomes smaller and smaller. And this change proceeds as much from ourselves as from them. What composer is there of whom one retains the very same opinion through the whole of one's life? To appreciate Bach requires an amount of experience which it is not possible to possess in youth. Even Mozart's radiant glory is then too lightly esteemed; while to comprehend Beethoven, mere musical studies are not sufficient, for he inspires us more at certain times with one work than with another. But it is certain that similar periods of life always have a mutual attraction; youthful inspiration will be appreciated by youth, and the force of the matured master by the grown man. Schubert will thus always be the delight of the young. His heart, like theirs, is always overflowing: his thoughts are bold, his execution rapid; he is full of the romantic legends of knights, ladies, and adventures, of which youth are so fond; nor is he without wit and humor, though not enough to disturb the tender sentiment at the base of his whole nature. Thus he excites the imagination of the player as no one else but Beethoven can; the imitability of many of his peculiarities entices one to imitate them, and one longs to utter the thousand thoughts to which he only slightly alludes. Such is he, and such the impression which he will make for a long time to come.

The Plymouth Church Organ.

II.

Mr. Editor:—I have the pleasure of sending you a list of the Stops in the Organ built by Messrs. Hook for the church of the Rev. H. W. Beecher, in Brooklyn, N.Y. Yours faithfully,

H. D. N.

GREAT MANUAL. (CC to A, 58 pipes).

1.	16	ft.	Open Diapason, (metal).	58	pipes.
2.	8	"	" " "	58	"
3.	8	"	Doppel Flöte, (wood).	58	"
4.	8	"	Claribella, "	58	"
5.	8	"	Viola da Gamba, (metal).	58	"
6.	4	"	Octave, "	58	"
7.	4	"	Flute Harmonique, "	58	"
8.	$2\frac{2}{3}$	"	Twelfth, "	58	"
9.	2	ft.	Fifteenth, "	58	pipes.
10.	$5\frac{1}{3}$	"	Grand Cornet, 5 ranks, "	212	"
11.	$1\frac{1}{3}$	"	Mixture, 3 ranks, "	174	"
12.	$\frac{8}{4}$	"	Scharff, 3 ranks, "	174	"
13.	16	"	Trumpet, "	58	"
14.	8	"	" "	58	"
15.	4	"	Clarion, "	58	"

SWELL, OR 2d MANUAL.

16.	16	ft.	Bourdon, (wood).	58	pipes.
17.	8	"	Open Diapason, (metal).	58	"
18.	8	"	Salicional, "	58	"
19.	8	"	Stopped Diapason, (wood).	58	"
20.	4	"	Octave, (metal).	58	"
21.	4	"	Viol d'Amour, "	58	"
22.	4	"	Flute, "	58	"
23.	2 2 3	"	Twelfth, "	58	"
24.	2	"	Fifteenth, "	58	"
25.	$1\frac{3}{5}$	"	Mixture, 5 ranks, "	290	"
26.	16	"	Euphone, "	58	"
27.	8	"	Cornopean, "	58	"
28.	8	"	Oboe. "	58	"
29.	8	"	Vox Humana, "	58	"
30.	4	"	Clarion, "	58	"

CHOIR, OR 3d MANUAL.

31.	16	ft.	Still Gedackt, (wood).	58	pipes.
32.	8	"	Open Diapason, (metal),	58	"
33.	8	"	Dulciana, "	58	"
34.	8	"	Stopped Diapason, (wood),	58	"
35.	8	"	Melodia, "	58	"
36.	4	"	Octave, (metal),	58	"
37.	4	"	Flauto Traverso, (wood),	58	"
38.	2	"	Piccolo, (metal),	58	"
39.	8	"	Clarionet, "	58	"

SOLO MANUAL.

40.	8	ft.	Keraulophon, (metal),	58	pipes.
41.	8	"	Philomela, (wood),	58	"
42.	4	"	Hohlpfeife, "	58	"
43.	8	"	Vox Angelica, (metal),	58	"
44.	8	"	Tuba Mirabilis, "	58	"
45.	4	"	Tuba Octave, "	58	"

PEDAL.

46.	32	ft.	Open Diapason, (wood),	30	pipes.
47.	16	"	" " " "	30	"
48.	16	"	Bourdon, (metal),	30	"
49.	16	"	Violone, (wood),	30	"
50.	8	"	Violoncello, (metal),	30	"
51.	8	"	Soft Octave,	30	"
52.	16	"	Trombone, "	30	"

Whole number of pipes, 3,438

MECHANICAL MOVEMENTS.

Coupler: Swell to Great.
" Choir to Great.
" Solo to Great.
" Pneumatic to Great.
" Swell to Choir.
" Great to Pedal.
" Swell to "
" Solo to "
" Choir to "
Tremulant for Swell.
" " Choir.
Register for Hydraulic Engine.
" " Tuba Engine.

COMPOSITION PEDALS.

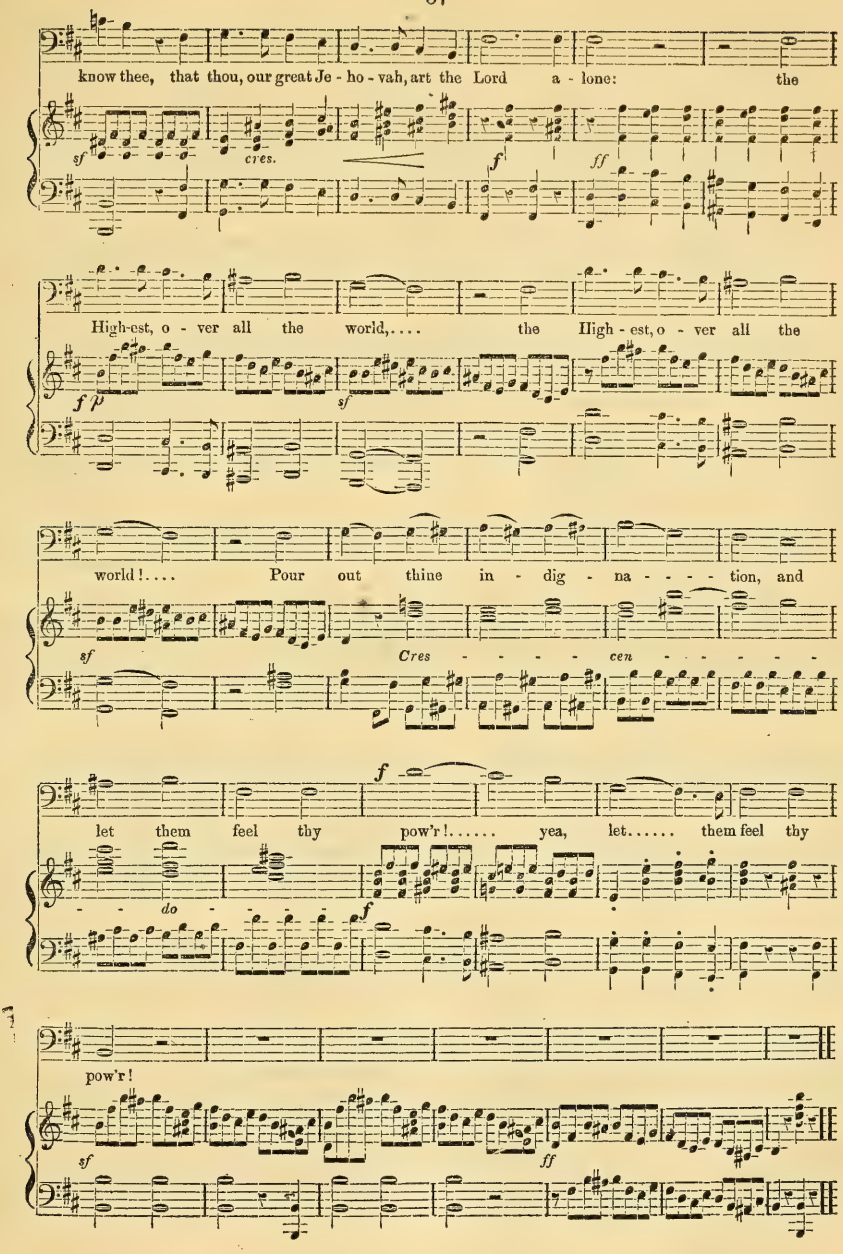
1. Brings out all the stops, except Tuba 8 & 4 ft.
2. All the stops of the Great Manual.
3. From Nos. 1 to 9 inclusive of Great Manual.
4. From Nos. 2 to 5 " " "
5. Brings out the full Swell.
6. Tuba 8 and 4 ft.
7. Brings out Pedal and Gt. Coupler.
8. Brings on and takes off loud Pedal Stops.
9. Grand Crescendo for the whole organ.

Beethoven and his Last Translator.

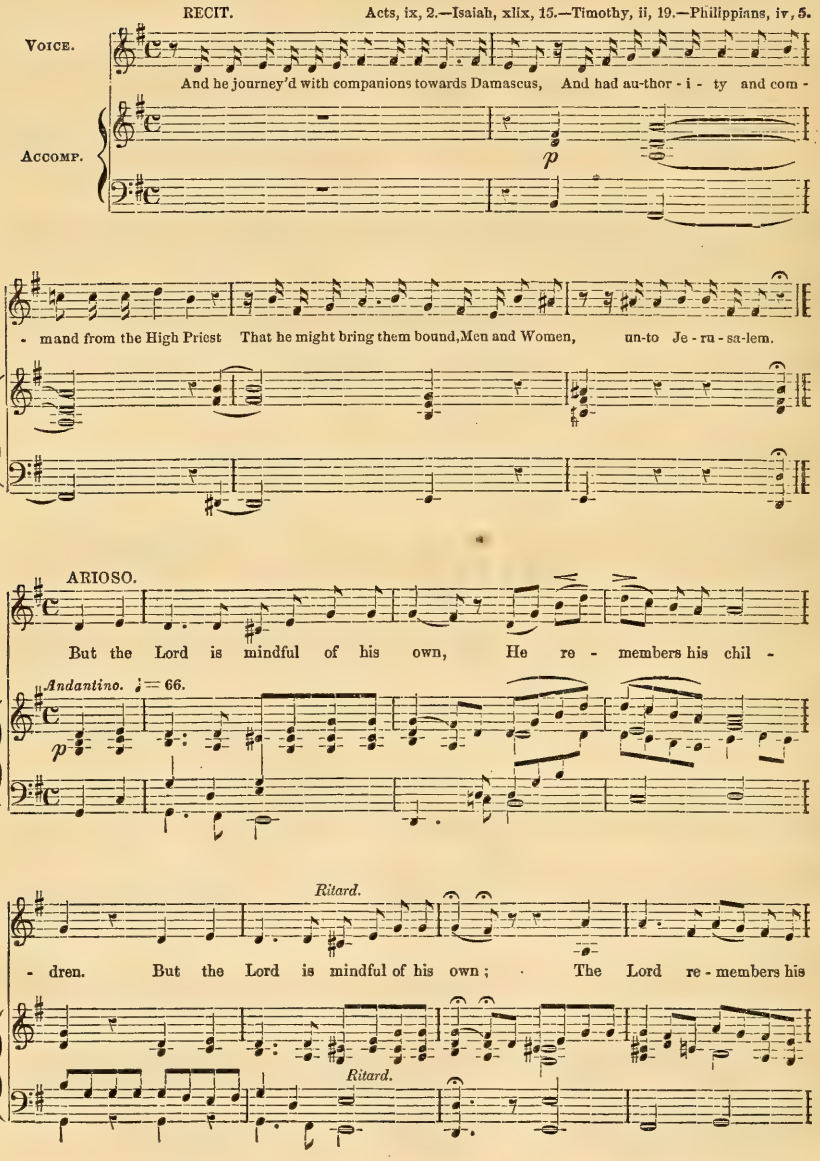
To the Editor of the *Musical World*, (London).

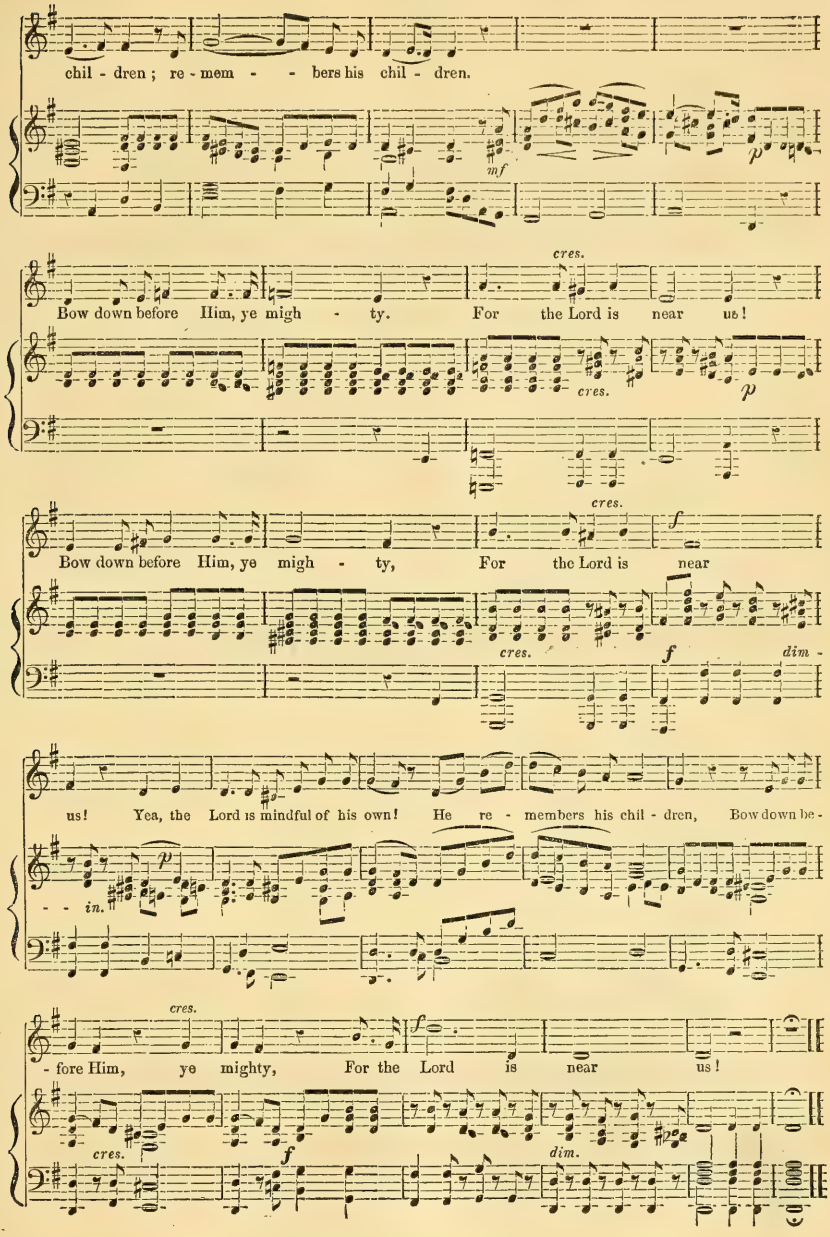
Sir,—I am not going to review *"Beethoven's Letters . . translated by Lady Wallace:"* That delicate task must be left to an abler hand than mine. I am only going to mention one or two things which I have seen in my first glance at the book, and which, while they prove that the translator is one of those persons who gain no wisdom from experience, discourage me dreadfully as to the value of the rest of the work.

(1.) I take first, page 187 of volume I. Letter 152 runs thus: "Pray forgive my asking Y. R. H. to send me the two sonatas with violin *obbligato** which I caused," &c. The foot-note to* says: "If by the two sonatas for the pianoforte with violoncello *obbligato*, Op. 102 is meant," &c. Thus the note and the text are irreconcilable. Look at the original in von Köchel's 83 letters, and instead of "violin" in the text, we find we ought to read, "violoncello."


know thee, that thou, our great Je - ho - vah, art the Lord a - lone: the
sf
cres.
f
ff
High-est, o - ver all the world,.... the High - est, o - ver all the
f p
sf
world!.... Pour out thine in - dig - na - - - - tion, and
sf
Cres - - - - - cen - - - - -
f
let them feel thy pow'r!..... yea, let..... them feel thy
- - do - - - -
f
pow'r!
sf
ff

No. 13. "BUT THE LORD IS MINDFUL OF HIS OWN."




chil - dren; re - mem - - bers his chil - dren.
mf
p
cres.
Bow down before Him, ye migh - ty. For the Lord is near us!
cres.
p
cres.
Bow down before Him, ye migh - ty, For the Lord is near
cres.
f
f
dim -
us! Yea, the Lord is mindful of his own! He re - members his chil - dren, Bow down be -
p
- - in.
cres.
f
- fore Him, ye mighty, For the Lord is near us!
cres.
f
dim.

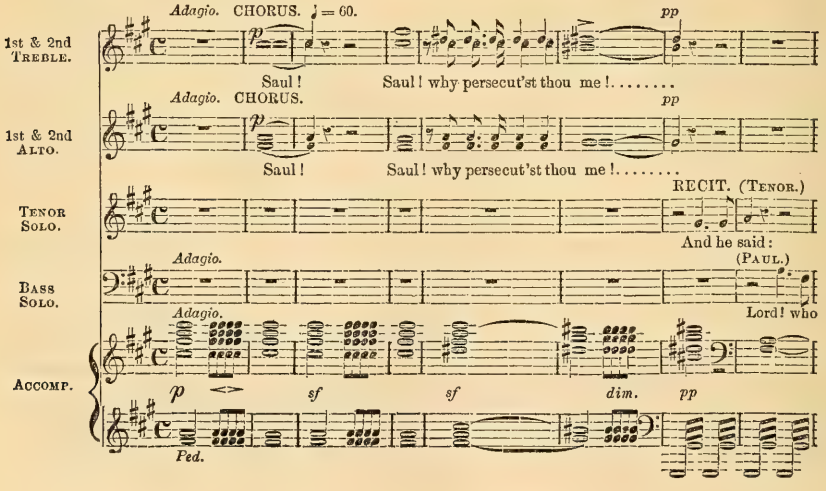
No. 14. Recitative. — THE CONVERSION.

RECIT. Tenor. Acts. ix, 3, 6.





CHORUS.



By the way, Beethoven, both in Nohl and Köchel, spells *obligato* thus. Wrong, no doubt! but why should Beethoven's Italian be put right more than his English or his French?

(2.) On the same page the foot-note † contains a worse blunder. It says: "The letters 152 and 153 speak sometimes expressly of the pianoforte sonata in E minor, Op. 90, these being engraved or under revision," &c. Letter 152 does not mention the sonata, but letters 153, 154, and 155 do, as Köchel (Nos. 25, 26, 27, in his note 39) states. "These" (*welche*) should of course be "this." Two lines further down in the same note, "August 14th" is "August 16th," in Köchel. Three errors in one note of four lines are pretty well!

(3.) At page 193, same volume, we find "The trio in [??] and the violin sonata may be allowed," &c. This is no translation of the original (Nohl, No. 123):—"Mit dem Trio in [und?] der Sonata kann es," &c. "The trio in [and?] the sonata," &c.

(4). In the curious letters to Birchall (Nos. 158, 181, 182, &c., of the translation), why should the words "written in English," "written in French," be added to the address? Surely this information—very desirable, though somewhat unnecessary, as no one will take Beethoven's rugged English for the translator's slipshod periods—should have been put in a foot-note.

(5.) Once more, in letter 55, page 78, is a blunder which is quite unpardonable. It runs: "Ask Baroness von——— to give you the Pianoforte part of the trios, and be so good," &c. To this there is a foot-note, unnecessarily repeating the date, and then saying "By the Terzetts he no doubt meant the Trios Op. 70." Of course, on looking to the original (Nohl, No. 55), the letter has, not "Trios" but "Terzetten," which makes the foot-note intelligible.

(6.) The next foot-note on the same page shows that our translator is not above transcribing a German phrase, however simple, when she does not see the meaning of it. But it is a pity she had no one to tell her what "An der mölker Bastei" signified, or still worse, the difference between "The hall of the 'Komischer Kaiser,'" and "Zum römischen Kaiser" (p. 163, note †).

These are exactly the kind of errors that the volumes of Mendelssohn's letters by the same translator were full of. She has acquired a little fluency since that publication, but does not appear to have gained either in accuracy or in care. I confess my half hour's exploration of her *Beethoven* has taken away all my faith and interest in it, and inspired me with a horrid fear that one by one all the good careful German works on music will be got hold of (as Mendelssohn's, Mozart's, and Beethoven's letters have been) and spoiled for all English readers for ever. IRATUS.

Music Abroad.

Paris.

The *Courier des Etats-Unis* gives extracts from a letter which will interest our readers:

"CAMILLO URSO has played the famous Concerto of Mendelssohn magnificently, accompanied by Pasdeloup's orchestra. She played it first at the Louvre, before a select company, composed of nearly three hundred senators, deputies, marshals, magistrates, &c.,—in truth a display of ribbons of all colors. There were no ladies present but herself and Mme. Miolan-Carvalho. She had an immense success. Pasdeloup was there, and he came near embracing her in his transport. He said to her: 'No woman has played yet in my concerts, and no one but you shall ever play there. Come day after tomorrow to the Conservatoire to rehearse the Concerto with orchestra, and then we'll consider about it.' On the appointed day, at half past ten in the evening, she stood before that terrible orchestra directed by Pasdeloup; nearly a hundred musicians eyed her uneasily; all had their ears on the stretch, and murmured, especially, after certain singing passages which she played with an astonishing purity. Her trills, *points d' orgue*, arpeggios, *nuances* of all sorts, all succeeded admirably; for my part, I felt a cold thrill even to my hair. The commencement of the third movement was attacked with a boldness and a *brio* which stopped the bows of the accompanists almost short, at the point where M. Pasdeloup was obliged to recall to them the measure by rapping twice upon his desk. One heard nothing but compliments on all sides. What a tone for a woman! what a bow! what a fourth string! In fine, the warmest compliments from M. Pasdeloup. 'I do not wish you,' said he, 'to let yourself be heard in public elsewhere until you have played in my concerts. Hold yourself in readiness, and you may count upon a splendid triumph; it is I who tell you so.' (!).

"As you see, the star is in full ascendance; it will soon shine, we doubt not, at the top of the artistic firmanent."

The Société des Concerts du Conservatoire gave its fifth and last "Concert Extraordinaire" yesterday. The programme was:—1. Symphonie Pastorale, Beethoven; 2. Final d'Euryanthe, Weber; 3. Hymn pour tous les instruments à cordes, Haydn; 4. Récit. and Air "d'Idoménée," Mozart; 5. Overture "d' Oberon," Weber; 6. 98th Psalm (Double Chœur), Mendelssohn. M. Georges Hainl conducted the concert, and may retire to rest with the conviction that never a season ended in such a disgraceful manner as this one. Beethoven's Pastoral Symphony was distinguished by a most elaborate "*couac*" given by a soloist whose name I will not mention. The *tempi* were taken à la mode de Lyon (where M. Perrin "discovered" M. Hainl) and were as similar to the usual traditions as "chalk and cheese." The other morceaux were given in the same manner; every movement being changed, and alas! no improvement. Lyons is famous for its saucissons, but not for its chefs d'orchestre; and M. Hainl, who was discovered there, would do well to return. The fact is that, a simple beater of time will not answer as a director of the Société. You must have a man who has not only that mechanical part of the affair, but who has enough importance in himself to lead, and impose his opinion on people who are really good artists, and want a thoroughly good musician to guide them, and to whom they will listen. Habeneck, who created the Société, was one of these; he was a "caractére," and when he lifted up his voice no one dared speak. Girard who succeeded him was also one of the *vieille roche* and knew how to continue the good traditions of his predecessor. But I fear that the present conductor will not answer so well. The Pasdeloup Concerts have killed the exclusive character of the "Concerts de la Société," other societies are forming; and its good name is dying out. The subscribers are nearly all malcontent.—*Orchestra.*

At the Italiens Mlle. Méla, the "lady-tenor," made her first appearance on Saturday in the *"Italiana in Algieri."* She is not a tenor but a slow contralto. Her reception was very doubtful, the public being very cold but indulgent; and their applause was reserved for Scalese, (*Mustafa*), and Agnési, a first rate *Taddeo*, and thorough artist. Mlle. Zeiss too as *Isabella* made a great advance in the favor of the audience. It is a pity that one of the last nights of the season should have been devoted to the production of a "phenomenon;" for there are good artists, such as those I mentioned just now, who might have helped to close the house brilliantly. At a fair this would do; but at the Italiens it seems a doubtful policy. The season will end this week.

The Opera Comique has lost one tenor and gained another. M. Capoul is off to Italy to try and cure a laryngite which affects him; and M. Thérie, a young beginner, has been engaged instead. He is the son of a favorite actor here some years ago, and his uncle, under the name of Brunswick, was the author alone and *en colloboration*, of a great number of pieces many of which are still in our current repertoires. M. Thérie made his bow in the part of *Benedict* in Auber's *"Ambassadrice."* His voice is rather an exceptional one; the lower notes being much stronger than we usually find in tenors—particularly now that an *ut de poitrine* is considered absolutely necessary for the benefit of mankind and artists neglect anything like even a medium in the voice. The quality is rather thin, but warm, and the *voix de tête* of immense power and compass, and blending well with the other registers. For the rest, good physique, gentlemanly manners, good musical and general education, a born comedian; *voilà le résume!* M. Thérie was very warmly received by the public, and will be a useful addition to the troupe. *"Fior d'Alisa"* is withdrawn for the present on account of illness; and Mlle. Vandenheuvel-Duprez will run through a line of the stock pieces, commencing with the *"Pré aux Clercs"* (*Isabelle*). At the Lyrique nothing new; *"Don Juan"* is now announced for to-morrow, Thursday. I heard a very good performance of Victor Massé's *"Reine Topaze"* the other night. Mme. Carvalho was in voice, and sang the *Abeille* song and the *Carnaval* variations delightfully. I hear that she is going to compose a polka, and will dedicate it to the Empress. Mlle. Saxe—I beg pardon—Mme. Sasse is hard at work on a *"Reverie Sentimentale"* to be offered to His Majesty; Faure is writing a bass air for M. le Ministre de l'Instruction Publique; M. Montaubry a Gigue Anglaise dedicated to Mr J. W. Davison, M. Gueymard is writing a five act opera for the King of Prussia, and others too are hard at work.

FERDINAND HILLER, of Cologne, gave a soirée in Paris on the 23d ult. M. Paul Smith writes in the *Gazette Musicale* of the pleasure of again meeting "this great and sincere artist." We translate:

"Hiller represents to us a pleiad of famous pianists who arose at once under the influence and example of Moscheles and Hummel. Arriving very young in Paris, he became almost naturalized as a Frenchman when the revolution of July broke out, for he partook of its enthusiasm.

"A short time before and after this period, he gave concerts at the Conservatoire to bring out several large compositions. Some years later he returned to Germany, and from thence went to Italy, called by ambition and the hope of theatrical success. There was even, we believe, a joint project between him and Adolphe Nourrit, who had voluntarily exiled himself from his country, the dramatic singer contributing his voice and talent, the composer an opera which was in a certain sense to reform the Italian music. This project came to nothing. To revenge himself for the failure of *Romilda*, Ferdinand Hiller went back to Germany and had executed at Leipzig his oratorio, *The Destruction of Jerusalem*, which succeeded in that city, and everywhere, at Frankfort, Amsterdam, Berlin, Prague, Vienna, Dresden, Brunswick, Hamburg, Cassel and Riga.

"In 1841, Hiller made a second journey to Italy, stopped some time at Florence, then at Rome, where he made studies with the celebrated Abbé Baini, to familiarize himself with the ancient style of the Roman school.

"Returning to Germany in 1842 (says M. Fétis in his biographical notice of him), Hiller directed the Gewandhaus concerts at Leipzig, and afterwards the concerts at Dresden for two years. From 1847 to 1849 he occupied the position of musical director at Düsseldorf, and in 1850 he was called to Cologne, as Kapellmeister of the city, and charged with the organization of the Conservatoire, of which he is director. Since that time he has only left Cologne during one winter season to direct the music of the Italian Theatre in Paris, and for two visits to the same city in 1853 and 1855, when he gave musical soirées for the benefit of the Association of Artists and obtained brilliant success as pianist and composer. In his visits to Berlin, Dresden, Frankfort, Munich, Brunswick, Amsterdam and other cities, Hiller directed the execution of his own works, as well as the musical festivals at Düsseldorf, in 1853, 1855, 1859, and the fine festival at Cologne in 1858. Endowed with a delicate feeling, with verve and at the same time self-possession, he possesses in the highest degree the qualities of a *chef d' orchestre* and wields great vocal and instrumental masses with an irresistible power.

"Hiller (says M. Fétis further) is incontestibly a great musician, and I consider him as the German composer of the present day whose qualities are the most solid and most estimable. He does not, like some of his compatriots, fall into vagueness or exaggeration; his style has clearness; he does not disdain melody, and his harmony is regular in its successions.

"Returning to us after a long absence, Ferdinand Hiller announced himself at first by two fragments of a Symphony entitled "Spring," which were most favorably received at one of Pasdeloup's concerts.

"In his Soirée at Erard's, we can hardly say whether it was as composer or as pianist that he merited most praise. Among the pieces that he played, we

will mention first the Serenade for piano, violin and violoncello, a veritable masterpiece, with a certain impress of antiquity, proving that the author has profoundly studied the art of the old German and French clavichord writers. We will next cite a Gavotte, a Sarabande, a Courante, in which the same retrospective tendencies are manifested, singularly fertile in ingenious combinations of rhythm and measure. Of this he did the honors alone, while in the Serenade he had Alard and Franchomme for worthy coöperators. We confess that the fragments of a Sonata for piano and violin seemed to us very inferior to the preceding works, and only speak of the song pieces to say that they found in Mlle. Gouvy an interpreter endowed with a fine voice.—At the end, as if to recall exactly the past time, Hiller was compelled to improvise on some of the favorite motives of his Serenade and other works."

Dwight's Journal of Music.

BOSTON, MAY. 26, 1866.

Music in New York.

(From our Correspondent).

During the past week, Dr. CUTLER gave, on three several occasions, a lecture in Irving Hall on "The Cathedrals of England." The lecture was interspersed with solos, concerted pieces, and choruses, performed by boys, pupils of Dr. Cutler, assisted by several amateur tenors and basses.

We cannot say that the historical and æsthetic value of the lecture was great; probably want of time compelled the lecturer to treat his subject in so aphoristic a manner, and merely to touch on its principal points. *One* detailed incident we would willingly have been spared the hearing; we mean the minute account of the barbarous assassination of Thomas A Beckett; this frightful picture almost destroyed, for us, the effect of Luther's fine choral, which was sung immediately after Dr. Cutler's description of the murder. What we expected, from a Doctor of Music, and what we missed in his Lecture, was a more consequent account of church music, as performed in English Cathedrals; information regarding those musicians who have had an especial influence on such music, and their works; with comparisons as so the degrees to which such men have profaned or ennobled the service, and so on. But all this was only touched upon in a passing manner, and the subject twisted in order to bring in, more or less happily, the different musical selections. The descriptions of the fugue and canon might also have been dispensed with; they were not calculated to enlighten an audience on the subject. Dr. Cutler, who has evidently studied English Church Music as a speciality, and who displays so much true zeal for genuine sacred music, certainly possesses knowledge and material enough to render his future lectures of more historic and æsthetic interest; and, in the interest of art, we trust he will make use of his material.

So far as regards the instruction of his boy singers, Dr. Cutler deserves the highest credit. The choruses were sung with precision, correct intonation, and good taste. Also the chorals in all ecclesiastical keys were given with great certainty. If the solos were less grateful to a musical ear, it was only owing to a want of agreeable quality of tone in the voices themselves; for Dr. Cutler is undoubtedly able to cultivate this kind of voice, so far as it is possible to do so. The masterly organ playing of Mr. G. W. Morgan added much to the interest of the entertainments, which we are happy to say, have been materially successful.

At Mr. THEODORE THOMAS'S last Concert, we had the entire music to "Egmont" by Beethoven, interspersed with dialogue (by no means Goethe's, alas!) read by Miss Eytinge; the march and chorus from the "Ruins of Athens"; Nicolai's Festival Overture and Chorus; the Hallelujah chorus; Henselt's F-minor Concerto, with Mr. Carlyle Petersilea as pianist; who also gave us Liszt's transcription of the "Erl-king"; and Mozart's aria "*Non temer*," by Miss Brainard, who also sang the Egmont songs. The choruses were sung by the Mendelssohn Union, under Mr. Berge.

Mr. CARLYLE PETERSILEA, the young pianist, made his first appearance on this occasion before an American audience. We could not attend this concert early enough to hear the Henselt Concerto, but have heard it played in private by Mr. Petersilea, besides many things by Beethoven, Bach, Schumann and Chopin. We were then convinced that the young artist possessed a fine touch, and very great technical facility, as well as a musician-like understanding of the different pieces he performed. Mr. Petersilea is still very young, and fresh from study; it would be therefore unfair to expect perfection from him. The young artist is still wanting in routine before the public, of course; nor does he yet play with individual freedom; but in spite of this, we recognize originality already in Mr. Petersilea's style of playing, while in his phrasing, and coloring of passages, he displays much power of contrast, without being unconscientious towards the composer. His left hand is at present somewhat unequal, a defect that may be soon remedied. We understand that Mr. Petersilea's success with the Henselt Concerto was somewhat marred by the amiable embarrassment of youth, as well as by the uncertainty of the orchestra; but in the extremely difficult but ungrateful Liszt transcription, (an injudicious selection, made for, not by the young artist, we hear), he displayed his power of endurance. The Chopin *Berceuse*, which he gave on an encore, we have never heard more exquisitely played.

We feel assured Mr. Carlyle Petersilea has a fine future before him, and that it will not be long before he disputes the palm with the first. But to attain the highest results, he must *continue* on his at present right path.

Beethoven's "Ruins of Athens" chorus was well sung by the Mendelssohn Union, but we have never heard the "Hallelujah" chorus given more indifferently. M. Berge took the tempo much too slow at first, and towards the close indulged in *rubatos* and *strettos*, utterly contradictory to the spirit of the chorus.

At this season of the year there are always to be heard in New York a number of benefit and other concerts, which, although of interest to the friends of the givers, are without permanent interest in an artistic sense. But if the concert season be virtually at an end, a summer season of light English Operas is in project, to be carried out at the lately completed Theatre Français, in Fourteenth St. The new building will be opened next week with EICHBERG'S comic opera, "The Doctor of Alcantara." Mr. Eichberg i now in the city, superintending rehearsals. W hope to report a complete success for this cleve musician, whom, like Mr. Petersilea, we hope t count among our permanent residents here. [W hope *not*.—ED.] We are also promised anothe addition to the number of those among us wh are zealots for the true and beautiful in ar in the person of Mr. JOHN G. MORGAN, music director of the Oberlin College, Ohio, a youn organist, who has made thorough studies unde Richter in Leipzig, and Ritter in Erfurt. M Morgan's technical ability is distinguished, an his musical knowledge sound. We need such o ganists here to assist in the regeneration of churc music. LANCELOT.

New York, May 22.

Concerts.

The FESTIVAL FUND CONCERT of the HANDE AND HAYDN SOCIETY, on Sunday evening, May 1. may pass for the formal close of the real musical se son, that is to say of the great series of concerts, wh remained being of a miscellaneous character, most benefit occasions. And a noble close it was. It w in some sense a revival, or a reflection, of the sple dors of the Festival twelve months ago. Betwee five and six hundred voices were assembled, and t orchestra increased to sixty instruments, so that t performance was nearly on the same grand scal The drill of chorus and of orchestra, under CA ZERRAHN, had been particularly careful. The sele tions (Part I. Nicolai's Religious Festival Overtur and Mendelssohn's 42d Psalm; Part II. Mende sohn's Hymn of Praise) were of the most interestir and inspiring character. The Music Hall, strange say, was not crowded—May with its apple-blosson was a strong competitor—yet it was very nearly fi ed, and by the most encouraging kind of audience.

In manner as in matter we think this may counted among the very best concerts ever given the old Society. Everything went heartily and fu of life. The chorus singing was uncommonly goo and so was the orchestra, bringing out the contr puntal interludes and variations of the Nicolai Ove ture in strong, unmistakeable outline, while the ch ral unison on Luther's hymn: "*Ein feste Burg*," w sublime. We have never felt the power of this pie so much, not even at the Festival.

The Mendelssohn Cantata (42d Psalm): "As t hart pants," was new to the public. Not so gran so varied, or elaborate as the "Hymn of Praise," n to speak of the Oratorios, it is purely beautiful an full of tender feeling from beginning to end. Indee a lovely composition, in which the inmost yearnin and deep trials of the soul, as well as the sweetest con fort, alike find expression. We cannot think whe the Society have ever been so happy in the renderin of any work as they were, on the whole, with thi Cantata. It is, to be sure, comparatively easy; th stream flows smoothly all the way; there are no suc broken, intricate, perplexing *agitato* passages as on or two in the *Lobgesang;* yet it was no child's play no thing of accident, to present such a work of a so truthfully and well, with such symmetry and suc refinement.

The opening chorus, where the Contraltos breath in so soft and low, after a few measures of the o chestra: "As the hart pants after the water brooks so panteth my soul for thee, O God," and voice afte voice as it were in unconscious harmony swells th prayer, possesses you so easily, that you scarcely seem to listen as to anything without, for what you hear i but the musing, the upward yearning of your ow soul, only in sympathy with all other souls, for thi music has at once set a common tone of feeling. Thi is in F; changing to the relative minor, the nex

piece is a soprano solo: "For my soul thirsteth for God," a lovely melody, first sketched in an oboe solo which was played with fine feeling; and very admirably did Miss Houston sing it, both technically and in point of expression; plainly the heart was in it.

No. 3. A Soprano recitative. "My tears have been my meat," leads to the aria: "For I had gone forth," of a singularly original, almost quaint turn—still excellent on the part of Miss Houston—and then the air is taken up in two-part chorus, soprani and alti, the solo intervening from time to time and as it were stimulating the chorus.—No. 4. Full chorus, beginning with tenors and basses in unison: "Why, my soul, art thou cast down," answered by the brighter voices: "Trust then in God!"—a theme which stamps itself so strongly that it seems as if those words had set themselves to it and could not naturally be set to any other music. The exhilaration of this subsides for a moment; the choral sunshine is clouded by a short soliloquy: "Within me is my soul cast down," very touching and very sad, for soprano. A quartet of male voices suggest comfort: "The Lord hath commanded his kindness in the day time"; but the mournful soprano strain replies, and so the two strains alternate, all five voices uniting in the end. Here the soprano was sung by Miss Sarah W. Barton, her first appearance in oratorio. Her clear, rich, true voice, and effective execution, not without fervor, although of too birdlike and bright a quality for the sentiment of the piece, made a highly favorable impression. Much may be hoped of her.

No. 7, the final chorus, is a resumption of No. 4, "Trust thou in God," but this time worked up at greater length, and with enhanced effect, especially in the orchestra, where the figurative running basses contribute grandly to the climax. The Organ also, judiciously used by Mr. Lang, helped out the suggestion of infinity, and sublimely the whole thing closed in long notes on the words "henceforth and for evermore!"

Of the "Hymn of Praise," now grown familiar, little need be said, except that its charm does not even begin to wear out, and that never, except at last year's Festival, have we had it so successfully rendered. It lies in the nature of the case that we hardly expect ever to hear a perfect rendering of the middle portions of the chorus: "The night is departing;" with the best training that can only be some such rare luck or inspiration as might, lifting the singers above themselves for once, realize the intention of the vocal parts in Beethoven's Ninth Symphony. For the rest, the choruses went capitally. Miss Houston sang the soprano solos, and neither the splendor of her voice nor the right inspirations failed her. Miss Barton sang with her the duet: "I waited for the Lord," which was so perfect as a whole that the call for a repetition was irresistible. The least satisfactory part of the whole was the tenor of Mr. Hazelwood, which was dry and unexpressive, although the voice is not without power and sweetness, and his effort appeared careful and conscientious.

Ernst Perabo's second Matinée, at Chickering's, May 9, showed that the interest in this gifted young pianist had not at all abated. He seemed to feel the sympathy of his audience and to be in the best mood for playing. The F-major Sonata of Beethoven, for piano and violin, with Mr. Henry Suck, was rendered with such easy, even mastery on the part of the pianist, and so much geniality withal, and such good coöperation on the part of the violinist, that everybody was delighted. Three out of "Six Diversions," for four hands, by Bennett (op. 53), with Mr. Lang, were charmingly graceful pieces, charmingly played. But the Chopin Rondo, for two pianos, played for a finale, by two such artists, made perhaps the greatest impression of all.

For solos, Mr. Perabo played, in the first place, the Scherzo and the Rondo finale from a Sonata by Schubert in D major, op. 53. Schubert's Sonatas are almost a new element, and a most welcome one, in our piano concerts. These works, full of genius, if sometimes imperfect in form, redundant, needing condensation, nine or ten in number, deserve to be known now that we know Beethoven, Mendelssohn, Schumann, Chopin so well. We know no other well-spring of real musical inspirations, after the above, that can yield us so much. We notice that just now, by a curious coincidence, Schubert's Sonatas are the new sensation in the chamber concerts of London. We do not think Perabo's selection was the *most* interesting that he could have made; the two Sonatas in A minor, the one in A major, or one in B flat, or one beginning with a long Adagio, in G, and called "Fantasia," are either of them greater. Still that Scherzo is full of life and vigor, quite inspiring; and the Rondo, though rather common in its thoughts, is carried through with such exquisite grace and delicacy, and both were played so perfectly, that he had the audience fairly with him, and all wishing to hear more of Schubert.

For other solos he gave two little compositions of his own: the first a Scherzo, rather pastoral in style, the other called "Moment Musicale," both characteristic, well composed and pleasing.

The interest of the concert was varied by the first appearance of another new singer, Miss Clara M. Loring, a pupil of Mrs. Long; a very pure, true voice, with soul in it, and of good power; she sang "Mother, O sing me to rest" by Franz, and Mendelssohn's "Zuleika" and "Maid of Gonges," songs without much contrast, but very sweetly sung, with chaste expression and refinement.

The Orpheus Musical Society invited their friends to the Melodeon on Wednesday evening, May 9, and gave one of those unique musical entertainment of theirs, which was not lost upon the very appreciative audience. About thirty voices, averaging better in quality than we have known before, sang together, under Mr. Zerrahn's direction, the "*Gesang der Verbündeten*," by Reissiger; "*Die stille Wasserrose*," by Abt, a delicious piece of soft and quiet harmony, in which the deep basses introduce some wonderfully impressive modulations; Liszt's "*Reiterlied*," a wild, strange thing enough, and a more old-fashioned chorus, "*Der Sängerlust*," by Spohr. We really think the Orpheus never sang so well; we must congratulate the Club on the sound condition of its "active" nucleus.—Mr. Kreissmann sang part of the "Dichterliebe" cyclus of little breaths of song by Schumann, also the same composer's "*Du, meine Seele!*" and "Spring-night," never more charmingly or with more feeling; it was a graceful "Auf Wiedersehn" on his part (he is on his way to Europe), to which we all may add on ours: *Auf Wiederhören!* Mr. Leonhard, who exquisitely accompanied the songs, gave also some capital piano solos, namely, a Gavotte by Bach, and a Nocturne, an Andante and the Polonaise, op. 52, by Chopin. Miss Addie Ryan sang "Thekla's Lament" and "Thine is my heart" by Schubert, and "Good night," and "*Er ist gekommen*" by Franz, all highly relished. But there was no greater favorite than Mr. Schraubstaedter, whose baritone voice is more juicy, musical and sweet than ever, and whose singing is so genial, refined and full of feeling. His solos, including "The two Grenadiers" by Reissiger, provoked insatiable applause.

Mr. Peck's Annual Concert was a great success. Miscellaneous as such things for the most part must be, the miscellany was far better and more significant than usual. Indeed the standard of even the most "popular" concerts seems to have been somewhat elevated by this winter's work. Miss Kellogg displayed her vocal fluency and grace and finish to the best advantage in "Son virgine vezzosa," the Prayer and Barcarolle from "The North Star," a song by Wallace, &c. Ernst Perabo played the entire Schubert Sonata in D, all its four long movements, a questionable experiment for the Music Hall; but he held the great audience captive to the end, and was immensely applauded, and obliged to appear again and play the two little fancies by Bargiel which he has made so popular. The Chopin Rondo, too, by Lang and Perabo, made great effect.

Mrs. Smith and Miss Cary blended their fine voices very satisfactorily in Rossini's *Quis est homo* and a duet by Campana. Dr. Guilmette, with powerful bass voice often rich and musical, sometimes a little coarse, and with carefully studied, sometimes over-calculated expression, sang a Scena and Aria by Adolph Adam, and quite a sweet song by C. J. Hopkins: "Morn, Noon, Night." Mr. Eugene Thayer, recently returned from Germany, opened each part on the great Organ, playing, first, an Organ Concerto by Handel (in B flat, No. 2), four movements, in which we did not get very deeply interested; afterwards, one of those "Choral Variations (*Vorspiele*) by Bach, and a *Pastorale* by the same—both sweet and truly edifying. All three pieces were clearly and tastefully executed. There was also cornet playing by Mr. Rhodolph Hall, whose *pianissimo* and echoes were remarkably perfect.

We had counted on room to say a good word also, of the benefit concerts of Miss Annie Cary (in which there was excellent singing by herself, Miss Houston, Mrs. Cary, Mr. Rudolphsen and Mr. Whitney, and choice piano pieces by Mr. Lang), and of Mr. Barnabee—both beneficiaries having evidently hosts of friends. Mr. Barnabee, besides a bass voice of rare musical quality which he uses well, and besides his exquisitely comic vein, in the John Parry and Hatton style, without the slightest taint of coarseness, shows talent, if we are not mistaken, for higher walks of Art than he has yet attempted.

We translate from the *Belletristisches Journal* (New York), the following notice of a Boston artist whose name has been already often noticed in this journal:

"Leipzig, March 24, 1866. We can tell you with peculiar satisfaction of a new and vigorously rising talent in the field of piano-forte virtuosos; we mean your young countryman, Herr Carlyle Petersilea, of Boston. Arriving at the Leipzig Conservatorium in the year 1863, already prepared by excellent technical studies, he succeeded, after two years of instruction under Profs. Moscheles and Wenzel, in lifting himself into the ranks of the most distinguished pupils of the piano-forte class. By his very admirable rendering of a Concerto by Henselt at the *Haupt-prüfung*, at Easter time in 1865, he won the particular attention and the friendly regard of one of our more important Art-connoisseurs and critics. Partly by his advice, Herr Petersilea left Leipzig in the latter part of the summer of the same year and went to Munich, there to learn, under the guidance of the greatest pianist now living in Germany, Dr. Hans von Bülow, the higher spiritual, poetic conception(!)and reproduction of the tone-poems of our great masters, and to develop himself more freely and independently than he might succeed in doing at Leipzig, where, in spite of undeniable excellence of absolute technical instruction," &c., &c.,—the writer has plainly a leaning to the "Zukunft." . . .

"A few weeks since, Herr Petersilea returned here on his way to America, in order to give our connoisseurs and patrons of Art a palpable proof of his artistic development under the care of Bülow. In the 18th Gewandhaus concert of the past season, March 8, the young virtuoso appeared for the first time on

an independent footing and achieved a brilliant success by his performance of the Romanza and Rondo of Chopin's E-minor Concerto. He afterwards played with equal success in a concert of the Zöllner-Verein, where he was applauded the moment he presented himself, and still more after his brilliant execution of Thalberg's *'Möise'* fantasia and Liszt's arrangement of Mendelssohn's Overture, march and fairy dance from the 'Midsummer Night's Dream.' On the 19th March he played before the Artists' Union here (called the 'Klapperkasten'), Weber's *'Perpetuum mobile,'* and the Liszt arrangement again, with loud and general applause.

"Still more brilliant success did he achieve in a Soirée of his own, which he gave on the 21st of March in the Hall of the Conservatorium, before an invited assembly of nearly 400 persons exclusively belonging to artistic circles,—a very remarkable and, so far as we know, unprecedented case for a former pupil of the institution. That evening he played (with a pupil of Concertmeister David, the still very youthful violinist, Brandt, from Hamburg) the C-minor Sonata Duo of Beethoven, and, by himself, Bach's great Organ Fugue in A minor, as transcribed by Liszt; also the C-sharp minor Sonata by Richter, professor of Harmony and Counterpoint in the Conservatorium; the brilliant and extremely difficult C-major Fantasia by Schumann, and Chopin's splendid Polonaise in A flat.

"There is but one voice among all impartial judges here regarding the young virtuoso, and that is in warmest recognition of his real and remarkable artistic capacity. In the performance of Herr Carlyle Petersilea not only do we perceive an extremely well developed *technique*,—above all, elegance and power of touch, fineness in the distribution of light and shade, signal correctness and perfect cleanness of passages, and uncommon tenderness (in Adagios, for instance, and pieces of like character)—but we must emphasize especially his understanding of his author, the way he enters into the spirit of the work—one of the chief merits of the disciples of the Liszt-Bülow school. There can be no doubt that the young artist will make a mark in his own country, and will win the sympathies of the American friends of Art. As little can we doubt, if he goes on as he has done in the direction so happily begun under Master Bülow, that we shall in a few years have to count him among the shining stars in the firmament of executive musical artists."

Providence, R. I.—Of the great German Singing Festival, to be held in this city next month, a writer in the Providence *Press* says:

The grand series of concerts to be given here on the 26th, 27th and 28th of June, deserve especial attention at the hands of the citizens of Providence. Some of the most celebrated societies from Boston, New York, Philadelphia, Newark, etc., numbering in the aggregate six hundred singers, with a complete orchestra of fifty members, selected from the best musicians in New York and Boston, under the leadership of Carl Zerrahn, will be present, and a musical treat may be expected, far surpassing anything ever before heard here. Mr. A. Paur, of New York, is engaged to be the general musical director of the festival. The German Liederkranz of this city have the whole matter under their especial management, and they are laboring with a zeal most praiseworthy.

There are to be two grand vocal and instrumental concerts, one of them a Singing Match Concert, at which the singers by clubs will contend for excellence in singing, and an Orchestral Matinee, at which Schubert's great C-Major Symphony will be performed, with other choice selections. The Festival concludes with a grand excursion to Rocky Point.

Cincinnati. The Harmonic Society gave a concert at Melodeon Hall, on the 8th inst., with a crowded house. The first half of the Oratorio *Elijah* formed the first part of the programme. The second part contained the overture to *Oberon*; a recitative and aria from Mozart's *Figaro*; a Trio for violin, viola and 'cello, by Beethoven; and Righini's chorus: "The Lord is great." The performance is much praised by the local critics, especially the singing of Mrs. Dexter. One of the said critics is original; in speaking of the *Elijah*, he says:

The first part only of the oratorio of "Elijah" was given, but when one considers the disadvantages that an amateur society labors under, in the *necessary omission of costume and scenery*, (!) even that much rendered without interruption will be regarded as highly creditable, especially when the same uniform success, in a musical point of view, follows, as it did last night.

Never having heard "Elijah" rendered in public before, we have to observe that its choral effects are grand when competently brought out, but *its solo parts seem tame, and not at all commensurate with the greatness of the theme.* (!)

Philadelphia. The Wolfsohn Testimonial Concert on the 5th, appears, by all accounts, to have been a gratifying success. A correspondent of the New York *Weekly Review* writes:

The audience, though a small one when the programme is considered, was a very choice one, being composed of our best musical and literary people. It is rare to see as many of our resident musicians in an audience as were gathered upon this occasion. The testimonial, which consists of Beethoven's complete works, the Leipsic edition, most beautifully bound, was presented by Prof. Rose, in a kindly pleasant speech, while Mr. Wolfsohn's reply was modestly brief and graceful. As to the performance, it was excellent, under the baton of Theodore Thomas, and, animated by a cordial regard for the artist, in whose honor it was given, they gave Beethoven's music with a force and precision that our Philadelphia orchestras do not often attain. The Concerto (in E flat) and the Kreutzer Sonata were warmly appreciated.

The *Evening Bulletin* says:

We were charmed beyond all measure, or our deserts. The orchestra, composed, with but one or two exceptions, of resident musicians, was, we think, the completest that was ever heard in Philadelphia. It was a revelation, indeed, to many of us—accustomed, as we are, to the meagre tones of one violoncello, all, it seems, that the "Germania" can afford for their own rehearsals and concerts, which are invariably noticeable for a pitiful lack of strings, and, with which they essay, with but poor success, the most elaborate classical works, necessarily failing to do anything like justice to the music whose interpretation they attempt,—to listen to the rich vibrations of the four 'cellos, and the three supporting double-basses—not to speak of the very full complement of upper strings, which was the especial feature of the orchestra of this concert—all of which was a novelty to the majority of the audience present, and undoubtedly created in their minds a more satisfactory idea of the true nature of an orchestra than they had ever entertained before.

Haydn's "Seasons." This charming oratorio or cantata was performed last evening before a crowded audience, in the Academy of Music, by the Handel and Haydn Society. The solo parts were taken by Miss Caroline Richings, Mr. Geo. Simpson, and Mr. J. R. Thomas. The chorus numbered about two hundred voices, and the orchestra about thirty-five instruments. The whole was under the direction of Mr. Carl Sentz. It was a treat to have so admirable an artist as Miss Richings for the soprano solo. She sang with great intelligence, elegance and taste, was frequently applauded, and, in the delightful song, with chorus, "A wealthy lord," she was enthusiastically encored. Mr. Simpson sang with his usual sweetness, but very tamely and with too much of the *portamento* that seems to have fastened itself on him. Mr. Thomas has an agreeable voice and sings well, but he lacks force, and the lower part of his voice is not strong enough for the music of this work. The excellent Handel and Haydn chorus never sang more admirably than it did last evening. There were no flaws or hitches in the performance, and there was everything to show how carefully and conscientiously the singers had studied their parts. The orchestra was unusually good.—*Ibid.*

Mr. Carl Gaertner's Matinee, in the Foyer of the Academy yesterday afternoon, was not as well attended as it would have been if the weather had been more favorable. The performance was uncommonly fine, Mr. Gaertner playing in his best manner, as did the other artists engaged. The novelty of the entertainment was the first appearance of Mme. Abel, a pianist from New York, who plays the most difficult music in the most brilliant and artistic manner. In the Kreutzer sonata of Beethoven, with Mr. Gaertner, and in a duo with that fine artist, Mr. Charles Jarvis, she gave the utmost delight. But in a Polonaise of Chopin, from whom she is said to have taken lessons, she played in a style worthy of that great genius. In elegance of fingering, brilliant, crisp touch, force and expression, we know of no lady artist who appears in public that is her equal. She would soon be a great favorite in Philadelphia, if she were to appear oftener. Mr. Gaertner played a violin solo of great difficulty in admirable style. Mr. Graff sang several German songs very agreeably. The concert concluded with a quintet by Schumann, very elegantly played.—*Ibid, May* 18.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The silent teachers. Duet. *S. Glover.* 6
The music of the birds. " " 6
Two excellent duets, in Glover's best style, the first bearing some resemblance to "What are the wild waves saying."
I'd be a rose. Song. *F. Shrival.* 4
The last request. Ballad. *E. M. Slade.* 3
In the spring. (Im Frühling). *R. Franz.* Op. 22. 3
Charming, of course. Touching and sweet melody.
Little Hessie. Song and chorus. *J. V. Webster.* 3
Do not wound the heart that loves thee. " 3
Have a kind word for all. Song and Cho. " 3
Three fresh and good songs, by a composer of marked talent.
Liquor-ish; or, Massachusetts Blue Laws. Comic. *F. Wilder.* 3
The Curiosity; or, Lines and Rhymes. *Hutchinson and Kittredge.* 3
Two trifles, belonging to a class which mark with a jest the prominent events of the times. Pretty music.
Nearer to thee. Song. *L. Williams.* 3
Prayer, sweet prayer. Chant. *J. E. Gould.* 3
Afloat on the tide. Song. *M. Keller.* 3
Mother, take me to the ball to-night. S'g. *H. Russell.* 3
Bid me to live. Song. *J. L. Hatton.* 3
Good songs, by well-known composers.
Beautiful cloud. Song. *J. C. J.* 3
Very smooth and flowing in style.
Ah, be gentle with the fallen. *E. H. Bailey.* 3
Angel Alice. Song and Cho. *T. M. Towne.* 3
Of excellent sentiment.

Instrumental.

The Postillion Polka. 4 hands. *De Much.* 4
Very brilliant, and quite easy.
"Young Minstrel."
Valse de la Rhine.
La Chasse de Jeune Henri.
Easy, and good for beginners.
Portuguese Evening hymn. "Crown Jewels." *Baumbach.* 3
A fine transcription.
Three Sonatinas, by *L. Köhler.* No. 1, 50 cts., No. 2, 50 cts., No. 3,
Köhler, deservedly famous through his studies, now appears in a new field. Pupils who follow him thither, will find themselves benefitted and pleased.
Charlie is my darling. Four hands. *C. H. Osborne.* 4
Our old Scotch friend, who, we are glad to see, is getting "fore-handed."
Valse des Roses. *E. Ketterer.* 4
Quite an elaborate composition, with Ketterer's brilliancy, tempered by the graceful qualities of the theme. Somewhat difficult.
Rustic Pictures. 12 beautiful pieces for piano. *A. Baumbach.* 4
A new set of pieces, by this skilful arranger and composer, is always an acquisition for the musical public. The set consists of:

1 Love in May.
2 Simplete.
3 Goudelied.
4 Remembrance.
5 L'Africaine.
6 Cradle Song.
7 Hour of Parting.
8 Listen to me
9 Coronation march.
10 Ih Desiderio.
11 Immortelle, waltz.
12 Do they think of me.

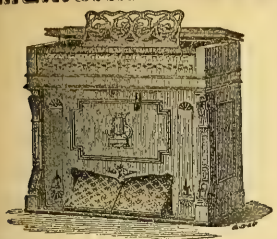
Books.

Arbuckle's Cornet Method. Price $3.
A very complete and thorough method, compiled by a distinguished player on the instrument, and contains a portion of the works of Jones, Koenig, Levy and others, with numerous exercises, and extracts from operas.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2 00.

S. D. & H. W. SMITH,

640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport*.

No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Tric and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings. (Quartet).....*Barker*.30
Lo the day of rest declineth. (Qt.).....*Emerson*.30
Guide me, O thou great Jehovah.....*Emerson*.35
Jesus, Saviour of my Soul. (Qt.).....*Wilson*.30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,

277 Washington St., Boston.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price, In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

CHEAPEST, BEST

AND

Most Complete Edition

OF

MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music*. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3 00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
3. Il Balen.... "
5. Si la stanchezza, "
2. Libiamo.....La Traviata.
4. Parigi o cara.. "
6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13 Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Mountain Echo Polka.
5. Chime again.
6. Sardinian Waltze.
9. Smiles and Tears.
11. Warblings at Eve.
13. Red, White & Blue March.
15. Battle of Prague March.
17. Now and Then Polka.
19. Le Torrent Waltz.
21. Hail to Thee, Liberty.
23. I'd be a Star.
2. Trab Trab Galop.
4. Rosette Polka.
6. Young Recruit Quickstep.
8. Masked Ball Mazurka.
10. Dunbarton's Polka.
12. Vals Alla Scozzese.
14. Lombardi March.
16. Joy, Joy. Freedom To-Day.
18. Casket Redowa.
20. O whistle my lad quickstep
22. Pony Galop.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
3. Do they think of me.
5. Dame de Seville Waltz.
7. Glory Hallelujah.
9. Shadow Song, Dinorah.
11. Red, White and Blue.
13. Pirates Cho., Enchantress.
15. Annie Lisle.
17. Hunter's Cho.,Freyschutz.
19. Air from Traviata.
21. Angel of light. Favorita.
23. In tears I pine for thee.
25. Grand March from Faust.
2. Bolero. Sicillian Vespers.
4 Chorus of servants.Martha.
6. Warblings at eve.
8. The Captain.
10. Reaper's Polka.
12. En avant March.
14. Lucrezia Borgia Waltz.
16. Haus-und Gretchen Polka.
18. Il Balen. Trovatore.
20. Serenade. Don Pasquale.
22. Switzers farewell.
24. When the swallows homeward fly.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop, Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara).
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux..*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burgmuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine. *Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa..... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1 Flora's Polonaise.
3. Tyrolienne Waltz.
5 Fairy Polka.
4. Wanda Mazurka.
5 Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes..... " 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
3. Il Balen.
5. Shadow Air.
7. False One I Love thee still.
9. Ah Don't Mingle.
11. Salut a la France.
13. Ask me not.
15. Then you'll remember me
17. Brindisi.
19. Quintette Finale.
21. How so fair.
23. In tears I pine.
25. Ever of Thee.
27. When the Swallows.
29. The star spangled banner.
31. Within a mile of Edinboro'.
33. On this day of joy delicious
2. Charity.
4. Old Hundred.
6. Portuguese evening hymn.
8. I would not live alway.
10. Pleyel's German Hymn.
12. Fading Still Fading.
14. Wings of a Dove.
16. Tyrolese Evening Hymn.
18. Evening song to the Virgin
20. Marseilles Hymn.
22. Coming thro' the Rye.
24. Annie Laurie.
26. God save the Queen.
28. Long Weary Day.
30. Juniata.
32. Il Suon Dell' Arpa.

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes"....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)..... " 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Ergelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes"..... " 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated).....*Engelbrecht* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations..... " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Egghard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon..... " 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollnick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant..... " 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75
" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert....*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22..... " 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 657. BOSTON, SATURDAY, JUNE 9, 1866. VOL. XXVI. No. 6.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.

Advertisements will be inserted at the following rates:

One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

BOSTON MUSIC HALL ASSOCIATION.

THE Stockholders of said Corporation are hereby notified that an Adjourned Meeting will be held at the Hall, on Wednesday, the thirteenth day of June, instant, at *quarter-past nine o'clock in the forenoon.*

The regular Annual Meeting of said Corporation will be held at the same place at *half-past nine o'clock in the forenoon;* or immediately upon the dissolution of the Adjourned Meeting above mentioned.

SAM'L BATCHELDER, Jr.,
CLERK B. M. H. ASSO'N.

Boston, June 6th, 1866. 657-1t

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.

Address, care of Oliver Ditson & Co., Boston. [657-tf

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.

Address, at Oliver Ditson & Co's. 657

THE first Summer Session of the Western Conservatory of Music, Dayton, Ohio, will commence July 16, 1866.

CARLO BASSINI, JOHN ZUNDEL, } Professors.

For circulars, address John Zundel, Dayton, O.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

New Book for the Cornet.

ARBUCKLE'S

CORNET METHOD.

COMPILED PARTLY FROM

JONES, KOENIG, LEVY AND OTHERS,

CONTAINING

Complete, Progressive Instructions,

Followed by a Series of Exercises, Lessons, Studies, and Arrangements from the Best Modern Operas. By MATHEW ARBUCKLE. Price $3.00. Sent post-paid.

OLIVER DITSON & CO., Publishers.

NEW CHURCH MUSIC.

THE OFFERING.

A Collection of New Church Music consisting of Metrical Tunes, Chants, Sentences, Quartets, Motets and Anthems, designed for the use of Congregations, Choirs, Advanced Singing Schools and Musical Societies.

BY L. H. SOUTHARD.

This is a collection of NEW MUSIC and not merely a New Collection of Old Music. The pieces it contains are as various in character as the occasions they are designed to supply, and will be found to possess unusual excellence. The established reputation of Mr. Southard will attract to this new volume the special attention of those with whom really good music is a desirable acquisition.

Copies will be sent by mail, post-paid, on receipt of price. Price, $1.50 a copy, $13.50 per doz.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

Richardson's New Method.

FOR THE PIANOFORTE.

"Deserves our hearty recommendation."
N. Y. Musical Review.

"Unexceptionable in taste and style."
Dwight's Journal.

"We quite endorse Mr. Dwight's opinion."
New York Musical World.

"A School that will do excellent service."
Deutsche Musik-Zeitung, Phil.

"Soundest, clearest, best book for the Piano."
Phil. Evening Bulletin.

"A work of solid and enduring merit."
Phil. City Item.

"Will supersede every other of the kind"
Worcester Spy.

"An improvement on all other Piano books."
Syracuse Journal.

"Possesses merit not claimed by other works."
Cleveland Herald.

"Common sense, plain talk, and brevity."
Boston Journal.

"Presents many new and important ideas,"
N. Y. Tablet.

"No Piano book comparable in value to it."
New Covenant.

No long dry lessons, nor wearisome exercises, but Sprightly Studies throughout, and Charming Melodies for practice, at every step. *It is all that can be desired.* Price $3.75. Sent post-paid. OLIVER DITSON & CO.' Publishers. 277 Washington Street.

Charming Music for Children.

The Young Folk's Favorite Collection.

MERRY CHIMES,

CONTAINING

Simple Lessons, Attractive Exercises,

AND

SEVERAL HUNDRED FINE SONGS.

Mr. L. O. Emerson, the author of "The Golden Wreath," of which *three hundred thousand* have been sold, has in this new book succeeded in producing a work that

Meets the Wants of Every Child.

The Elementary Department contains Just those Peculiar Elements, that Attract and Retain the Attention of Children. The Songs are not old and time-worn—sung through a dozen books—but, New and Sparkling, Adapted to all Occasions, and Alive with the Spirit of Times.

Price 50 cents a copy—$5.00 a dozen.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New Music for June.

VOCAL.

You must guess. Song	*A. Reichardt.*	50
Our neutral friend. Comic	*J. V. Webster.*	30
Cradle Song	*J. W. Hertel.*	30
Not all forgot. Ballad	*C. Lovet.*	30
Annie of the lonely dale. Ballad	*W. Kittredge.*	30
Praise the Lord. (Benedic anima mea.)	*Marsh.*	50
The Finnegans, or Down to Eastport.	*F. Wilder.*	30
She was our darling sister. S'g and Ch.	*Vounce.*	30
Do not wound the hearts that love thee.	*Webster.*	30
Have a kind word for all. Song and Chorus.	"	30
The last request. Ballad	*L. M. Slade.*	30
Little Hessie. Song and Chorus.	*J. V. Webster.*	30
It was a song of other days. Song.	*G. L. Heine.*	30
Can there be harm in kissing ?.	*L. V. H. Crosby.*	30
The Union wagon	*Hutchinson.*	30
Ever thine. Song	*F. Abt.*	40
The dear little flowers. (Und wüssten 's die Blumen)	*Schumann.*	35
Liquor-ish; or, Massachusetts Blue Laws.	*Wilder.*	30
Nearer to thee. Song	*L. Williams.*	30
Smiles of fleeting friendship	*F. Buckley.*	30
Afloat on the tide. Song	*M. Heller.*	30
Mother, take me to the ball to-night.	*H. Russell,*	40
Dear Father, drink no more.	*C. W. Akermann.*	30
Bid me to live. Song	*J. L. Hatton.*	30
Mother is going home	*W. F. Walker.*	30
Beautiful cloud	*J. C. J.*	30
The silent teachers. Duet	*S. Glover.*	60
The music of the birds. Duet	"	60
Ah! be gentle with the fallen	*E. H. Bailey.*	30
The Curiosity, or Lines and Rhymes.	*A. B. Hutchinson.*	30
I'd be a rose. Song	*S. Shrival.*	40
The waves were dancing lightly	*Kücken.*	30

INSTRUMENTAL.

Brilliant gem. Polka	*J. W. Turner.*	30
Maryland grand march	*G. Forbes.*	50
Running brook. Schottisch	*T. Bricher.*	30
Hilda waltzes	*D. Godfrey.*	50
Dew-drop. Schottisch	*W. Seabeach.*	20
Kathleen Aroon. Transcription	*B. Richards.*	40
Babbling brook. Caprice de Etude.	*J. Brissac.*	50
Deux Nocturnes. Op. 30. No. 1.	*Chopin.*	35
Hunting Song. Leaves and blossoms.	*Spindler.*	20
Six popular dances for Guitar.	*W. L. Haydn.*	30
I would not live alway. "Crown Jewels."	*Baumbach.*	40
Portuguese Evening hymn. "Crown Jewels."	*Baumbach.*	40
La Colorie Blanche galop	*C. R. Dodworth.*	40
Glasgow quadrilles	*W. Guernsey.*	50
Postillion Polka. 4 hands	*Hewitt.*	40
Humming bird waltzes	*C. Coote, Jr.*	60
Valse de la Rhine	*"Young Minstrel."*	20
La Chanson du jeune Henri	" "	20
Barcarolle d'Oberon. *C. Voss.* Op. 134		60
With a dash. For cornet and piano.	*C. Koppitz.*	75
Gazelle polka. Four hands	*G. W. Hewitt.*	50

BOOKS.

ST. CECILIA'S DAY. A Cantata. Transcribed from the Dutch. Music by	*J. B. van Bree.*	
	Cloth,	$1.25
	Paper,	75
MENDELSSOHN'S SONGS WITHOUT WORDS. New and superior edition		3.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

SUPERB COLLECTIONS
OF
PIANOFORTE MUSIC.
Vocal and Instrumental.

The following Books are of uniform size and style, and form the best collection of Choice Music for the Pianoforte ever published. The Home Circle; A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Four-Hand Pieces, and Piano Gems. 2 Vols. Gems of German Song; A collection of the most Beautiful Vocal Compositions of the Best German Composers. The Shower of Pearls; A collection of Vocal Duets with Piano Accompaniments. The Silver Chord. A collection of Songs, Ballads, Quartettes, Duets, &c., with Piano Accompaniments. Operatic Pearls. A collection of the Vocal Beauties of the best Operas, with Piano Accompaniments. All of the above sent, post-paid, for $15.00, or singly at the following prices:—Plain, $2.50, Cloth, $3.00, full Gilt, $4.

Oliver Ditson & Co., Publishers,

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

---

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

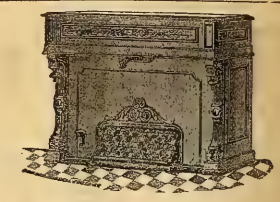
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to $800	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.
THE
Sabbath School Trumpet.
A COLLECTION OF
Hymns and Tunes, Chants and Anthems,
APPENDED TO WHICH IS A
JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by **Oliver Ditson & Co.**, 277 Washington Street.

Dwight's Journal of Music.

Whole No. 657. BOSTON, SATURDAY, JUNE 9, 1866. Vol. XXVI. No. 6.

Bach "Pure and Simple," or with Modern Accompaniments.

[We translate the following review, from the Leipzig *Allgemeine Musikalische Zeitung* of Dec. 23, 1863, for three reasons: first, as a model (so it seems to us) of true, instructive musical criticism; secondly, as showing fine appreciation of Bach, particularly as seen in his "Well-tempered Clavichord;" thirdly, as conclusive demonstration of the impolicy, bad taste and almost sacrilege of recent efforts to improve, illustrate, or popularize Preludes, &c., of Bach by putting melodies to them, as if they were not complete in themselves,—a condemnation which applies as well to the so-called "Meditation" of Gounod, and all efforts of the kind, as to the work by Moscheles now under discussion.—Ed.]

Melodic-Contrapuntal Studies: A Selection of 10 Preludes from J. S. Bach's *Well-tempered Clavichord*, with an obligato Violoncello part composed to them by I. Moscheles. Op. 137a. (The same with a *Concertante* part for a Second Pianoforte. Op. 137 b).

Criticism is not practised in journals and æsthetic teas alone. In one form or another it walks always by the side of Art. Wheresoever and howsoever Art asserts itself, Criticism waits upon its every step and motion. And so in every reproduction, every attempt to give a free interpretation of a work of Art, there lurks a critical element; the rendering of a piece of music by an artist—one who knows what he is about—becomes a living criticism on the piece. For instance, the present writer might spare himself many words, could he only perform to his readers some of the above named Preludes just as they float before his mind after some study of them.

In this sense the critical discussion even of the accepted masterworks of old times never completely ceases, however firmly settled the verdict may be with regard to them on the whole or in the main; each successive age must still define its own position towards them, that is to say, its critical relation to the works and to the earlier conceptions of them. In this way it often happens that unknown works, which remained inaccessible to their contemporaries, suddenly gain, long afterwards, a fresh, young life, because it reveals itself to the sharper sight of later times. So too, other works, which gratified whole generations, lose their old charm at once, so soon as the critical atmosphere is changed and represents everything to itself in a different perspective. So too, no period will renounce its right to put aside, even in classical works, that which seems to it to be only suited to the manners of past periods or to the composer's faculty of adapting himself or writing to order—in spite of every protest which the historical school, score in hand, may raise.

In this sense therefore we grant Criticism its great rights; we allow it, with the culture of its time, with its controlling view of things, to approach a work of Art; we only enjoin upon it as a duty to proceed with piety, with the greatest carefulness, with the offering of all its faculties, in short, too, with a critical consciousness of its own undertaking. Thus, for example, in the case of works, in the performance of which the composers themselves are known to have filled up the gaps in their score by the aid of the organ or the piano-forte, we hold it to be not only allowable, but absolutely a duty not to present them in their old fragmentary form before an audience of this day. We should not feel that we could resort to the old means, of improvisation on the organ, even if traditions of that sort of accompaniment had come down to us, because this would be contrary to our fundamental principles of criticism, according to which nothing essential to a work of Art must be left to the moment, that is, to chance, and all the detail must be carefully adapted to the whole. The best expedient for us here is a discrete instrumentation, having at every step most careful, conscientious regard to the intentions and the style of the original. Such an arrangement is nothing but a constructive criticism on the incomplete form handed down to us; and this accordingly must act with artistic freedom, provided only that it remain always conscious of its full responsibility.

Such an undertaking is more questionable when no gaps can be pointed out in the original; in that case the arrangement, in so far as it adds something wholly extraneous, becomes a remodelling. Under this head we reckon the attempts of Mendelssohn and Schumann to put a pianoforte part to compositions of Bach, which he wrote merely for a violin. To mention only one objection, not to be undervalued: Such an accompaniment leads us into regions of tone from which the composer purposely kept himself aloof. The deeper portions of the violin, so strongly and characteristically sonorous in themselves, become completely altered in their effectiveness by the addition of still deeper basses. It is not a matter of indifference whether an 8-foot tone sounds by itself, or on the top of a 16-foot tone; the whole character of a piece can be essentially changed by such an addition. Violin-players, who understand their advantage, will let themselves be heard without such an accompaniment, when the composition, like those by Bach, not only admits of it, but in its whole design is calculated to be something by itself. Mendelssohn and Schumann possibly only wished to bring these extremely individual masterworks nearer to the manner of our time and to the limited powers of the majority of violin-players, who are not all able to stand alone upon their own feet; but if their accompaniments are really to be taken as *critical* additions, if their purpose is to help out a presumed defect, then indeed the legitimacy of the procedure may be seriously disputed.

Now, undoubtedly, the above-named arrangement of Bach Preludes by Moscheles is of a critical character. While others have brought all sorts of critical apparatus to bear on the various readings of the *Well-tempered Clavichord* and have disputed about the comparative excellence of one or another, Herr Moscheles, too, was unwilling to be behindhand with all sorts of æsthetic objections, which he had upon his heart, against the Preludes of this work,—objections which now step before the public, not to be sure in a critical *exposé*, but clearly enough in the elegiac tones of a violoncello. The work indeed has also, in accordance with its critical character, a Preface; the Violoncello voice, though, has been more clear and intelligible to us, than that of the author himself. A glance at the Preface will confirm this.

Moscheles here calls the Bach works "the foundation pillars and supports of all composition," and deprecates the presumption on his own part of wishing to shake them. He only desires to make these "stately Preludes" more accessible to laymen and the larger public. He appeals to the above mentioned cases of indispensable arrangement of older compositions, to the necessary replacing of obsolete instruments by those now in use, also to the example of Mendelssohn and Schumann, whose piano accompaniments to Bach's Violin pieces he characterizes as a gilt frame that enhances their effect. He recognizes the fact that the Fugues in the *Well-tempered Clavichord* do not admit of a single note more or less; but he thinks "the case is different" with the other instrumental pieces of the great master,—how? we are not clearly told. But on this point the Violoncello part discourses at length; the Preface only hints that the concerted part here added is to lend a new characteristic to the Preludes, give them a modern coloring, a *concertante* effect.

A new characteristic? Are we to understand, then, that there was no old one? By this "characteristic" is something entirely new given to the pieces? Or does it only mean that a new characteristic steps in beside the old one? This seems to be the meaning—but, is this possible in any case? Does not the very essence of the characteristic lie in the fact of its exclusiveness? Can one in the same breath be characteristic in a double or a contradictory way? One can unite characteristically distinct parts into one whole, can bring characteristically distinct themes into mutual relations; only they must all adapt themselves uniformly to the peculiarity of the whole, not seek to impress a double stamp upon it. The freedom of motion of the members is essentially limited by the direction of the whole; hence one may make the attempt to write a characteristic part or voice to any sort of a composition, i.e. to give to this part in its whole bearing a certain independence; but if thereby one tries to give the whole a different characteristic stamp, he will necessarily destroy the old one, or at least lessen and impede its characteristic effect. No other result is logically possible; the *Arrangement* which now lies before us confirms this truth in every aspect.

To us, the *Well-tempered Clavichord* is not only "the foundation pillar and support of all composition," but, what is more, one of the main pillars of all earnest, sterling musical activity, one of the foundations which a deeper musical culture can not at all dispense with. It is not only a study for composers, out of which there is much to be

learned for their purpose, but it is at the same time a fund of precious, characteristic compositions, which in their way remain still unsurpassed, which give the hearer something which he can find nowhere else. When this later, more pretentious Art, which rummages about amongst all the moods and passions of the soul, plunges us from one extreme into the other, always seeking to outdo itself in its rhetorical effects, always driven to painting the most concrete situations, yet never with its means fairly reaching this its goal —when this modern Art with all its onslaughts has wearied us out or satiated us, then have we resorted, before all else, to that work of the old master, which was to himself a darling work of his life, to which he continually turned back anew, on which, in times when his more imposing works were almost forgotten, his fame chiefly rested, from which his greatest followers have most drawn instruction and reverence for their predecessor.

In the *Well-tempered Clavichord* a certain unique, self-included world opens before us. What in Bach's other instrumental music is spun out in a broader and, in some sense, more loquacious manner, after more traditional forms, he has here put together more concisely; in this work he has set down the sum of his artistic convictions. Here he explores all the regions of expression which in any way interested him; here we learn his feeling for graceful, lively motion, for agreeable *abandon*, as well as his deep, refining, subtle tendency to lose himself in most secluded by-ways. Now he shows us, within a convenient space, how much there lies for him in a simple theme, what power of combination stands at his command; now he seems to play with the tones; now he breaks suddenly off, to wind up in majestic, recitative-like turns. He stands before us not only as the unsurpassed technical musician, but as an altogether peculiar man, who looks at things in this world with different eyes from all others, and who is thoroughly able to show them to us in a different light from any of his predecessors or followers. He is through and through a self-contained personality, furnished with the power of assimilating with himself whatever he touches and of transforming and reproducing it thereby in a unique way. One may feel himself strangely affected by this mode of feeling; one may not share the view of the world that seems to look out from these tones; but even the most disinclined will wonder at this wealth of inner life, this inexhaustibleness of artistic expression; will bow beneath the sway of this commanding spirit, which knows how to control itself as few do; will be forced to reverence a model, never before reached, of true artistic, dignified demeanor.

(Conclusion next time).

For Dwight's Journal of Music.

Beethoven's "Sonate Pastorale." Op. 28.

(Concluded from page 412).

Third movement: *Scherzo*, *Allegro vivace.* Here we meet a group of happy children, singing, dancing and skipping about to their hearts' content. Ah, who of us can behold the innocent sport of these little ones without feeling a shadow creep over him! Who does not regret that to him the happy time of childhood is fled forever! (Trio). But this is no place for serious reflections; look, how they laugh, dance and frisk about (return of the *Scherzo*)! As the day advances the "little folks" are joined by the swains and damsels, and the older people, which brings us to the

Fourth movement: *Rondo*, *Allegro ma non troppo.* The village musicians are briskly at work as the throng increases, and old and young are seeking to amuse themselves.

"All have come out to the day's broad light,
See, only see, how the masses sally,
Streaming and swarming, through garden and field!
. . . . . .
This is the real heaven of the people,
Both great and little are merry and gay."

The aspect of this promiscuous assembly is, for all that, brilliant, since all appear decked out in gaudy costumes, which glitter and sparkle in the bright sunlight in a thousand hues. There is much pleasant sport carried on, but there is also much crowding and pushing, one stepping indiscriminately on the heels of another. The scene gradually assumes a serious aspect, sporting and dancing having ceased some time ago. It looks as though there were quarrelsome spirits among them. The grave, stentorian voice of one of the more sedate villagers with some difficulty gains a hearing for a moment, and earnestly remonstrates with two of these quarrelling individuals, male and female, evidently supporting the weaker party (m. 19 before the *fermata*); but in vain; he is unable to allay the confusion, a catastrophe is unavoidable; a panic seizes the whole company; off they fly, screaming and howling, in all directions (m. 12 before the *fermata*), leaving the field entirely clear (arrived at the *fermata*). Such scenes will happen sometimes among the children of nature. The best of it is, that they recover as easily from a fright as they are seized with it. Soon, the musicians resume their instruments, the violoncello as usual taking the lead, inviting the fugitives to come back; and all goes on happily as before. The gay aspect of the scene is marred no more, but rather increases, until towards the close the merriment of the happy throng exceeds all bounds.

So far the picture. Let us now look back for a moment over the whole ground, in order to take notice of a few interesting details, from a more technical point of view. Observe, how in the beginning of the first movement the key, D-major, and the measure, 3-4, impress themselves on the ear; how tenaciously the D holds fast to its place, while the modulation sinks now to the sub-dominant, now rises to the dominant proper, and again descends to the tonic! The close texture of this tone-web, down to the entrance of the second subject (m. 40), reminds one of the strong, firm hand of the giant Bach. The second subject consists of only four short measures; but was there ever invented a melody more lovely, more expressive?

With the seventy-seventh measure begins that remarkable passage (?), which occupies so large a place in this movement. Shall we call it a theme or subject? Shall we call it a melody,—perhaps a melody in thirds, sung by treble and bass? Or shall we call it a run, a roulade? It is neither, or it is all of these. For the second part of this movement the rest of Prof. Marx's description, commenced above, may fitly be introduced.

"The close of the second part offers one of those signs, remarkable both biographically and psychologically, how the original phenomenon (*Urphänomen*) of the world of tones lived and worked in Beethoven. The whole second part is occupied with the leading subject—which in this work is decidedly the predominating thought—so much as even to work the root of it up to a sort of fugue in four parts (four voices). With this *fugato* the piece arrives at F sharp, the keynote of F sharp major, which it seizes, in order to build upon it (instead of the dominant A) the organ-point. On this F sharp the piece rests full twenty-one measures, while the short motive, taken from the leading subject, engraves itself on the third voice in the depth, mysteriously brooding; then its rouses the second voice, and is now lost in the highest region of the first voice, then again is found softly murmuring along in the deepest position of the bass. With the twenty-second measure all melodic and rhythmic motion is gone, while the harmony (F sharp, A sharp, C sharp), on its fundamental tone, sinks step by step, in slow, reluctant pulsations, through seventeen measures, down to the deepest depth, and there rests and is still. 'Thousands do not comprehend this!' one might cry out in the language of Schindler."

The third part, as is usual, brings the leading subjects and passages again, in the original key, instead of in the dominant. A short, but charming coda, charming in its sportive character, closes this movement.

The *Andante* opens with a simple melody in D-minor, which soon, after a semi-close, turns to F-major, thus terminating the first part. The second and third parts (the third being in fact the re-appearance of the first, now closing emphatically in D-minor) are analagous to the first. The entrance of the D-major, so unexpected and decided, appears like the bright sun shedding its effulgent light through the rent clouds of a gloomy sky, illuminating hills and valleys. The minor mode then resumes sway again, introducing the former melodies with variations. The close is quite Beethoven-like.

The *Scherzo* presents a striking example, how little material is needed for such a piece. The main body is worked (if the term may be permitted in a composition where all seems so spontaneous) out of two small motives, one consisting of two, the other of three notes. Still more remarkable is the Trio: a phrase of four measures, closing alternately with B and D, sustains the whole melodic structure of the three parts; and yet, has it ever appeared monotonous to any one? There are doubtless scores of pianists, who have performed this Trio many times, and never became aware that they were playing eight times, without interruption, the same melody. We have here an instance, how a melodic figure can be made to appear continually new, when presented in a different harmonic dress, even if the rhythm remains unchanged. The Trio is, indeed, a little study in harmony.

The last movement is a remarkable piece, entirely unlike the other closing movements to the various Sonatas of Beethovens. Notwithstanding the polyphonic style, employed frequently, and the seeming intricacy thereof, the texture is as clear as the form is simple. There is, besides, a rural charm pervading the whole. The opponents to the epithet *pastorale* will, it is to be hoped, have no objections to our using it, if not for the first, at least for this last movement. *Rondo pastorale*, indeed, is the proper title for

this piece. The form is simply this: We separate it into the usual three divisions, besides a Coda, so as to have in the first division the first subject, here better called Rondo melody (consisting of two parts, the first of which is always commenced by the basso solo and finished by the treble); a brilliant or bravura passage, which we may call *tutti;* the second subject, in the dominant A, with *tutti*; and the Rondo melody, in the main key again; thus closing this, the first division.

The second division (in German the *Mittelsatz*) is represented by the modulatory or so-called *worked-up* part, introducing with the twelfth measure a new motive, and closing after a somewhat long *tutti*, with a *fermata* on the dominant A. The third division consists, like the first, of the Rondo melody with *tutti*, second subject with *tutti* (this time in D), and the Rondo melody again, but in G, and varied, assuming by the by an undefined shape, and pausing finally on the dominant to draw breath and prepare itself for the race in the Coda, *Più Allegro, quasi Presto*, where treble and bass strive to outrun each other. *Finis coronat opus.*

Supposing that most of my readers use Ditson's edition, they may like to have their attention called to a disturbing misprint on the 6th page, 21st measure in the treble. Expunge the dot after the double-note and write in its stead the two double-notes A—C natural, B—D, in the value of eighths (quavers). The measure is an imitation of the next but one before in the bass, and should read precisely like that. Besides, in the older edition, on the 16th page, in the 14th measure, write a *tr.* over th G sharp.

A. Kk.

Fifty-first Annual Meeting of the Handel & Haydn Society, May 28, 1866.

REPORT OF THE PRESIDENT.

Gentlemen:—I shall not now detain you with a lengthy report, since I have improved the opportunities offered on former occasions of this kind, to give you, in detail, my views as to what the aims and objects of a Society like this ought to be, and the means and measures which, in my opinion, should be adopted to promote its efficiency, and ensure its prosperity and success.

Of these measures, some have been already for many years in effective and harmonious operation, others have only recently been adopted, others yet remain for the consideration of the Society. I beg to refer you, for information on these points, to the written and printed documents now in the Society's archives.

My purpose, this evening, is mainly to pass in review the operations of the Society for the year which has just closed, with such brief comments and suggestions as the circumstances may seem to demand. The financial results of the year,—taking the additions which have been made to the Library, and are now in our possession, at cost,—as you have learned from the Treasurer's statement, is, to a limited extent a gain. But the result of our public performances for the year has proved a positive loss.

It is particularly to be regretted that the sources of our loss, are to be found mainly in connection with the praiseworthy efforts of the Society to increase their Festival fund by an extra concert, given at the close of the season, and with unusual attractions for public patronage. Hereafter, it would seem that such plan, if resorted to at all, must be carried out with greater regard to economy, and with less confidence of a support from without, in ratio with the enlarged forces and increased attractions that may be offered.

From the report of the Librarian, it appears that our already ample supply of material has received a substantial increase: this is a real and solid gain.

I learn from statistics furnished me by the Secretary, that sixty-five gentlemen have been admitted to membership with the Society,—the largest number which has ever been added in a single year. No resignations have been received, and there have been no expulsions for misconduct or breach of the By-laws. Within the year, however, two of the oldest and most valued of our associates, have been removed by death, Matthew S. Parker and John Dodd. Both were original members of this Society, and the last surviving representatives of that honored roll; both were, for many years, honorably connected with the government, and one of them, for more than a quarter of a century, has been our faithful and devoted Treasurer; both lived to complete their fiftieth year of membership with the Society, and maintained their attachment to its interests till the last. And among all its list of past and present members, I doubt if the Society can find another two who have been more earnest for its welfare, more faithful in the discharge of their official duties, more constant and punctual at public performances, more conscientious in their attendance upon our ordinary meetings whether for business or rehearsal, or who have rendered, in all their relations with us, more valuable and disinterested service in the sacred cause to whose interests we stand pledged. They are gone—these good and faithful servants—their many virtues shall always be held in filial and grateful remembrance in our hearts.

Seven performances, in all, have been given by the Society, during the season, in public, the programmes for which have comprised the Messiah, Judas Maccabæus, the Creation, Elijah, St. Paul, the 42d Psalm and Hymn of Praise. The four first-named Oratorios, as you are well aware, were given with the distinguished aid of Mlle. Parepa.

The regular series of the winter closed with the performance of "St. Paul," at Easter. The benefit concert, to which allusion has previously been made, took place at a later date; in its programme was included the arrangement for chorus, orchestra and organ of Luther's "*Ein feste burg*," by Nicolai, and the 42d Psalm, "As the Hart pants," and Hymn of Praise (symphony and cantata) of Mendelssohn. It was given with an increased orchestra and large additions to our usual forces, from members of the "Festival Chorus" of last year. All the works thus presented by the Society, if we except the "Creation" (which was hurriedly got up, and in which the Society held the secondary and somewhat questionable position of accompanists to Parepa) have been given after much thoroughness of preparation, with increased orchestra, and the best available solo vocalists in the country, the large organ and a chorus of between four and five hundred voices.

The Rehearsals for the season commenced in Chickering's hall, early in October, and have continued weekly, and sometimes oftener, without interruption or intermission, till nearly the present time. Owing to the large increase of our numbers, it was found that the hall, which, by the liberality of the Messrs. Chickering, has so long been gratuitously open to the Society for these rehearsals, was no longer adequate for our accommodation. The use of Bumstead Hall was therefore secured for this purpose, the resources of which are ample, and the arrangement of seats admirably adapted for compacting and bringing together a large chorus for drill and practice. If the ventilating appliances of the hall can be brought up to the normal standard, the requirements and accommodations will be rendered complete.

I feel warranted in saying that more than usual interest has been manifested by the members in these rehearsals, as evidenced by a larger and more constant attendance, and a careful and praiseworthy study of the more than ordinarily difficult music they have been called upon to perform. I wish it were possible to add, that *absenteeism*, that bane of every amateur musical society, had been altogether reformed. But this is still a great and abiding evil.

Another fault which must be placed in opposition to the merits I have named—and it applies to public performances as well—is a too great haste, on the part of many, to leave the room before the exercises of the evening have fairly closed. This may be a necessity, to some extent, with distant residents; but the habit is one greatly to be deprecated. Nothing is so disheartening to the conductor, or so dampens the interest and enthusiasm of those who remain. It would be better, by far, if those who *must* withdraw before the close of the evening, would go quietly away at the usual intermission, than to make their noisy and disturbing exit at a later period of the performance. A similar practice on the part of the auditors, who may be present by invitation or by sufferance at rehearsals, is equally and, if possible, yet more reprehensible. Indeed, the disturbance from loud talking and whispering on the part of such auditors, has become so serious, that I question whether the interests of the Society do not require their exclusion from all ordinary rehearsals. Certainly this must soon be the case unless they are willing to come strictly under the same rules we have adopted and, it is hoped, will hereafter put in practice for ourselves.

In close connection with what I have just alluded to, is the existence of a growing evil at the more extensive rehearsals, which take place in the large hall, immediately prior to a public performance. I refer to the custom of some of our members, of transforming themselves on such occasions, into auditors, instead of taking their proper position in the choir. Article XVIII of the By-Laws is sufficiently explicit on this point. It reads as follows,—

"No member of the Society, when present at any public performance or rehearsal, shall absent himself from his proper seat in the choir, on penalty of forfeiture of his membership."

The actual numerical force of the chorus, as determined by their attendance at the rehearsals and concerts during the past winter is five hundred and sixty-eight, and is apportioned nearly as follows,—

Sopranos	176
Altos	128
Tenors	109
Bassos	155
	568

This is exclusive of about one hundred and sixty whose names are still upon the rolls of membership, but who, from their distant residence, or from disability of various kinds, rarely meet with the Society.

A new and complete registration of the names and residence of the present members, and the department in the chorus to which they belong, is in progress, and it is earnestly requested of such as have been delinquent in this particular to send in their names to the Secretary, Mr. Barnes, at once, in order that the record may be made complete.

It appears from the above enumeration, that the proper balancing of our chorus is as yet by no means accomplished. The Sopranos are largely in excess, while the Tenors exhibit a lamentable deficiency in numbers. As a remedy for this undue disproportion of the several parts of the chorus, I would suggest that, for the present, the examination of candidates for admission to the Society, be restricted solely to the possessors of good tenor and alto voices, supplying only such vacancies, as may be made by resignation or otherwise in the ranks of the Bassos—with a care to keep the Sopranos up to, at least, the number of one hundred and fifty. This is on the plan I have before suggested, of limiting the entire numerical force of the chorus to six hundred, and endeavoring to add to their excellence and efficiency rather than, at present, to exceed this limit.

A word in this connection as to the duties of the Committee for the examination of candidates. Theirs is a delicate and difficult task. It often happens that those who have excellent voices, and can sing readily, with good method and with effect, any piece they have learned, present themselves before this Committee for examination; but, when required to read at sight even the simpler forms of psalmody, they find themselves at fault.

The superficiality of many who set themselves up for teachers in singing, in this particular, is notorious. The Committee are perfectly right in rejecting all such candidates. This Society is, in no sense, a school for beginners in the art of reading, but rather for improvement, advancement and progress in the appreciation and practice of Music in its highest development.

The duties of our staff of Superintendents—which is now become a recognized and important corps in the administration of the Society's work—will, of necessity, increase as our numbers enlarge. I would again call their attention to the expediency and importance of reporting regularly, at every meeting, whether for rehearsal or public performance, to the Secretary, the attendance of members attached to their respective departments, noting by name those who may be absent. To this end, it becomes necessary that each Superintendent should know the names of all who compose his department, and have a sufficient personal acquaintance with every member to allow him to report upon his presence or absence. Such knowledge could be readily acquired. I would also suggest a greater care, on their part, in so placing the leading and prominent voices that they may act as guides for the rest; and these places, once so fixed, should be retained at all rehearsals, and in relative positions, likewise, at all public concerts. They should, in like manner, insist that members should sit together as compactly as possible in rehearsal, and always with their own department in the chorus; and every member, however large the chorus may be, should have his proper and invariable seat. All restless change and indifference in this respect, is prejudicial to the general effect.

Sixteen meetings for business have been held by the Board of Trustees during the year. At one of the last of these meetings they unanimously adopted

a vote, creating a Special Board of Trustees, for the management of the Fund which had its origin in the Great Festival of last year; and this action of the Board is, in my opinion, so important, and has a bearing so vital upon the future welfare of the Society, that I shall make no apology for reciting the instrument of Trust in full. Which is as follows:

This agreement, made this 28th day of May, A.D., 1866, by and between the Handel and Haydn Society, a Corporation created by and existing under the laws of the Commonwealth of Massachusetts, of the one part, and J. Baxter Upham and John P. Putnam of Boston, in the county of Suffolk, and Nath'l. Harris, of Brookline, in the county of Norfolk, in said Commonwealth, — of the second part, witnesseth.

That, whereas the said corporation is desirous of creating, for its benefit, a "Permanent Fund," the foundation of which shall be the net proceeds from the Great Festival of May, 1865,—to be increased from the profits of future concerts and festivals, and from the donations and legacies of their friends and patrons, or otherwise;

And, whereas the parties of the second part have agreed to hold the said fund, with its future income and increase, for the benefit of the said Corporation, in the manner hereinafter specified;

Now, therefore, the said Corporation do hereby give and transfer to the said Upham, Putnam, and Harris, the sum of *two thousand dollars*, being the net proceeds, to the Society, of said Festival, and its increase up to the present time, to be held by them, the said Upham, Putnam and Harris, and their successors, in *Trust* for the following uses and purposes, to wit:—

1st. They shall invest and, at their discretion, sell and re-invest the said sum of Two thousand dollars, in such manner and at such times as they shall deem judicious.

2d. They shall pay over the annual income from said Fund to the said Corporation, if the said Corporation shall notify them in writing, ten days, at least, before the date of their annual meeting in each year, of their wish so to receive it, and a majority of the Trustees of the Fund shall assent thereto; otherwise, they shall add such income, from year to year, to the "Permanent Fund," and shall invest it and re-invest it, in the same manner as is above provided in reference to the principal.

3d. They shall, in the same manner, invest and re-invest, and dispose of the income of any future contributions to the said "Permanent Fund," which shall be made from time to time by the said Society, by donations from its friends and patrons, by legacies or otherwise.

4th. They shall make a written report to the said Corporation, at its annual meeting, of the condition of said "Fund," with such details as to its management as the said Corporation shall direct, and shall give bonds in a sufficient sum for the faithful discharge of their duties if so requested by the Government of the Society.

5th. The President of the said Corporation, for the time being, shall, at all times, be one of the said Trustees, and the said J. Baxter Upham, the now President of the Corporation, shall continue one of said Trustees, so long as he shall continue to be such President; and whenever he shall cease to be such President, his duties and obligations, as one of the said Trustees, shall cease; and whoever shall be chosen in his place as President of the said Corporation, shall be his successor in said Trust, and shall continue such until another shall be chosen such President, and so on, so long as this trust shall exist.

6th. During the time that any vacancy exists in the board of Trustees, the remaining Trustee or Trustees shall have the same power as though the board was full.

7th. This trust shall continue until such time as the said Corporation, by the unanimous vote of its Board of Trustees, for the time being, and a majority of the Trustees of the "Permanent Fund," shall revoke it, and in such event, the said Trustees shall transfer and convey to the said Corporation all the property, of every kind, held by them in trust; the same to be thereafter held by the said Corporation absolutely,—for its own use and benefit,—free and discharged from all trusts, provided that, in no case, shall this fund ever be divided among the members of the said Corporation,—and by such action the said Trustees, and each of them, shall be released and discharged from all further duties or liabilities in the premises.

8th. And the said Trustees, parties of the second part, hereby signify their acceptance of said Trust, and hereby agree with said Corporation to discharge all their duties and obligations herein contained, to the best of their judgment and discretion, being responsible only, each one, for his own wilful neglect, and not for the default or neglect of either of his associates.

In Testimony of all which the said parties have hereto set their hands and seals the day and year first above written, the said Corporation acting herein by Loring B. Barnes, its Secretary, thereto duly authorized by a vote of the Corporation.

This Instrument, as I have said, I deem to be of the utmost interest to the Society. It sets forth the fact that we have at last the nucleus of a permanent Fund, which, it is hoped, from this small beginning may grow to such proportions, as will place us at length in a position to be no longer dependent upon the assessment of our members, or the fickleness of public patronage for a support. The provisions of the Trust have been carefully made and judiciously guarded, so that no one, who may be disposed to add to the Fund, need fear that it can, by any possibility, be diverted from its proper and legitimate uses. I confidently believe that, in a community distinguished for its liberality, benefactors of Art in its highest and holiest form, will not be wanting.

Owing to the different circumstances in which we find ourselves, by reason of the continually increasing numbers of the Society, and from other considerations as well, some change in the By-Laws ought soon to be made. I would therefore suggest to the new Board an early attention to this subject, in order that the matter may be brought before the Society, and a proper committee appointed for this purpose.

It is pleasant to allude, in conclusion, to the entire unanimity of action which has characterized all the meetings of the Board during the year, and to the alacrity and cheerfulness and good feeling in which their recommendations have been seconded and carried out by the Society. And I can not close this imperfect Report, without adverting, in terms of highest admiration and praise, to the zeal and unwearied efforts of our able and efficient Conductor, Mr. Zerrahn, aided by his accomplished assistant, Mr. Lang, who by their constant attendance to their laborious duties, and their kindness and courtesy of manner, have contributed so largely to the artistic success of the season.

All which is respectfully submitted.

J. Baxter Upham,
Pres't.

Librarian's Report.

In making my annual report as Librarian of the Handel and Haydn Society, I propose to speak of the additions to the Library, during the season just closed, the losses from it, inform you of the plan of the new catalogue just completed, and give you some statistics concerning the present condition of the Library.

Owing to the actual and anticipated increase in the number of our choral force, I was instructed to obtain, at various meetings of the government during the season, enough vocal music of Judas Maccabæus, St. Paul, and the 42d Psalm, to suffice, with what we already owned, for 500 voices, and enough instrumental parts of the same works and the Festival Overture for an orchestra of 60. Accordingly, of Judas Maccabæus I obtained 34 separate vocal parts and 300 copies of Mr. Ditson's octavo edition. Of St. Paul I obtained 300 copies, and of the 42d Psalm 100 copies, all of which were of Mr. Ditson's octavo edition, giving the vocal parts in score. The addition of orchestral parts necessary to complete our sets for the above works were only 30, which were obtained in time for use at the rehearsals and concerts at which they were required. Thus, the additions actually made during the season, consisted of 700 bound octavo chorus scores, 34 separate vocal parts and 30 separate orchestral parts.

For a long time I have desired that we might dispose of all our old editions of the various oratorios, many of which are large and heavy quartos, and replace them with the octavo, or hand book form, like the new copies of St. Paul and Judas Maccabæus. Our present copies of the Messiah consist of no less than five different editions of the work, and I think I am safe in saying that no two editions exactly correspond in words and music. The advantage of the hand book form, I think every member will acknowledge, and many have proved that they feel it, from eagerness to obtain them at rehearsal or performance. This replacement, I suppose, will only be gradually brought about, and I hope that during the time required, some means will be devised to prevent the loss of the hand books we now own. Although they are all marked "Not to be taken from the Hall," many of them, I regret to say, are lost. The following is a list of books now missing from the Library. "Forty-second Psalm," 22 copies; "Israel in Egypt," 14 copies; "St. Paul," 15 copies; "Messiah," 25 copies; "Hymn of Praise," 60 copies; "Creation," 20 copies; "Judas Maccabæus," 8 copies; "Ode to St. Cecilia," 2 copies; making a total of 166 copies worth at least $100. I do not doubt many copies have been taken from the hall with the permission of some member of the Government; still I am sure no copy has thus been loaned, except for study, and with the expectation of its being promptly returned. Although a request was made, at one of our recent rehearsals, that all books should be returned, but very few have been received. I therefore earnestly entreat that all books now in possession of any member of the Society shall be returned to me, at the earliest possible moment.

During the season, in accordance with a vote of the Government, a new catalogue of our Library has been prepared, and the whole Library re-arranged by the assistant Librarian, Mr. Bedlington. The present excellent arrangement of the Library, and the completeness of the new catalogue show how faithfully this duty has been performed. In the Library room, each shelf, case or compartment is numbered or lettered, and the books or music contained in each indicated on the catalogue. The catalogue shows how many we possess of each edition or form of a work, the number of parts for each voice, and the number of parts for each orchestral instrument. This is the first time we have ever possessed a perfect catalogue of our orchestral music. The complete orchestral music for each work, is now kept in its particular portfolio, which is lettered, marked or numbered to correspond with the catalogue. The improvement in this system can be perhaps only fully appreciated by those who have heretofore tried to select music from the Library, and should try now aided by the new catalogue. In order to give the Society an idea of the present condition of the Library, I have prepared the following statistics:

Of the works owned by us there is an aggregate of 9,673 separate vocal parts. Of these, 6,210 are single voice parts, and 3,463 are in vocal score for chorus. The orchestral music consists of 1,174 separate instrumental parts. Of orchestral or piano-forte scores, we possess 124 volumes. In addition we have 270 volumes of various works not in actual use at the present day, but many of them possessing rare interest to our older members.

The following is a list of works of which we own sufficient vocal music for 500 voices and for orchestra of 60 instruments: The Creation, Elijah, Eli, Festival Overture, Hymn of Praise, Israel in Egypt, Forty-second Psalm, Judus Maccabæus, Messiah and St. Paul.

A small addition of vocal and instrumental music to the following works would suffice for the present number of the Society: Dettingen Te Deum, Jephtha, Joseph, Mozart's Requiem, Ode to St. Cecilia, and Samson.

Of the following works, although of many we own a large number of copies, we should require large additions of vocal and instrumental parts to enable us to perform them with the present number of the Society: Alexander's Feast, David, Hymn of the Night, Joshua, Last Judgment, The Martyrs, Moses in Egypt, Mount of Olives, Mount Sinai, The Seasons, Seven Sleepers, Transient and Eternal, Stabat Mater, and Solomon.

When, owing to the large additions of members it became necessary to leave the small hall where we rehearsed during the first part of the season and use Bumstead Hall, it was very desirable that our Library should be moved to the same building. The owner of the Library room, however, was unwilling to release us from the rent of it, and our removal could not be accomplished.

From the foregoing, it appears, that very valuable additions have been made to our Library during the past season, and that great improvements have been made in its arrangement and means of care and preservation. Now, more than ever, I feel it is entitled to be considered the most valuable library of sacred music in the country.

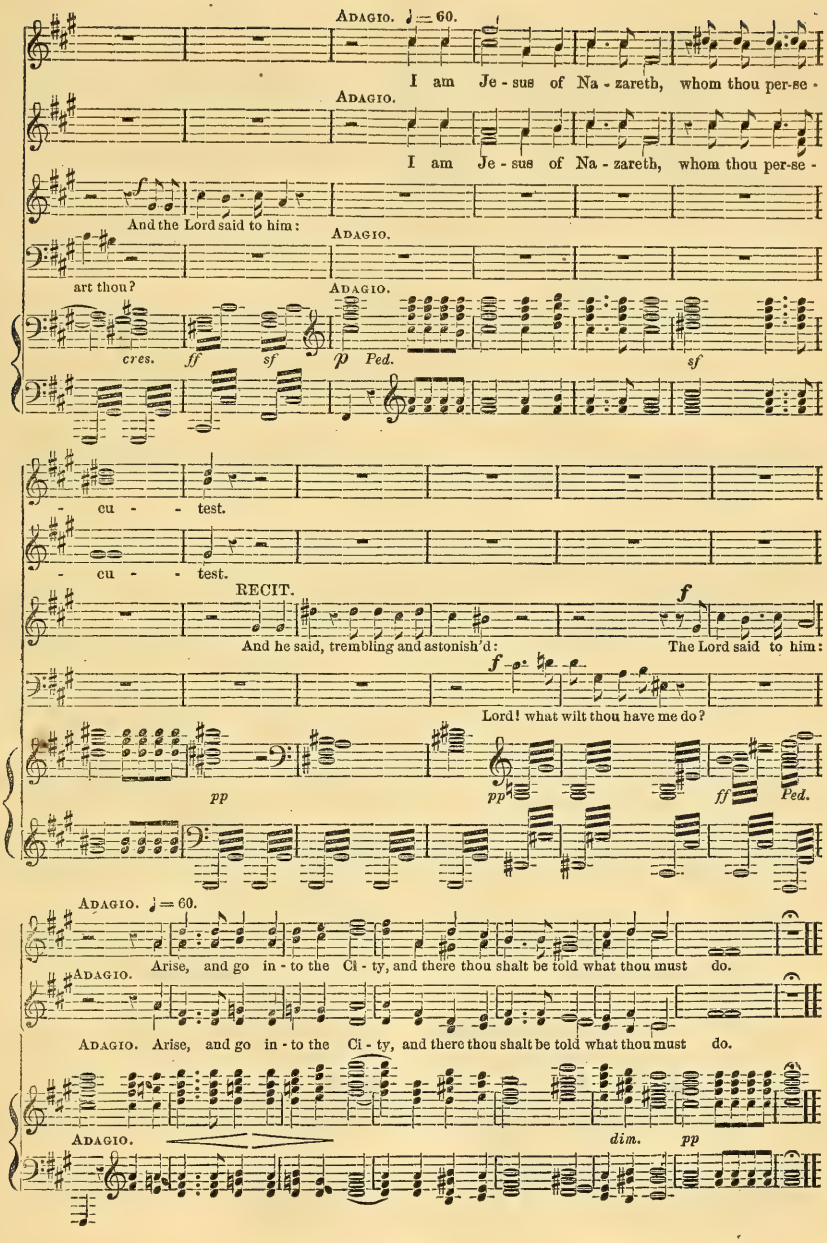
Respectfully submitted,

Geo. H. Chickering,
Librarian.

Extract from the Treasurer's Report.

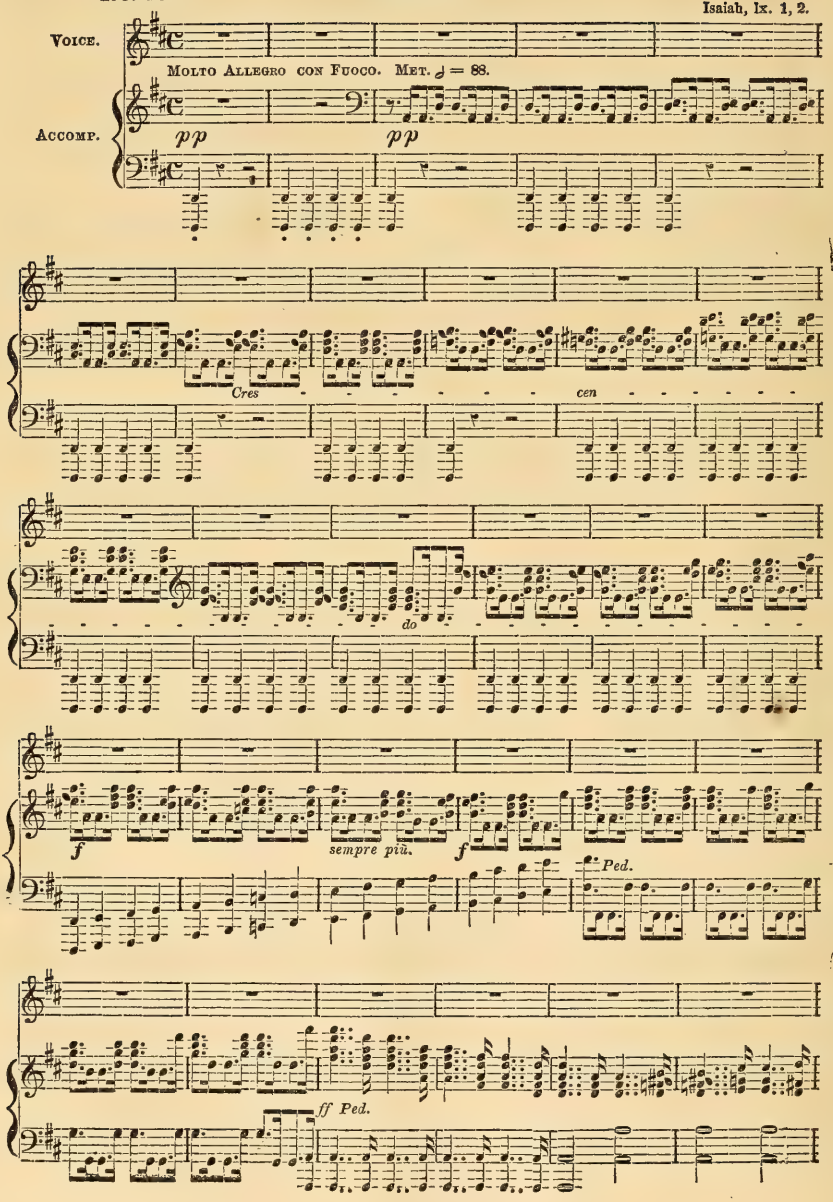
RECEIPTS.

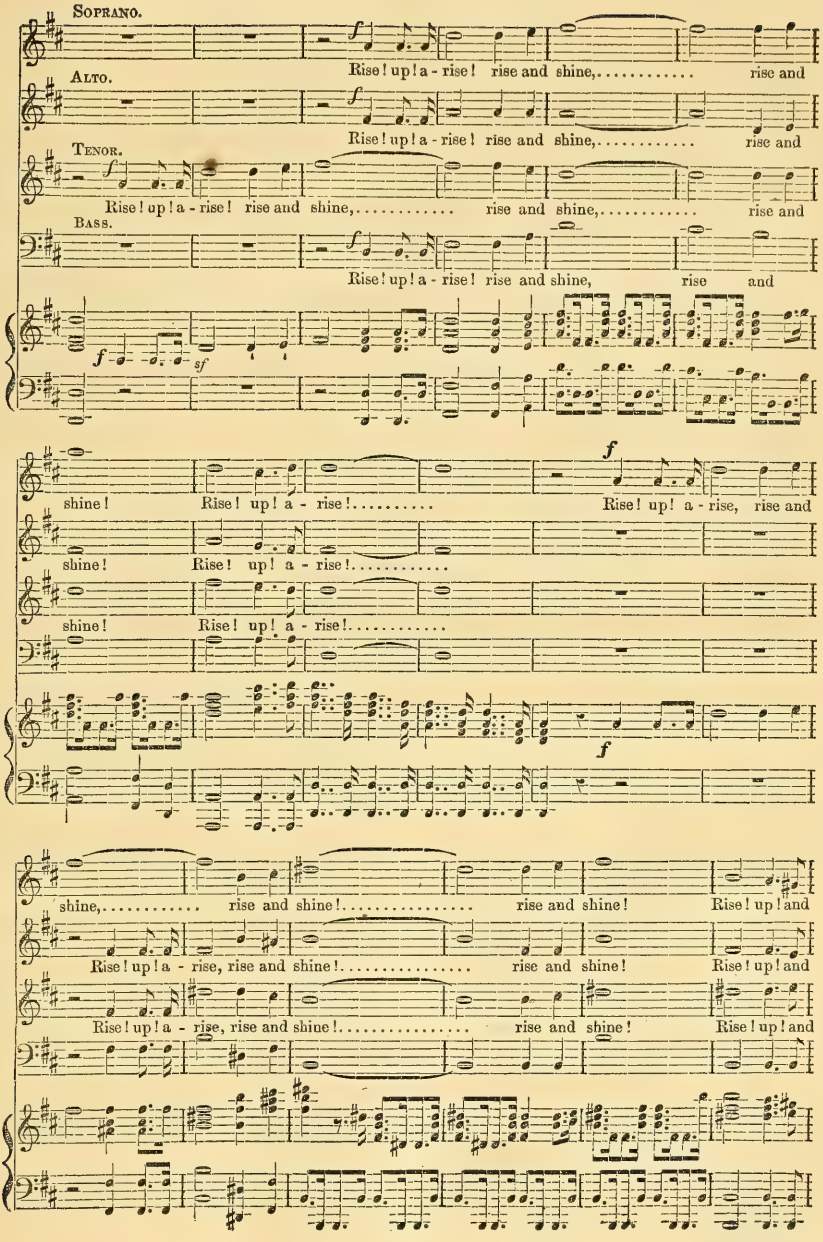
Treasurer's balance from last year....	$ 342 70
Amount received from Mr. Bateman for our performance of the "Creation" Oct. 15th, 1865.....	200 00
Gross receipts for performance of "Judas Maccabæus," Nov. 19th, 1865..	779 00
Gross receipts of performance of "Judas Maccabæus," "Messiah" and "Elijah," on the evenings of Dec. 23, 24 and 31, respectively, in connection with Mr. Bateman as agent of Mlle. Parepa.....	9 410 00


Adagio. ♩ = 60.
I am Je - sus of Na - zareth, whom thou per-se -
Adagio.
I am Je - sus of Na - zareth, whom thou per-se -
And the Lord said to him:
Adagio.
art thou?
Adagio.
cres. ff sf p Ped. sf
- cu - - test.
- cu - - test.
RECIT.
f
And he said, trembling and astonish'd: The Lord said to him:
f
Lord! what wilt thou have me do?
pp pp ff Ped.
Adagio. ♩ = 60.
Arise, and go in - to the Ci - ty, and there thou shalt be told what thou must do.
Adagio.
Adagio. Arise, and go in - to the Ci - ty, and there thou shalt be told what thou must do.
Adagio.
dim. pp

No. 15. CHORUS.

Isaiah, lx. 1, 2.




Soprano.
Rise! up! a - rise! rise and shine,..... rise and
Alto.
Rise! up! a - rise! rise and shine,..... rise and
Tenor.
Rise! up! a - rise! rise and shine,..... rise and shine,..... rise and
Bass.
Rise! up! a - rise! rise and shine, rise and
shine! Rise! up! a - rise!..... Rise! up! a - rise, rise and
shine! Rise! up! a - rise!.....
shine! Rise! up! a - rise!.....
shine,..... rise and shine!..... rise and shine! Rise! up! and
Rise! up! a - rise, rise and shine!..... rise and shine! Rise! up! and
Rise! up! a - rise, rise and shine!..... rise and shine! Rise! up! and


shine, For thy light comes, for thy light comes, and the glo - ry of the
shine, For thy light comes, for thy light comes, and the glo - ry of the
shine, For thy light comes, for thy light comes, and the glo - ry of the
Lord, and the glo - ry of the Lord, and the glo - ry of the Lord ri - seth
Lord, and the glo - ry of the Lord, and the glo - ry of the Lord ri - seth
Lord, and the glo - ry of the Lord, and the glo - ry of the Lord ri - seth
bright up - on thee, up - on thee, up - on..
bright up - on thee; Rise! up! a - rise, rise and shine, rise and
bright up - on thee; up - on thee, up - on thee; Rise! up! a - rise, rise and
bright up - - on thee,.....

Gross receipts for performance of "St. Paul" at Easter, April 1st, 1866....	1 395 00
Gross receipts for *Benefit Concert*, May 13th, 1866, "Hymn of Praise," &c.	926 00
Admission fees of 65 members at $5 ea.	325 00
Received from Treasurer Festival Fund, interest on $2,000, 7 3-10 Bonds due June 15, anticipated....	73 00
and balance of Fund in his hands of	34 86
Received of J. B. Smith in settlement.	50 00
Subscriptions in the Board of Trustees	80 06
	$13 615 62

EXPENDITURES.

For Advertising, Printing, and incidentals.....	$ 1 808 12
For Soloists, exclusive of Mlle. Parepa	1 610 55
Paid H. L. Bateman for his share of receipts on the performance of the three Oratorios named.....	4 705 00
For Orchestra the entire season.....	1 819 00
For rent of Music Hall and Bumstead Hall, including erection of stage for each performance, and other expenses	1 592 00
For purchase of New Music, Binding, &c.....	764 45
For Salaries of Conductor and Organist.....	600 00
For Doorkeepers, Ticket Sellers, Ushers, &c.....	242 75
For rent of Library room.....	100 00
Paid Mr. Williams to relinquish the Music Hall for Oratorio "Elijah," Dec. 31.....	100 00
Paid S. M. Bedlington for attendance and for preparing new Catalogue of Library.....	200 00
Paid for Carriages for soloists.....	28 75
Paid for Insurance on Library.....	35 00
	$13 615 62

It will be seen by the foregoing that the entire operations of the Society for the season now closed have added nothing to the treasury, but on the contrary a small balance in favor of the Treasurer was found to exist; which however has been provided for by a subscription in the Board, leaving the Treasurer without funds.

It must however be borne in mind that the Library has been very materially strengthened by the addition of a large number of chorus and orchestral parts of oratorios; a more detailed statement of which will be found in the report of the Librarian; amounting to more than six hundred dollars; therefore, deducting the amount paid for additions to our Library, the operations of the society have really resulted in a small pecuniary gain.

LORING B. BARNES,
Treasurer, pro tem.

Musical Correspondence.

HARTFORD, CONN., JUNE 1.—Costa's "Eli" was performed here on the 9th ult., by the Beethoven Society. This musical body is now in its eighth year. Its progress in efficiency and influence must be regarded as a sign of intrinsic power, making due allowance for the great advance of taste and the growing desire to welcome all new enterprises in this and other arts. I have before born testimony to the merits of this Society, and the great capabilities among its members for the correct rendering of vocal part music, particularly the great oratorios.

To their experienced leader, Mr. J. G. BARNETT, we all owe a debt of gratitude. The success of this society is due to his indomitable perseverance. To skill and judgment, he joins self-possession and firmness, and commands respectful attention from those with whom he is associated. His efforts in diffusing a knowledge of the divine art in the community in which he lives, (one of the most lovely spots in New England) cannot be too highly appreciated.

The dramatic power and choral grandeur of "Eli" were faithfully interpreted by the Beethoven Society. The work, so full of excellencies and peculiarities, seemed admirably suited to the tastes, not alone of the singers and artists who took part in the performance, but to the musical community and people, for whose special benefit it was evidently written. No work has ever been performed in Hartford, that has given so much unqualified satisfaction and delight.* The choruses, with hardly an exception, were sung in the most faultless manner, and, considering the extremely difficult and complicated harmonic progressions in which Costa indulges, this is high praise. The character of Eli found a fitting representative in Dr. Guilmette, who evidently thought it worthy of his powers. It is a very difficult character to interpret, and in one sense rather ungrateful, if the artist relies for his inspiration upon applause, and that kind of noisy demonstration that generally follows startling or brilliant efforts. The character of Eli appeals to the deeper sensibilities, and therefore requires not only vocal, but intellectual attainments rarely found in one person. The Society therefore was fortunate in obtaining his services. Nothing could exceed the beauty of his delivery of the cathedral-like sentences in the first part, the parental tenderness with which he rebukes his sons, his scenes with Samuel, and the fervor of his prayers. His last scene was the most effective of all; it was soulful and thrilling, and worthy of a true artist. The Society, in recognizing his services upon this and former occasions, presented him, through the President, Chas. Canfield, Esq., a gold medal and badge pin elegantly engraved. Mr. Canfield alluded to sacrifices Dr. Guilmette had made to be with the Society, seeking their interests, rather than his own, and appreciated the Doctor's talents, the high results of study, by which he has been able to faithfully portray the different characters in the Oratorios they have performed, so as to enable the Society to give to the Hartford public, in a fitting and effective manner, the sublime works of some of the great masters. Dr. Guilmette, in acknowledging the gift, paid a very handsome compliment to the Beethoven Society of Hartford, which had now (he stated) a reputation as famous as that of its Banks and Insurance Companies. He also passed a high eulogium on the "hard-working, unassuming, accomplished conductor, Mr. Barnett."

Mr. Castle was the Elkanah and the warrior Saph. His singing, throughout, was in masterly style, and his war song enthusiastically encored. Miss Smith and Miss Campbell were the Sopranos; the former gave great expression to the part of Hannah, the latter sang the air, "I will extol thee," with brilliancy and effect. Miss Frankau was Samuel; her singing met with a deserved success. Mr. Patton gave effect to the part "Man of God." Many of the solos were at least worth a pilgrimage to hear. A beautiful toned two-banked Organ from the manufactory of M. Baumgarten & Co., New Haven, was put up for the occasion. This enabled Mr. W. J. Babcock, the Organist of the Society, to display his powers to good advantage. The Orchestra was magnificent. We have frequently heard them in Boston, but their playing never seemed so spirited and effective as when their efforts are associated with the Beethoven Society. The solo instrumental portions were beautifully given. How could it be otherwise with such artists as Zöhler, Ribas, Eltz, Hamann, Heinecke, Ryan, the Regesteins, Meisel, the Eichlers, the experienced Suck, Fries, Stein, and other conscientious musicians? Mr. Barnett led his orchestra and singers with true dictatorship; although a very difficult oratorio to conduct, it was done with perfect ease and confidence. He certainly must have been inspired by the genius of the composer, to have such power and control over the minds of the performers. S.

PHILADELPHIA, MAY 25.—Our concert season closed with a Matinée given on Thursday, May 17, at the Foyer of the Academy of Music, by Mr. CARL GAERTNER. The audience was one of the most thoroughly appreciative we have ever seen, and the many musicians present were enthusiastic about the programme and the perfection with which it was rendered. Mr. Gaertner was assisted by Mme. Abel, the pianist from New York, the Philadelphia Classical Quintette Club and others.

This was Mme. Abel's first visit to our city, and she met with the warm reception which as a highly cultivated artist she merited. Mr. Gaertner, in whose hands the violin has always more richness and power, broader and more singing tones than we have heard elsewhere, was grander than ever upon this occasion. During his solo, an Andante and Scherzo by David, he electrified his audience; and in Beethoven's Kreutzer Sonata, with which he and Mme. Abel opened the concert, he seemed indeed to breathe in the spirit of the master, so noble, so utterly without flaw of conception or execution was his performance. Mme. Abel, too, gave ample satisfaction in the piano part of this great work, being throughout artistic and correct. This lady played also the Chopin Polonaise in E flat op. 22, with much spirit, truly reproducing every varying shade of expression. Then, too, Mme. Abel and our own talented pianist, Mr. CHAS. JARVIS, played upon two fine-toned Steck 'Grands' the mournfully beautiful Schumann Andante, op. 46. Two of Mr. Gaertner's songs, "Slumber, O Slumber," and "Good Night," both works of real worth and beauty, were sung by request by an amateur tenor, who gave besides from the *Huguenots*, "Ihr Wangenpaar," with *Viola obligato*, the latter taken by Mr. Gaertner. The concert ended with the Mendelssohn Quintet in B flat, op. 87, played by the Quintette Club.

This Quintette Club is an organization of which with just cause we are proud. The gentlemen belonging to it, Messrs. Carl Gaertner, Chas. Jarvis, Theo. Kammerer, C. Plagemann and C. Schmitz, are all artists of high standing, and, with Mr. Gaertner as leader, they have attained great perfection. Mr. Gaertner, whom the Boston musical public will remember, is one who has worked zealously for the cause of classical music, and has accomplished much. An article in the *Evening Bulletin*, passing in review some of the musical labors of this gentleman, refers thus to his disinterested devotion to his Art:

In 1858 he came to Philadelphia, and since that time has been a faithful, earnest laborer in the field of Art, in our city. Working as he has done for a principle, regardless of personal interest, it has ever been his fortune to have others reap plentiful harvests, where he has sown in weariness and toil. Yet this has always seemed a matter of indifference to him, for he has been working not for himself, but for the Art he reveres, and seeing its interest truly advancing, he has cared for nothing more. He has inspired others with a portion of his own enthusiasm; he has made musicians. In fact I could point out the names of many who are now widely known, who owe all their higher cultivation to him. He has taught them to know the dignity of their profession, and to elevate their own positions accordingly. Those who have had the privilege of studying under his direction, take pleasure in speaking of the earnestness with which he strives to awaken in his pupils an appreciation of the greatness of Art.

I must give you in brief, some of the things this gentleman has done toward the cultivation of a true taste for music in Philadelphia. He gave in the winter of 1859, at the Foyer of the Academy of Music, our first public series of classical Soirées. It was not until the season of 1859—60, that Messrs. Wolfsohn and Hohnstock commenced their first series. In 1860 Mr. Gaertner gave a second series of six Soirées at Chickering's Rooms, and in 1861 gave a weekly series of classical Matinées, the first ever held here, assisted by the Quintette Club. Since 1862 he has led all the concerted music and played many violin solos in the Soirées of Messrs. Cross and Jarvis, and this past season in the Matinées of Mr. Jarvis, by which the former were replaced; and has given yearly one or two concerts of his own, sometimes orchestral at the Academy of Music, sometimes chamber concerts at the Foyer or the Musical Fund Hall.

* What! After hearing the "Messiah," "Elijah," "Hymn of Praise," and other great works which have been performed by this Society? Then we must say that our correspondent and the good people of Hartford greatly overrate the worth of Costa's "Eli."—ED.

In the winter of 1864–1865 he led the Quintette Club, then consisting of Messrs. Gaertner, Jarvis, Cross, Plagemann and Schmitz, in twenty-five weekly matinées of classical music. In looking over the programmes we find 4 trios, 4 quartets, and 2 Quintets by Beethoven; 1 trio, 5 quartets and 7 quintets, by Mozart; 2 trios, 1 quartet, and 2 quintets by Mendelssohn; 5 quartets by Haydn; 1 by Weber and 1 by Gade; 1 quintet by Spohr; 1 by Schubert, 3 by Onslow, 1 by Veit, besides several Duos for violin and piano, amongst others the Schumann Sonata, op. 121, and the Beethoven Kreutzer Sonata. He gave, besides, many violin solos, of which I would mention the "Song Scene" by Spohr, and the Concertos in A minor and in E minor by Rode, as never having been played here by any one else. Our pianist, Mr. Jarvis, played solos by Beethoven, Schumann, Chopin, Weber, Mendelssohn, Hummel, Bennett, Henselt and Liszt; and we had violoncello solos from Mr. Chas. Schmitz. These matinées were attended by a respectably large audience, of which at least one half came regularly, thus deriving not only enjoyment but real profit.

Mr. Gaertner has also done much for German singing societies. The Sängerbund, of which he has had charge since 1858, has, under his direction, acquired great eminence, and is now by far our first society, "and the members of this Association are proud of their director, gratefully ascribing to him, as the very soul of the Society, all their success." He has also from time to time had charge of other Societies, which, during the period of his conductorship, made great improvement. It was he who first introduced Parlor Concerts on the plan of the European Court Concerts, and he has so interested others in this field, that "in some instances they have forgotten that he was the originator, and come to look upon the work as their own." As a teacher, both of vocal and instrumental music, Mr. Gaertner has done great service.

UMPIRE.

Dwight's Journal of Music.

BOSTON, JUNE 9, 1866.

The Past Musical Year in Boston.

Another musical year has fled, and we may now look back over it, count up its treasures, and see how much good music it has brought within our reach. The Handel and Haydn Society's great Festival of May, 1865, brought that year's music to a close. This time we have had nothing corresponding to it in magnitude; yet the past winter and spring have been in the best sense more truly musical than any for a long time before. It may safely be said that the number of superficial miscellaneous concerts has borne a smaller proportion than hitherto to that of really artistic, classical occasions, and that the tone, the spirit, the programmes of nearly all the concerts have been better. This has been owing in no small measure to the influence of the new institution of "Symphony Concerts" under the auspices of the Harvard Musical Association, in which for the first time pure programmes, the best audience and disinterested management were guaranteed, and the fact experimentally proved that very large audiences can be intensely interested and delighted by concerts made up of nothing but the highest kind of music, without any admixture of the more *ad captandum;* and also to the new life which has been infused into our old Oratorio Society, and the attractive power which, since the Festival, it has continued to exercise in drawing ladies and gentlemen of culture and of real earnest love of art into the choral ranks.—We begin our summary with

I. Orchestral Music.

Last year we had only the Afternoon Concerts of the Orchestral Union. This year we had the six "Symphony Concerts, (orchestra of 55 instruments, conducted by Zerrahn) the twelve concerts of the Orchestral Union, (orchestra of 30, same conductor), besides more or less of orchestral performance in the Parepa and other miscellaneous concerts. The list of important compositions which these have afforded an opportunity to hear is rich enough to record, as follows:

a) Symphonies. (Symphony Concerts): Beethoven, No. 4 and No. 8. Mozart, in G minor.—Haydn, in B flat.—Schubert, C major. Schumann, C major.—Gade, No. 1, in C minor.

(Orchestral Union): Beethoven, No. 1, 4, 6 (twice), 7 and 8,—Mozart, E flat, G minor.—Haydn, B flat.—Gade, C minor, B flat.—Mendelssohn, A minor ("Scotch").

(Musicians' Protective Union): Beethoven, No. 7.

b) Concertos. (Symphony Concerts). *Piano forte*: Beethoven, No. 3, in C minor (B. J. Lang), No. 4, in G, (Hugo Leonhard), No. 5, in E flat (Otto Dresel). *Violin:* Mendelssohn, E minor (Carl Rosa).

(Orchestral Union). *Violin:* Beethoven, in D, Andante and Finale (Henry Suck).—Vieuxtemps, No. 2, in C sharp minor (Wm. Schultze). *Clarinet:* Julius Rietz, op. 29 (Thos. Ryan).

(Musician's Protective Union): *Piano:* Chopin, in F minor (C. Petersilea).

(Mme. Parepa's Concerts). *Piano:* Beethoven, C minor, first movement (twice).—Chopin, Andante and Finale, F minor—both by Dannreuther.—Mendelssohn, G minor (Lang).—*Violin:* Spohr's *Scena Contante* (twice), Mendelssohn, in E minor, the Adagio and Rondo, (Carl Rosa).

c) Overtures. (Symphony Concerts): Beethoven, *Leonora*, No. 3, *Coriolan*,—Mendelssohn: *Melusina*, "Midsummer Night's Dream," *Hebrides*.—Weber: *Euryanthe*.—Cherubini: *Anacreon, Wasserträger*.—Schubert: *Fierabras*.—Schumann: *Genoveva*.

(Orchestral Union). Weber: *Oberon, Euryanthe*.—Mendelssohn: "Midsummer Night," *Heimkehr aus der Fremde*.—J. Rietz: Concert Overture in A.—Bargiel: *Medea*.—Rossini: *Gazza ladra, Semiramide*, "Tell."—Cherubini: "Anacreon."—Auber: *Zanetta, Sirène, Lac des Fées*. Berlioz: *Franc Juges*.—Norbert Burgmüller: "Dionysius" (twice).—Wagner: *Tannhäuser*.

(Protective Union). Lindpainter: in F.

(Parepa Concerts). Beethoven: "Men of Prometheus."—Weber: *Freyschütz*. — Rossini: *La Gazza Ladra*.—Nicolai: "Merry Wives."—Flotow: "Martha."—Auber: *Fra Diavolo, Cheval de Bronze*.—Mendelssohn: *Das Heimkehr*.—Reissiger: *Yelva*.—V. Lachner: Fest Overture. Kreutzer: "Night in Grenada."—Wallace: "Lurline."

(Brothers Formes). Spontini: "Fernando Cortez."—Flotow: "Die Matrosen."

d) Miscellaneous. *Piano with Orchestra*: Weber's Polonaise in E, transcribed by Liszt (B. J. Lang); Mendelssohn: Serenade and Allegro Giojoso, op. 43 (twice—J. C. D. Parker, and Miss Alice Dutton); B-minor Cappriccioso (Dannreuther).

Bach's Toccata in F, arranged for Orchestra by Esser (Symphony Concerts).

With voices: "Midsummer Night's Dream" music entire; two choruses from Mendelssohn's "Antigone", Chorus of Dervishes and Turkish March from Beethoven's "Ruins of Athens," (Symphony Concerts).

Of the above named works (and the list is far from complete under the head of Miscellaneous) the following were produced here for the first time: Schumann's Symphony in C; the Clarinet Concerto by Rietz; the F-minor Concerto of Chopin (for the first time *entire*); the overtures to *Anacreon, Fierabras, Genoveva, Medea, Les Francs Juges, Dionysius, Lurline and Cortez;* the Polonaise by Weber; the Serenade &c., by Mendelssohn; Esser's arrangement of the Bach Toccata.

II. Oratorios, Cantatas, &c.

The great choral works with orchestra performed during the year have been: Handel's "Judas Maccabæus (twice) and "Messiah;" Haydn's "Creation" and "Seasons"; Mendelssohn's "Elijah," "St. Paul," "Hymn of Praise," Forty-second Psalm ("As the hart pants"); Nicolai's Religious Festival Overture with Chorus ("*Ein' feste Burg*").—"St. Paul, "The Seasons," and the 42nd Psalm were new, at least to the present generation of music-lovers, in Boston. For the "Seasons" we were indebted to the enterprise of Mr. B. J. Lang; for all the rest to the Handel and Haydn Society, the official reports of whose annual meeting, printed in an earlier part of this paper, will tell the rest of the story. They have now the nucleus of a Festival Fund and we trust that next year they may be ready for another noble Festival. The above list of sacred works, however rich, is still poor in that it shows not a single composition by Sebastian Bach. Is it not time to begin the study of the Passion music, or the *Magnificat*, or at least one of the Cantatas? (We have not counted the performance as an oratorio of the *Fidelio* of the "immortal Beethoven" by Grover's German Opera troupe!)

III. Opera.

Boston has enjoyed only one short visitation of Italian opera during the past year, and then we had Maretzek's Italian supplemented by Grover's German company. The former had for principal soprani Mme. Carozzi-Zucchi, Miss Kellogg, Mlle. Bosisio; Contralto, Miss Adelaide Phillipps, who, however, we believe, scarcely appeared at all; tenors, Mazzoleni, Irfre and Reichardt; baritone, Bellini; basses, Antonucci and Müller. The latter had for soprani Mmes. Johannsen and Rotter, Mlles. Naddi and Dziuba; tenors, Habelmann and Himmer; basses, Hermanns, Steinecke and Lehmann,—all old acquaintances except Mlle. Naddi, who appeared but once, and very acceptably, as the Princess in *Robert*. It was a short season of a fortnight in the latter half of January, with an extra week of the Germans alone; but that fortnight was an intensely feverish period of factitious demi-fashionable excitement, opera all the time, both night and day, uncomfortably crowded houses, hackneied programmes, the only novelties (on the Italian side) being two French operas, the *Africaine* of Meyerbeer, which was played thrice, and the comic *Crispino e la Comare* of the brothers Ricci, once. Then there was *I Puritani*, with Kellogg;

ucrezia Borgia, Ione, Trovatore, &c., with Zuchi, and whether *Ernani, Norma*, &c., &c., why hould we remember?

The Germans played two admirable things hich they always do admirably, namely, *Fidelio* nd *La Dame Blanche*; also *Der Freyschütz*, in hich the charm of Frederici's Agatha was want-ng; for the rest, *Martha*, *Faust* and *Robert le Diable*, in which, especially the last, Mme. Rotter ron plenteous laurels.

Of Chamber concerts, Organ concerts, &c., ext time.

Concerts.

The Boston Musicians' Union gave their second annual Grand "Sacred" Concert, in aid of their haritable Fund, in the Music Hall, on Sunday evening May 27. This is a kind of mutual protection ague of nearly all the musicians of the city who low or draw bow in Symphony Concerts, theatres, Minstrel" houses, military bands, &c. We know ot all their secrets; but two of their plans are open: ie, mutual relief in distress, which is a good one; e other, the dictation of uniform prices for the serces alike of good and bad musicians (of *Musiker* nd *Musikanten*), of common rules about rehearsals, c., more questionable. Their first "monster" conrt, last year, in the Boston Theatre, was financially uccessful. Not so this time. Partly owing to inrnal differences and the retirement of Mr. Zerrahn om the conductorship (on the ground that a comon understanding, if not a rule, was violated by the troduction into the programme of an *ad captandam* mposition of one of their own members, Mr. Koptz, his colleague in the conductorship), the sale of ckets was exceedingly small, and it was only by the ving away of hundreds that a fair show of audice was brought together. This was the more to regretted on account of Mr. Carlyle Petersil-a, the young pianist, who was to make his first ppearance here in his own home since his return omGermany. In his principal piece,theF-minor Conrto of Chopin, which he played entire, he was badly companied, the orchestral parts being lifeless, often arse; yet this injured the impression of the work a whole, rather than that of the technical mastery, tistic feeling and expression of the pianist as such. ith less of easy strength and certainty, perhaps, an his friend Perabo, he seemed to play with more thusiasm; and certainly he must rank very high in points of execution, delicacy, force, light and ade, and good conception. He was recalled with eat enthusiasm, and gave, without accompaniment, e extremely difficult Andante of Henselt's Concer-, which he had played the week before in New York. was a gigantic achievement, scarcely qualified by slight flagging of tempo in that long, relentless succession of double handful chords. Two of the most ficult and most interesting of the transcriptions by szt, from *Lucia* and "The Erl-king" of Schubert, re wonderfully well played. We cannot help unting the want of a Chickering instrument among e odds against which the young artist so triumantly contended.

The withdrawal of Mr. Zerrahn left Mr. Koppitz, the Boston Theatre, sole conductor of the concert. he 7th Symphony of Beethoven is enjoyable even spite of bad performance, and this time it peared under a somewhat new aspect. There s solidity and breadth and sometimes a rich phony; but as a whole the rendering was coarse d dead, the orchestra having gained in quantity at expense of quality, in body rather than in life. me of the tempi, too, were bad; for instance, the tely introduction to the first movement was taken slow, that when it came to the answering calls of te, &c., before the setting in of the Allegro in 6-8 e, it seemed as if the suspense would never end. The same heaviness and coarseness marred the bass Aria from *St. Paul*: "O God, have mercy," which Mr. Rudolphsen knows how to sing so well.

The rest of the concert consisted of Guglielmi's florid *Gratius agimus*, sung by Mrs. H. M. Smith, with flute obligato by F. Zoehler; and of two noisy pieces, for beginning and finale, in which all the brass and "Janissary music" was brought into action, swelling the orchestra to the neighborhood of 100 instruments, namely: Lindpaintner's Overture in F, and a dashing "Fackeltanz" by Koppitz.

Mr. Henry Carter, organist at the Church of the Advent, and certainly one of the most zealous, and generously enterprising and persevering of our musicians, had a benefit concert in the Music Hall on Saturday evening May 26, of which the staple consisted of the singing of the boys of the Advent choir, a dozen in number, whom he has been training with great care and, it appeared, successfully. We heard only the latter portion, but were quite charmed with the beauty of the voices of Master Buttrick in the leading solo of Rossini's three-part "*La Carità*," in Verdi's "*Non fu sogno*;" of Master Laster with him in Mendelssohn's "I waited for the Lord," and alone in a song by Balfe; and of Master Sayer in Reichardt's "Thou art so near," &c. All showed, for their age, a rare degree of execution and expression. Bating some hardness and overloudness, the singing of all the boys together was very enjoyable.

Other pieces in the programme, which we had to lose, were Handel's "Come, ever smiling Liberty," by Masters Breare and Laster; "Haydn's "In native worth," by Mr. Daniell; "Rejoice greatly," by Master Clark; "Angels ever bright and fair," by Master Breare; the Angel Trio from *Elijah*; some extracts from Spohr's "Last Judgment," &c. Mr. Beeching, with a powerful bass voice, sang from the "Creation." Haydn's "Toy Symphony," in which the boys were aided by the brothers Suck and Stein's double bass, was quaintly droll, homely and old-fashioned in ideas, but after the strict cut of a Symphony. Other instrumental pieces were an Organ piece by Mr. Carter (Variations on the Russian Hymn), and part of a Beethoven Trio in E flat, played by violin, 'cello and Organ instead of piano.—The audience in general appeared to be much delighted with the concert.

Harvard College.—A very interesting series of subscription concerts will begin this afternoon in Appleton Chapel, consisting of Organ and Vocal Music, under the direction of Mr. J. K. Paine, the accomplished College organist and teacher. The object of the concerts is to defray the cost of the recent important repairs and improvements made upon the Chapel organ. Mr. Paine will play the great Prelude and Fugue in A minor and the Toccata in F by Bach, Ritter's Sonata in E minor, and part of Mendelssohn's Sonata in B flat. An amateur choir of mixed voices will sing Hauptmann's *Salve Regina*, and selections from Mozart's *Requiem*, Mendelssohn's *Lauda Sion*. Choruses from Bach's Passion music are in preparation for future concerts.

Handel and Haydn Society.—At the annual meeting, held in Bumstead Hall, May 28, the doings of the Society for the past year, its present condition and prospects were shown in the Reports, which we print in to-day's paper; and the following officers were elected for the ensuing year:

President—J. Baxter Upham; Vice President—O. J. Faxon; Secretary—Loring B. Barnes; Treasurer—George W. Palmer; Librarian—Geo. H. Chickering; Trustees—J. S. Sawyer, George Hews, Charles H. Johnson, F. N. Scott, O. F. Clark, S. L. Thorndike, Levi W. Johnson and John A. Nowell.

New York. Our Mr. Eichberg's sparkling little comic operetta, "Dr. Alcantara," is having a great run in Gotham, under his own conductorship, at the new little opera house in West 14th Street. With such singers as Mmes. Richings, Mozart, Zelda Harrison, Messrs. Castle, Seguin, Peakes, &c., and with better orchestral and choral means, it of course has a much fairer chance than at the Boston Museum. It has also been given in Brooklyn, and in Hartford, too, and meets with universal praise and eager crowds. We are afraid they will charm Eichberg away from us!

The other musical event of the past week in New York has been the long promised "Orpheon Festival" of Mr. Jerome Hopkins, at the Cooper Institute. We copy from the *Weekly Review*, June 2, fully recognizing, with it, the untiring labor of love which Mr. Hopkins, in spite of all his eccentricities, is performing in the cause of popular musical education:

It took place at Cooper Institute and contrary to our expectation was badly attended. Mr. Hopkins—good worker as he is in a good cause—does not enjoy the confidence of the public, and this we ascribe to the fact that he makes enemies with an avidity which is lamentable, and with a recklessness which is unpardonable. We have descanted on this topic elsewhere. Let us hasten to say that at the Jubilee Mr. Hopkins's compositions were not predominant. He had indeed but three pieces on the programme—we thought he would have had four or five; an overture called "Manhood"; a Mareh, and a little "Easter Anthem" (69 Hymn). The first is a meritorious production, effectively instrumented, and containing ideas which are clear and perspicuous. Like all young writers Mr. Hopkins gives too much importance to subjects which should be entirely subsidiary, but it is something to say that the subjects are clearly defined. The anthem we can not praise. It lacks all the qualities of a sacred composition. It is neither emotional nor melodious. The march we did not hear. The "Orpheons" instead of being eight hundred strong were perhaps two hundred and fifty in number. They have been taught to sing at sight, and this is the first grand step towards everything in music. We would like to add something more, but the opportunity was not permitted to us to do so. Boys can be taught to read with great facility. Any teacher of the young knows this. But it is hard to make them keep time, and still harder to prevent their bawling. These dual difficulties Mr. Hopkins has not overcome. Recognizing as we do most cheerfully his energy and perseverance we must still object to the very loose way in which he has impressed upon his pupils a sense of time and tone. The nasality of some of the boys yesterday proceeded simply from lack of proper instruction. The Hallelujah Chorus unhappily illustrated everything that was defective in Mr. Hopkins's mode of tuition. That grand and overwhelming composition has never to our knowledge been rendered so tamely. * * * *

The bill of fare was printed in pamphlet form, and like that furnished at Taylor's Saloon it gave on one side the dishes and on the other a series of valuable advertisements by which giddy people might be guided in the purchase of marble mantles, popular music, elevated oven ranges, plated ware, and other useful articles.

1. A Wedding March composed by Mr. Jer. Hopkins. 2. Hymn 145 by Beethoven. 3. "He was despised" by Handel (omitted). 4. Choral by Marot and Besa. 5. Soprano Solo, "Semiramide" by Rossini, sung by Mlle. Boschetti. 6. Song with chorus and echo "Falling Leaves" by T. F. Molt. 7. Overture, "Manhood" by Jerome Hopkins. 8. National Hymn by Junior. 9. The "Vermont Farmer" by Carolu. 11. Piano Solo "Hungarian Rhapsody" by Mr. S. B. Mills. 12. Trio for three boys by Marpurg. 13. Chorus from the "Messiah" by Handel. 14. Duo from "La Favorita," sung by Signora Boschetti and Signor Orlandini. 15. Polonaise from Struensee by Meyerbeer. Mr. Theodore Thomas conducted the orchestra in the purely instrumental pieces, and Mr. Jerome Hopkins tried to do so in the others.

New Music Hall in New York.—The new Steinway Hall is built in connection with and directly in the rear of their marble warerooms, Nos. 71 and 73 East 14th Street, between Union Square and Irving Place, which were finished two years ago, and have been occupied by the Messrs. Steinway since.

This edifice has a front on 14th Street of 50 feet and a depth of 84 feet.

The Concert Hall, now being erected, is built in the most substantial manner; it extends from the rear wall of present building through to 15th Street, a distance of 123 feet. The Hall will be 75 feet wide and 43 feet high. The basement walls are granite, 3 feet thick, the first story walls 2 feet 8 inches, and the walls of the Concert Hall 28 inches thick from floor to ceiling, with heavy supporting columns all laid in cement. There are two centre walls, running the entire length of the building, from the foundation directly under and supporting the beams of the Concert Hall floor, each wall 20 inches thick. The stage will be placed at the end fronting 15th Street, and the main entrance will be from 14th Street; but there are also two doors of exit on each, 7 feet wide on either side of the stage, leading directly into 15th Street, thus allowing the Hall to be emptied in an incredibly short space of time. Fronting 15th Street and along side the Hall on its westerly side, an additional building is being erected, containing the artist's dressing rooms, even with the stage. The upper story will contain the windchests, and some of the heavy work of the organ. There will be two galleries (one above the other) at the end of the Hall towards 14th Street, which will extend on either side of the Hall about one third of its length only.

The Hall will be finely decorated, and lighted and ventilated in the best possible manner that modern science affords, regardless of expense. It will be heated with steam, the steam generator being located outside of and some distance from the building. The front on 15th Street is being built of the finest Philadelphia front brick, with brown stone trimmings and finely ornamental pillars and caps. Connecting with the main Hall is a large room in the second story of the front building, 25 feet wide and 84 feet deep, affording room for 400 persons, so that there will be ample and comfortable sitting room for 2,500 persons. The fine organ, from St. Thomas' Church, of 32 Stops, has been purchased, and will be fitted up to serve temporarily until the Grand Organ is finished. On the whole it will be the finest and most elegant concert hall in the country, worthy of the Metropolis of New York.—*Saturday Press.*

New York.—The Asademy of Music, in Fourteenth Street, was totally destroyed by fire, on Monday night, May 21st. Grau's Italian Opera Company had performed that evening Halevy's grand opera "La Juive," and the house had scarcely been cleared of its occupants, before the janitor and the gasman, going their rounds to see that all was safe, discovered smoke issuing from underneath the left hand side of the parquet. They tore up the seats hastily, when a volume of smoke issued which drove them from the place, and on issuing from the building to gain assistance, they perceived flames bursting from the upper windows on Fourteenth Street. This could not have been accidental. The janitor, Mr. Rullmann, immediately returned to save his family, who lived in the building, among them his mother, nearly ninety years of age. He rescued them all, but with great difficulty. Before any effective aid could be rendered, the fire had gained such headway among the combustible materials of the stage, that nothing could check its course. The Academy was entirely gutted, also the Medical College, Ihne's piano-forte manufactory, and the large restaurant on the corner of Third Avenue. We deeply regret to state that several firemen lost their lives in their endeavors to save the property. The loss of so prominent a public building is unquestionably a severe loss and a great inconvenience to a large class of the community, but we have reason to think that from this calamity, ultimate good will arise for the public. The Academy was built by a party of gentlemen headed by Mr. Phalen, who owned the ground on which it stood, each taking a certain amount of stock, the possession of which conferred privileges, very favorable to the holders, but highly prejudicial to the interests of the manager and the public. It gave them exclusive possession of a large number of the best seats, at all performances, with the right to dispose of them by gift or sale, on such nights as they did not wish to use them personally. The consequence was that a large number of stockholders' seats were constantly on sale, to the serious injury of the manager in a financial point of view. These gentlemen procured an act of incorporation from Albany, under the pretentious title of "The Academy of Music," which was to cover not only a place for operatic performances, but a school for singers, instrumentalists, theory, &c., &c. We need not say that this was all pretence. No school was established, nothing was done for Art, excepting to provide a place where operas could be given, in order to secure some interest for the capital expended.

The cost of the building, lands, &c., was behind nearly four hundred thousand dollars, and the rent was necessarily so enormous, considering the stockholders' exclusive privileges, that almost every management became bankrupt in the endeavor to sustain themselves. The house was wretchedly designed in every particular. The auditorium was too large, and the stage too small, there was not a decently proportioned room in the whole building.

We examined the auditorium before certain alterations were made, and found that there were several hundred seats from which no view of the stage could be obtained. The enormous gallery, called the amphitheatre, calculated to seat many hundreds of people, two-thirds of whom could not see the top of the curtain, was a ridiculous waste of room, and was worth nothing as a meaus to swell the receipts of the house. There was no supper-room to render the building really available for ball purposes; no small hall for concert purposes, and no suites of rooms to accommodate the people of the mythical Academy of Music. Its acoustic powers were by no means of a high character, and save for the impressiveness of its ill-devised, architecturally wretched, but gaudy and glittering interior, it was as unfitted for musical purposes as could possibly be conceived. It was a large monstrosity, resulting from a total ignorance of all principles of taste on the part of the committee, and a want of ability on the part of the architect. It was opened to the public by J. K. Hackett, with Mario and Grisi, who could not make it pay, and was relieved by the stockholders, who burnt their fingers, and resigned the pleasures of management after a trial of a week or two. Afterwards Ole Bull, Maretzek and Strakosch combined and failed magnificently. Then Messrs. Phalen and Colt essayed with the same result, followed by Mr. W. H. Paine, who saw fifty or sixty thousand dollars pass away in a brilliant managerial dissolving view. Afterwards it passed into many hands, Max Maretzek, Strakosch, Ullman, Thalberg, Grau; now one, now the other, controlled its destinies, or rather it controlled theirs, and but very few have realized money by their enterprize. The last season but one of Max Maretzek's management, being, perhaps, the single exception of a really brilliant success. By its destruction many plans have been frustrated and heavy losses sustained. Max Maretzek is unqnestionably the severest sufferer of all. He lost the scores, vocal, instrumental and choral parts of over seventy complete operas; the entire of his vast and expensive wardrobe, and all his scenery, properties, &c. These could hardly be replaced for one hundred and fifty thousand dollars, for they were the accumulation of the labor of years. On these there was an insurance for only ten thousand dollars. But Mr. Maretzek suffers a still further loss. He has made his engagements for the coming season, and only last week he sent out a heavy sum in gold to pay the advances for the artists he has engaged in Europe. Now he has no place in which he can use them, and will probably have to suffer loss of the advances already made abroad, and possibly a large sum for the cancelling of engagements already made here. His position is one of peculiar misfortune and embarrassment.

Mr. Grau has also been a heavy sufferer. Paying but a transient visit to the Academy, he did not insure either the music, dresses, or the properties for the operas, which he produced, all of which perished in the flames on Monday night. His losses are calculated to be between thirty and fifty thousand dollars, on which there was no insurance. Much of his material was stored elsewhere, and thus escaped destruction. Mr. Grau cannot but feel his loss severely, and will probably receive some token of sympathy both from his artists and the public. More fortunate than Mr. Maretzek, he has his opera houses secured, having become lessee of the new French Theatre, in Fourteenth Street, and the Tacon Theatre in Havana. His losses will not interfere with his future movements, as he will be fully prepared against the arrival of Ristori in September.—*American Art Journal.*

Farmington, Conn.—Two soirées of chamber music took place on the 24th and 25th ult., at Miss Porter's Young Ladies' School, making twenty-eight which they have had in a course of years. The performers were Messrs. Mason, Thomas and Bergner, from New York, and the two programmes choice. The first contained Beethoven's Trio in D, op. 72; the *Ballad* in A flat by Chopin; a Mozart Sonata in A, for piano and violin; and Mendelssohn's Variations for piano and violoncello, op. 17. *Second Programme:* Trio in F, op. 80, by Schumann; Sonata for piano and 'cello, op. 69, Beethoven; Violin Sonata by Tartini; Trio in E flat, op. 100, Schubert.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

There's no time like the old time. Song & Cho. *A. B. Hutchinson.* 30

"When you and I were young," was a gay time, of course. The poets seem to think so, and here is a song for the old folks, with pretty music.

Wearing of the green. Song for guitar. *Haydn.* 50

Green is a fashionable color just now, all over the verdant country, as well as among the fens and Fenians of the Green Isle. A good Irish song, and has a handsome Irishman on the title page.

There's none so fair as she. Song. *G. Perren.* 30

A very sweet ballad, by one, who after looking around the world, found still the fairest and sweetest one at home.

Through the roses. Song. *C. F. Bates.* 30

These two lovers were very fortunate in the season of the year. The song is fragrant with the presence of the queen of flowers.

Maid of Athens. Song. *Eastburn.* 30

The poetry is by Byron, and of course, classic, with many allusions to the various well-known Grecian names, of world-wide fames. Good melody.

Faithless Nelly. Song and Chorus. *G. Barker.* 30

The behavior of this unconscionable girl should meet with the stern reprobation of the public, who are invited to buy copies of the song, and ascertain what was the matter.

Instrumental.

Eight piano pieces, by *W. Bargiel.* 1.50

This name, quite new to us, is just now quite a popular one in Europe, and will soon be, here, owing to young Perabo's interpretation of them. Bargiel's style is peculiar, and shows marked originality. Pianists in search of novelties should send for these pieces, which cost, collectively, $1.50, but Nos. 1, 5, 6 and 8, cost 20 cents, each; while Nos. 2, 3, 4, and 7, cost 35 cts., each.

Sunbeam schottisch. *E. C. Gilbert.* 30

Very bright and cheerful, and quite taking.

Robin Adair. Transcription. *B. Richards.*

The reason that some transcriptions have been rather "dull to me" no doubt was, that "Robin was not there" But here comes Robin, more musical than ever, and greatly enriched by the contributions of the mind of the great transcriber. A very pleasing and useful piece.

Weber's last waltz. *"Young Minstrel."* 20

Donna del Lago. " " 20

The Young Minstrels are famously cared for now-a-days. Most music teachers have a sad memory of the weary piles of music one used to turn over, before finding a proper piece for a pupil. Now, such pieces abound; and the above set are nearly all excellent for beginners.

Books.

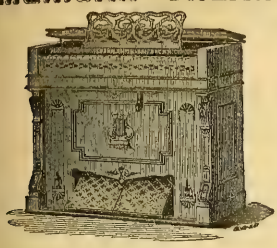
Saint Cecilia's Day. A Cantata. Words translated from the Dutch. Music by *J. B. Van Bree.* Cloth, 1.25 Paper, 75

Choirs and musical Societies will find this an uncommonly pretty affair to introduce into their practice, the coming musical season. Without being a massive or powerful work, it keeps up a flow of rich and smooth music throughout, and is fresh and interesting to the end. The scene is laid in Frascati, "fairest vale of Italy."

In point of difficulty, it is not above the reach of common singers, and may be brought out in Seminaries, with a little outside help.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.
Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments.
C. F. MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments.
Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.
PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND BAND MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

1. Trust in God. (Soprano, Solo and Quartet).....30
2. O Lord, veil not thy face. (Quartet in Canon.50
3. Praise ye the Lord. (Quartet and Solo).....50
4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces dedicated as Voluntaries, by *L. H. Southard*

1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
2. I will praise thee. (Solo and Quartet).....40
3. O my Lord. (Quartet).....60
4. Hear my prayer. (Alto Solo and Quartet).....40
5. I will be glad. (Quartet).....60
6. Blessed be the Lord.....40
7. Trust in God. (Quartet).....40
8. Let thy loving Mercy. (Terzetto).....40

What I had wings. (Quartet).....*Barker.*30
The day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

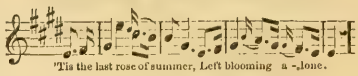
OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit
That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing
The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied
That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

CHEAPEST, BEST
AND
Most Complete Edition
OF
MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, $2 50
" Cloth, emblematically embossed. " 3.00
" " embossed and full gilt. " 4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Mochree. "O Bright Pulse of my Heart," from "*Arrah na Pogue.*" 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne.
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home ; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried,
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching ; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again ! break forth the strain !
Throughout our native land !
Ring out ye merry bells with joy !
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head ;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night."

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round,
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."

Will You come to meet me, Darling ? Ballad. *L. H. Gurney.* 30

NEW HUMOROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs ; or, Slap Bang. *Copeland.* 30

Matilda Toots ; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken-Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria.	*Gounod.*	35
Day is Done.	*Balfe.*	50
Fairies (The)	*Theo. Barker.*	35
Five o'clock in the Morning.	*Claribel.*	30
Golden Ring.	*Linley.*	30
Good Night, my dearest child.	*Abt.*	35
How fair art thou.	*Weidt.*	30
Hunting Tower. (Scotch)		35
I hear the wee Bird Singing.	*Linley.*	30
Il Bacio. (The Kiss)	*"Arditi."*	60
Impatience.	*Curshman.*	30
Lady of the Sea.	*H. Smart.*	40
Laughing Song.	*Auber.*	40
Love's Request.	*Reichardt.*	30
Merriest girl that's out.	*Minasi.*	30
Nightingale's Trill.	*W. Ganz.*	40
Night is Serene.	*"Don Sebastian."*	40
O, say not woman's love is bought.	*Whittaker.*	30
O, ye tears.	*Reichardt.*	30
Separation.	*Rossini.*	40
Shadow Song.	*"Dinorah."*	75
Sing, Birdie, Sing. (Parepa.)	*Ganz.*	50
Sing me a merry lay.	*Williams.*	30
Sing, smile, sleep. (Serenade).	*Gounod.*	50
Thou, everywhere.	*Lachner.*	50
Wild Shady Wood. (Sombreford).	*"Tell."*	35
Ye pretty Birds.	*Gumbert.*	40

SACRED PIECES.

Ave Maria.	*Kucken.*	30
" " Three voices.	*Weisel.*	50
Celestial Hope. Ten. Solo and Qt.	*"Fidelio."*	60
Come, ye Weary.	*Emerson.*	30
Guide me, O thou great Jehovah. Qt.	"	40
Hear my Prayer. Quartet.	*Southard.*	40
He will not always thus afflict.	*"Fall of Jerusalem."*	30
I will be glad. Quartet.	*Southard.*	60
I will praise the Lord. Quartet.	"	40
Lauda Sion. Chorus.	*Lambilotte.*	50
Let thy loving Mercy. (O Salutaris)	*Southard.*	35
Morning Service in C.	*Tuckerman.*	1.00
O Lord, my God. Quartet.	*Southard.*	40
O Lord, veil not thy face.	*"Fidelio."*	50
O magnify the Lord. Quartet.	*Southard.*	40
O Salutaris Hostia.	*C. C. Stearns.*	30
O that I had Wings. Quartet.	*Davenport.*	30
O were my head like the springs of water.	*"Fall of Jerusalem."*	30
Praise ye the Lord. Qt. & Solo.	*Beethoven.*	40
Rejoice the heart of thy Servant. Qt.	*Southard.*	40
Te Deum Laudamus, in B flat.	*Stearns.*	35
" " "	*Tuckerman.*	1.00
The Lord upholdeth.	*"Fall of Jerusalem."*	30
Trust in God. Sopr. Solo & Qt.	*Beethoven.*	50
Vespers in C with Magnificat.	*W. O. Fiske.*	1.00

GUITAR SONGS.

Aileen Aroon.	30
Call me thine own.	30
Come in and shut the Door.	30
Dear Mother, I'll come home again.	30
Do they pray for me at home.	30
Faded Flowers.	30
Flee as a Bird.	30
Home Delights.	30
I'd choose to be a Baby.	30
I'm leaving thee in Sorrow.	30
I'm lonely since my mother died.	30
Moss grown cell.	30
Move my arm chair, dearest mother.	30
Tenting on the old camp ground.	30
Too Late.	30
Twinkling Stars.	30

CHOICE PIECES FOR THE PIANO.

Arion Waltz.	*J. S. Knight.*	30
Brightest Eyes.	*Kruger.*	50
Cricket Polka.	*Withers.*	30
Debatten Waltzes.	*Gung'l.*	60
Dying Poet.	*"Seven Octaves."*	60
Fantasia "L'Africaine."	*Ketterer.*	75
Maiden's Blush Waltz.	*"Seven Octaves."*	60
Marche des Amazons.	*J. M. Wehli.*	1.00
Marche des Tambours.	*Sydney Smith.*	60
Meteor Galop.	*Wollenhaupt.*	75
Mossy Dell Waltz.	*Turner.*	30
New Anvil Polka.	*Koppitz.*	40
O whisper what thou feelest.	*Hoffman.*	75
Partridge Polka.	*Koppitz.*	40
Polka de Concert.	*J. M. Wehli.*	1.00
Romance Nouvelle.	*J. M. Wehli.*	1.00
Scheiden Waltzes.	*Weissenborn.*	60
Starry Night.	*Sydney Smith.*	60
Tears, idle tears. Nocturne.	*Turner.*	30
Tempest of the Heart. Variations.	*Grobe.*	40
Tenting on the Old Camp Ground.	"	60
Wearing of the Green. Trans.	*Baumbach.*	40

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 658. BOSTON, SATURDAY, JUNE 23, 1866. VOL. XXVI. No. 7.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

THE first Summer Session of the Western Conservatory of Music, Dayton, Ohio, will commence July 16, 1866.
CARLO RASSINI, } Professors.
JOHN ZUNDEL, }
For circulars, address John Zundel, Dayton, O.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

Please Father, Don't Drink any More!

A MOST beautiful and touching new Song and Chorus, written in a pleasing and popular style, as a companion to the favorite "Come Home, Father," to which it is fully equal. Music by J. William Suffern, words by Louie J. Surran.

"Oh! Father, Father, why linger away,
From those who would welcome you home.
Poor Mother, and Mary, and Bennie so frail,
Are waiting and praying you'll come.
Dear Mother—Oh yes! I hear his step now,
Uncertain and slow in his pace;
Go quickly, my child! I know by his groan—
Your Father just fell at the gate!"

Price 30 cents, on receipt of which it will be sent to any address, post-paid.
S. BRAINARD & SONS, Publishers,
CLEVELAND, O.
Sold by OLIVER DITSON & CO., and all Music dealers. [1t

OGDENSBURGH, N. Y.,
NORMAL MUSIC SCHOOL.
PRINCIPALS: { Wm. O. Perkins, Boston.
H. S. Perkins, Springfield, Mass.
ASSISTANT: J. E. Perkins, Boston, Pianist and Basso.
THE next Annual Term of this Successful Institution will begin Monday, July 9, 1866, and continue six weeks.
Instruction given in all Departments. Tuition, $12
For a circular, and further particulars, address H. S. Perkins, Springfield, Mass. 658-1t

New Book for the Cornet.
ARBUCKLE'S
CORNET METHOD.
COMPILED PARTLY FROM
JONES, KOENIG, LEVY AND OTHERS,
CONTAINING
Complete, Progressive Instructions,
Followed by a Series of Exercises, Lessons, Studies, and Arrangements from the Best Modern Operas. By MATHEW ARBUCKLE. Price $3.00.
Sent post-paid
OLIVER DITSON & CO., Publishers.

Richardson's New Method.
FOR THE PIANOFORTE.
"Deserves our hearty recommendation." N. Y. Musical Review.
"Unexceptionable in taste and style." Dwight's Journal.
"We quite endorse Mr. Dwight's opinion." New York Musical World.
"A School that will do excellent service." Deutsche Musik-Zeitung, Phil.
"Soundest, clearest, best book for the Piano." Phil. Evening Bulletin.
"A work of solid and enduring merit." Phil. City Item.
"Will supersede every other of the kind" Worcester Spy.
"An improvement on all other Piano books." Syracuse Journal.
"Possesses merit not claimed by other works." Cleveland Herald.
"Common sense, plain talk, and brevity." Boston Journal.
"Presents many new and important ideas." N. Y. Tablet.
"No Piano book comparable in value to it." New Covenant.
No long dry lessons, nor wearisome exercises, but Sprightly Studies throughout, and Charming Melodies for practice, at every step. *It is all that can be desired.* Price $3.75. Sent post-paid. OLIVER DITSON & CO. Publishers. 277 Washington Street.

Charming Music for Children.
The Young Folk's Favorite Collection.
MERRY CHIMES,
CONTAINING
Simple Lessons, Attractive Exercises,
AND
SEVERAL HUNDRED FINE SONGS.
Mr. L. O. Emerson, the author of "The Golden Wreath," of which *three hundred thousand* have been sold, has in this new book succeeded in producing a work that
Meets the Wants of Every Child.
The Elementary Department contains Just those Peculiar Elements, that Attract and Retain the Attention of Children. The Songs are not old and time-worn—sung through a dozen books—but, New and Sparkling, Adapted to all Occasions, and Alive with the Spirit of Times.
Price 50 cents a copy—$5.00 a dozen.
Specimen Pages containing several choice pieces will be sent to any one on application.
OLIVER DITSON & CO., Publishers.

NEW CHURCH MUSIC.
THE OFFERING.
A Collection of New Church Music consisting of Metrical Tunes, Chants, Sentences, Quartets, Motets and Anthems, designed for the use of Congregations, Choirs, Advanced Singing Schools, and Musical Societies.
BY L. H. SOUTHARD.
This is a collection of NEW MUSIC and not merely a New Collection of Old Music. The pieces it contains are as various in character as the occasions they are designed to supply, and will be found to possess unusual excellence. The established reputation of Mr. Southard will attract to this new volume the special attention of those with whom really good music is a desirable acquisition.
Copies will be sent by mail, post-paid, on receipt of price.
Price, $1.50 a copy, $13.50 per doz.
OLIVER DITSON & CO., Publishers,
277 Washington Street.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

New Music for June.

VOCAL.

You must guess. Song	*A. Reichardt.*	50
Our neutral friend. Comic	*J. V. Webster.*	30
Cradle Song	*J. W. Hertel.*	30
Not all forgot. Ballad	*C. Lovet.*	30
Annie of the lonely dale. Ballad	*W. Kittredge.*	30
Praise the Lord. (Benedic anima mea.)	*Marsh.*	50
The Finnegans, or Down to Eastport.	*F. Wilder.*	30
She was our darling sister. S'g and Ch.	*Vounce.*	30
Do not wound the hearts that love thee.	*Webster.*	30
Have a kind word for all. Song and Chorus.	"	30
The last request. Ballad	*L. M. Slade.*	30
Little Hessie. Song and Chorus.	*J. V. Webster.*	30
It was a song of other days. Song.	*G. L. Heine.*	30
Can there be harm in kissing?	*L. V. H. Crosby.*	30
The Union wagon	*Hutchinson.*	30
Ever thine. Song	*F. Abt.*	40
The dear little flowers. (Und wüssten 's die Blumen)	*Schumann.*	35
Liquor-ish; or, Massachusetts Blue Laws.	*Wilder.*	30
Nearer to thee. Song	*L. Williams.*	30
Smiles of fleeting friendship	*F. Buckley.*	30
Afloat on the tide. Soug	*M. Heller.*	30
Mother, take me to the ball to-night	*H. Russell,*	40
Dear Father, drink no more	*C. W. Akermann.*	30
Bid me to live. Song	*J. L. Hatton.*	30
Mother is going home	*W. F. Walker.*	30
Beautiful cloud	*J. C. J.*	30
The silent teachers. Duet	*S. Glover.*	60
The music of the birds. Duet	"	60
Ah! be gentle with the fallen	*E. H. Bailey.*	30
The Curiosity, or Lines and Rhymes.	*A. B. Hutchinson.*	30
I'd be a rose. Song	*S. Shrival.*	40
The waves were dancing lightly	*Kücken.*	30

INSTRUMENTAL.

Brilliant gem. Polka	*J. W. Turner.*	30
Maryland grand march	*G. Forbes.*	50
Running brook. Schottisch	*T. Bricher.*	30
Hilda waltzes	*D. Godfrey.*	50
Dew-drop. Schottisch	*W. Seabeach.*	20
Kathleen Aroon. Transcription	*B. Richards.*	40
Babbling brook. Caprice de Etude	*J. Brissac.*	50
Deux Nocturnes. Op. 30. No. 1.	*Chopin.*	35
Hunting Song. Leaves and blossoms	*Spindler.*	20
Six popular dances for Guitar	*W. L. Haydn.*	30
I would not live alway. "Crown Jewels."	*Baumbach.*	40
Portuguese Evening hymn. "Crown Jewels."	*Baumbach.*	40
La Colorie Blanche galop	*C. R. Dodworth.*	40
Glasgow quadrilles	*W. Guernsey.*	50
Postillion Polka. 4 hands	*Hewitt.*	40
Humming bird waltzes	*C. Coote, Jr.*	60
Valse de la Rhine	*"Young Minstrel."*	20
La Chanson du jeune Henri	" "	20
Barcarolle d'Oberon. *C. Voss.* Op. 134		60
With a dash. For cornet and piano.	*C. Koppitz.*	75
Gazelle polka. Four hands	*G. W. Hewitt.*	50

BOOKS.

ST. CECILIA'S DAY. A Cantata. Transcribed from the Dutch. Music by *J. B. van Bree.*
Cloth, $1.25
Paper, 75

MENDELSSOHN'S SONGS WITHOUT WORDS.
New and superior edition. 3.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.

IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments Illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAM,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

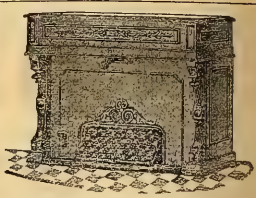
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's

CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600
Carved and panelled Walnut	200 to 500
Dappled Walnut	200
Oak	110 to 600
Oak, with Walnut carvings	200 to 500
Rosewood	135 to 800
Ebony, engraved and gilt	250 to 700
Black Walnut and Ebony, richly carved and panelled	1200

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipsic Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON &

LYON & HEALY,
Cor. Clark and Washington Sts
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & Co. enables us to furnish their publications to Western Dealers at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 611

C. W. A. TRUMPLER,
Music and Piano Forte Dealer
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston.

New Music for Sabbath Schools.
THE
Sabbath School Trumpet
A COLLECTION OF
Hymns and Tunes, Chants and Anthems

APPENDED TO WHICH IS A

JUVENILE CANTATA
ENTITLED
THE ORIGIN OF THE SEASONS,"
BY
W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 658. BOSTON, SATURDAY, JUNE 23, 1866. Vol. XXVI. No. 7.

Bach "Pure and Simple," or with Modern Accompaniments.

Melodic-Contrapuntal Studies: A Selection of 10 Preludes from J. S. Bach's *Well-tempered Clavichord*, with an obligato Violoncello part composed to them by I. Moscheles. Op. 137a. (The same with a *Concertante* part for a Second Pianoforte. Op. 137 b).

(Concluded from page 250).

The field in which Bach moves is naturally more limited than that of his followers standing on his shoulders. Quite foreign to the art of his time are the two extremes, which constitute the chief field for the period after him, when Art, grown secular, borrowed its ideals for the most part from the theatre, to-wit: the extreme of Sentimentality (we use the word in the comprehensive, not the one-sided and reproachful sense), and that of Humor. Yet even there the Bach style of Art never wholly lost sight of its point of departure, the Church, however widely it had overstepped the line. It closes what may be called the period of mature youth in Art:—if we were obliged to characterize it in a word, we could think of nothing better to say (paradoxical as it may sound at first), than that it is a thoroughly *youthful* Art. As yet it is untouched by seductive worldliness, its passions not unchained, its sensuality scarcely awakened; its lively imagination is still pure; it adheres still to those traditions of the church that have come down from the age of childhood, seeks here its ideal, feels no impulse to withdraw itself from the discipline of this old and venerable institution. The details of human existence have scarcely yet set foot within its circle of vision; they do not fetter it; the unity of its consciousness is still undisturbed, not even seriously threatened upon any side.

Nevertheless it has fully out-grown its child's shoes; in the youth lurks the man; his energy betrays itself already in the stern, downright character which is peculiar to chaste, manly youth; all the individual qualities, with which he has to fight his way through life, are his, beforehand, in all their original power and freshness, as they never can be afterwards. The feelings have all their exuberance still; yet the moral and intellectual peculiarity is fully developed in all its essential traits, although only to a sharper eye discernible always in the introverted and retiring nature of youth. Nothing is wanting, but the firm and resolute stride into the bustle of the world, which will partly further, partly disturb these peculiarities, at any rate will rob them of the charm that lies over the half-opened character of youth. And so Bach's depth gains often enough an almost child-like expression; that contemplative, intuitive, inwardly absorbed tendency, which is less occupied with the world than with a youth's yearning preconception thereof, shaped in his own peculiar imagination, is the ground-type of all his production. As yet he does not mingle in the throng of the masses, into whose most immediate vicinity his followers step; he and his prominent contemporaries from the ideal height of their Art overlook wide regions, scarcely bounded distances, in which only great groups are discernible, the detailed outlines melt away, and human life and action individually vanish. Individual life lives only in the contemplative principle, whose sensibility, excited on all sides by such an outlook, is raised and quickened to the extremest point. He is so busied with himself, with the fulness of his own inner life, that nothing yet impels him to enrich that by the reception of foreign elements and to reproduce impressions so received objectively in Art. He still possesses that self-intoxicating subjectivity of youth, that child-like sense of the Bible, to which the deepest mysteries appear revealed, but peculiar to which at the same time is a certain bashful reserve, so that it never goes out of itself with what is purely personal:—in sharpest contrast to the modern manner, of yielding oneself before the eyes of the public to the glow, the paramount ascendancy of one's own feeling, and blabbing out the inmost secrets of the heart before all the world.

To these radical peculiarities the polyphonic style of that time thoroughly corresponds, and this alone, with its ever shifting play of dialectic subtlety, which yet by the consistency of its motion is held as it were within limits, almost never jumping intervals, but always gliding smoothly on,—the most decided opposite to the rhetoric of the modern style producing its effects by contrast. In it is mirrored that contemplative character, the severe school of that time, the discipline under which it kept its pupils. Yet at the same time it sets upon the most complex images the stamp of repose and serenity; this holding fast to the chosen matter, to the themes and figures secures a certain objective character even to the most extravagant turns. This freedom from all modern tendency, this limitation of the artistic purpose to the nearest end, that of presenting above all something sterling in an artistic sense, is in a certain measure necessarily implied in this style, with its limitation to its method. The later, essentially homophonic style, even where it sets all the arts of counterpoint in motion for its purpose, is characteristically distinct from that, since it does not adhere to the old strictness of form, but uses the old means with quite another view and an altogether different economy.

The reader must excuse these, scarcely new, variations on an old theme—but it seemed indispensable to contrast the old well-known features in one picture with the "new characteristic." Let us now see how the new frame suits it. We select at once the first Arrangement, that of the universally familiar first Prelude of the First Part, in C major.

If Bach renounces in this piece all melody, in the stricter sense, the problem with him evidently was, on the threshold of his work, to present something by exclusively harmonic means which should have a peculiar meaning by itself and by this very fact. The characteristic of the piece lies therefore in this limitation. There is nothing but a succession of uniformly broken chords of nearly related keys—and yet, what effect! Bach begins in the middle and close positions; in almost uniform progressions the harmony extends and widens more and more, every new chord rolls in like a wave of the sea, that lifts itself with might only to subside into itself immediately, but presently again, identically the same, though seemingly new, to emerge in another place. And so the whole is like a gently moved lake, in whose even undulations all the mysterious and resistless power of the element is already visible. The harmony floats up and down, now spreads itself out widely downward, now returns to the original positions; it seems to follow merely its own gravitation, its inherent natural laws. Hence the movement nowhere checks itself, it is thoroughly elastic; in it all is life-like, full of life, and yet this life cannot be seized and fixed to any given point. There lies an elemental power in this conception. No one can escape its influence in the rendering. It is simply impossible to play the uniform looking piece, so destitute of all pure melodic structure, in *one* tone, with equal force and equal accents: the *nuances* of the performance suggest themselves in the natural elevations and depressions of this play of waves. The Prelude is a masterpiece, which leaves no doubt about its meaning, and at the same time a cabinet piece of piano-forte literature, since it is perfectly adapted to the nature of the instrument: as indeed nowhere in the older literature are there more and finer piano effects to be found—not of modern cut, but yet of modern nicety of feeling—than in the *Well-tempered Clavichord*.

Herr Moscheles, it seems, is quite of another opinion; he seems never once willing to let the piano-forte effect stand for itself, for he does all he can to disturb it. He treats the Violoncello in the modern manner, lets it mingle its importunate tone, its snuffling sentimentality in those chords in all positions and all ways of playing with the utmost recklessness, degrading them to harmonic substrata quite indifferent in themselves. Not the slightest conception of anything at all like what we have just described, no respect for any intention of Bach whatever, not even for the finely calculated economy of the whole. The Arrangement begins with a short introduction of four measures. First comes:

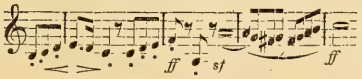


Then, in similar formation, two corresponding measures on the Dominant and Tonic follow. In this introduction nothing in particular is said; and yet this Forte is already sufficient to rob the real beginning of all charm, and to annihilate all the magic of the middle regions of the instrument in which it moved. It will hardly be necessary to call attention to the fundamentally false bass of the second half of the first measure, against which the G of the piano part protests loudly enough; but it remains to say, that, even if it were right, the mere change of harmony in the first measure must raise very disturbing doubts about the whole harmonic economy of what follows.

With the Prelude itself begins the Violoncello.



It perseveres in this quite characteristic tone, fitting similar turns to all the wider harmonies, full of peculiar pathos. Ever and anon it trills out a deep bass tone *fortissimo*, and instantly leaps up again into the highest tenor regions. The Prelude is repeated, so that it may be heard with these phrases in different octaves. The passage in which this structure culminates in respect to style, may speak for itself:



That octave leap of the ninth, *a*, on the Dominant Seventh chord, with the Fourth prolonged, is perhaps the very extreme of what can be set in contrast to the Bach way of writing.

This "characteristic" of the Bach piece is certainly *new;* in so far as no one until now has ventured upon like combinations of the most distinct styles, one may safely call it hitherto unheard of. Meanwhile the material of this new characteristic is very old: it is the homophonic melody of the beginning of our century in its most dry and meagre form, which happily, through the influence of Beethoven, may be considered as put aside. A few garnishings from the *salon* style of more recent times cannot deceive us about this: it is a stereotyped and yet embellished, a modest and yet pretentious and self-satisfied manner, which died out long ago, while the music of the old masters blooms in perpetual youth. For the honor of the Present we protest against the attempt to give "modern coloring" with these means. The efforts of Mendelssohn and Schumann, who understood how to learn from Bach, have not been fruitless: the modern music stands nearer to Bach, than that of that heavenly-seeming, sentimentalizing period, which not in its *technique* alone, but in its whole art, was soulless. So there is nothing left but the *concertante* effect, which—unfortunately—cannot be disputed.

For our part, such an Arrangement of Bach is more than an abortive effort; it is an attempt upon the life of that mighty genius, whose labor only now, after a whole century, has wrung from the world its long denied place in the history of Art. It is out of our power to discover any mitigating circumstance in such an undertaking. It is scarcely possible for any one to be more thoroughly deluded about the incompatibility of characteristic differences; and therefore one cannot use a more striking illustration of the dangers of mixed style, than by pointing to these Preludes.

We do not doubt the well-meant purpose of Herr Moscheles; we only protest most energetically against all experimenting with masterworks, which undertakes to interpolate a foreign element into them, thus setting oneself up as the judge about their characteristic keeping. This is an offence not only against good taste, piety, but against all the fundamental perceptions on which our whole artistic culture rests. Such experiments inevitably run to caricature. He who disfigures Bach, to introduce him into the modern society of laymen; he who presents him there in the costume of a *primo tenore* from some tamely romantic opera; he who makes his very earnestly meant compositions the pedestal for a modern virtuoso, that never bends over his grateful instrument without coquetry, under a harmless mask sacrificing everything to catch the applause of the weak public through a thousand artifices,—he, by his own free will, withdraws himself from good musical society, of which he has hitherto been counted as a member.

The severity of this judgment has made us in duty bound to proceed loyally and not select the weakest among these Arrangements for our point of attack. They are all prepared after the same method or pattern, in which the characteristic feature is, that it tries to force a union between things characteristically different and mutually repugnant. With the exception of a few bars in No. 5, which are reminiscences of Mendelssohn, the same old-fashioned sort of melody is used for all; only where Bach shows a stricter and richer polyphony, only there, when there is no other outlet, does the Violoncello seek to adapt itself to his way of writing. This leads us to the last point of view that remains to be touched upon: What is to be said of these works, if we consider them according to their title, "Melodic-Contrapuntal Studies"?

In this relation, too, the undertaking of Herr Moscheles carries its punishment in itself: the Moscheles counterpoints make a sorry show by the side of Bach. Either they give those harmonic intervals which are skipped in the piano, or they go in thirds and sixths, so far as practicable, with one or another of Bach's voices; but always they are too short or too long, and naturally, just in the most interesting places, they are overpowered by the Bach parts, so full of character, so irresistible, and are compelled to go in all humility *with* one of these, and to desist from all bad modern habits. At best they succeed now and then in letting a motive of Bach resound in places where the adroit master, having other things in view, from a wise economy, allowed it to be silent, lest he should become wearisome with it. So all these counterpoints—of course we refuse this name to those phrased melodies—give us nothing new and nothing characteristic, but simply what is superfluous and can be dispensed with; thus they have no artistic right.

Gluck's "Iphigenia" in London.

(From the Athenæum, May 12.)

HER MAJESTY'S THEATRE.—Mr. Mapleson has given to Gluck the best stage-chance which that sublimest of opera-composers has had in England since we have known Music. The production of "Iphigenia in Tauris" some years ago, by a second-rate company of Germans, at the St. James's Theatre, could not but be a failure. The stout organ of the heroine, Mlle. Stöckl Heinefetter, was as unfeeling as a barrel organ. She was coarse and ungainly as a woman; looking, as Mendelssohn described another *prima donna*, "like an arrogant cook," and null as an actress. The *Orestes* bawled; the chorus was small; the dances were ridiculous; the dresses were fit for Rag—not May—Fair. Not much more successful was Mr. Gye's attempt to recommend "Orfeo," by the aid of that incompetent singer and exaggerating actress, Madame Czillag, whose best effects amounted to a clumsy copy of Madame Viardot's; as far from the original as is some fourth-rate lithograph from the complete work of art it travesties. Without an *Orfeo*, the opera, which has only three characters—all female parts—must fall to the ground. *Not* reasoning from facts so patent as these, Gluck's detractors in England (and there are absolutely musicians who fancy they are proving their sagacity, also loyalty to Mozart, by sneering at Mozart's superior in antique opera) shrugged their shoulders and raised their eyebrows, and spoke of the master as "one who did not understand counterpoint,"—therefore, whose works had gone by. It was rather "a counterblast" that Mr. Halle should be able to produce three of Gluck's operas entire, without action or costume, as concert-music!—and under the further disadvantage of an English text—and this to a mixed Manchester audience of some two thousand persons,—with the most unequivocal and decided success. Then, further, the opera annals of Paris and the German capitals tell a story which should unstop the deaf ears of Prejudice,—only Prejudice desires not to hear. Granted adequate execution, Gluck's operas are no more dead than are "Lear," "Hamlet," "Julius Cæsar," "Coriolanus." The life of eternal truth and beauty is in them; and when properly expressed and interpreted, this must strike home to the hearts of all who like something more stately than "La Traviata," and something more solid, whether in story or in song, than "Martha."

To ourselves, who do not conceive that one man of genius is exalted by the depreciation of another, every occasion of hearing one of the five masterpieces of serious opera worthily rendered claims a welcome of the utmost cordiality. On returning to "Iphigenia in Tauris," the short-sighted folly of the verdict adverted to struck us more forcibly feebly than ever. If Gluck's be music gone by, if it do not belong to the noblest, most poetical order of Art, then Euripides is "gone by,"—then Laocoon and the Parthenon frieze are gone by, or may be rated among those works which are tolerated as specimens of "a school." What do the sceptics make of the magnificent introduction with the wild, whirling storm?—what of the chorus and dances of the Scythians?—what of the airs of Orestes and Pylades in the second act, and the scene of Orestes with the Eumenides, and the entrance of Iphigenia, and her wail over the ruin of a royal house, with its choral burden of the priestesses? Dramatic contrast can be carried no further, rise no higher, than in these two superb scenes. The third act does not fall off, since it contains some of the most impassioned recitatives, and the *trio* in which the priestess decides, by the instinct of blood affection which of the two prisoners is to be selected for sacrifice (how wonderful as an expression of vacillation!) the contest of friendship, and the delicious airs of Pylades; but it may be called the least showy of the four, as not containing any choral music, while it taxes the artists the most severely as demanding the greatest subtlety of action. Observe, too, that the recitatives throughout lose inevitably by translation. The French words *bite* the ear with a keenness for which there is no equivalent in English or Italian. Who can represent such a phrase as

Vos glaives, vos bûchers,
Sont *cent fois* moins affreux,

set with such poignant anguish by the master? Then in the fourth act, let us note the treatment of the temple scene throughout, and remind the scorners that the chorus of Priestesses is, after all, only a two-part chorus, rich and solemn as is the effect produced by the stately grace of melody and the purity of harmony.

A few words more ere we close, for to-day, the above few and incomplete remarks on this opera. Nothing can exceed the distinctness with which the three principal characters are colored; nor the felicity and yet simplicity of the instrumentation. In brief, the preciousness of treasure contained in "Iphigenia" is proved by the extent to which it has been pillaged, and by those very writers for whose sake the silly pedants disdain Gluck.

But "adequate execution" is not easy to procure. Not only does the music demand the highest conception, and the action the finest dramatic finish, but also peculiar voices. As was remarked in the Introduction to the English version, edited some few years ago by Mr. C. Halle (Chappell & Co.), "If tradition may be trusted, the artists who presented Gluck's operas to Paris—Mlles. Sophie Arnould and Levasseur, MM. le Gros, Larrivée, and others—were no

singers as we accept the word. The bass parts in 'Iphigenia in Tauris,' those of *Orestes* and *Thoas*, may be both said to demand exceptional voices, and if these cannot be found they can hardly be sung as they were written." The French, till lately have always tolerated a mixed voice, such as, to give an example, that of Chollet, whose part of *Zampa* falls into the legitimate province of neither tenor nor bass. But Mr. Mapleson's three principal singers were more than usually well fitted for their occupation. Mlle. Tietjens is heard to her best advantage in this music; her action, too, was generally good, though in the *trio* (act 3) referred to she might have followed Gluck's music more sensitively by the silent by-play of her indecision. Signor Gardoni, though his voice wants the mordant quality demanded, was elegant and expressive as *Pylades*. A better *Orestes* could not be desired than Mr. Santley, whose high notes were what is precisely wanted, and whose delivery of the recitatives was of a pathos and a purity rare in these days. But his great prison-scene was spoilt by the utter misunderstanding of the stage manager. The Furies who torment Orestes should not be jumping acrobats, dressed like gipsies at a fair. The same criticism applies to the Scythians in the first and last acts; and we offer it without scruple, because, though the blot is great and bade fair once or twice to be perilous, it could be easily amended, and because there has been obviously every desire to present the opera worthily. Signor Gassier did his best as *Thoas*, but the part is not within his grasp. The chorus of Priestesses was tunable, but too universally loud; the orchestra was good; and the *tempi* for the most part right. Some of the scenes, especially that of the third act, were very picturesque and in the real classical taste. The Italian translation by Signor Marchesi, seemed to us exceedingly well done: to be the work of a gentleman and a singer. To sum up,—supposing the flagrant mistake corrected to which we have referred,—a performance of higher excitement and interest to all who love "the best and honorablest things" (Milton's phrase) in Art, could not be imagined, and that it made a strong impression on the public was proved by marked attention from first to last, and frequent applause,—though the same might be less violent than that which was to be heard at the recent revival of "I Puritani."

Mendelssohn.*

(From the London Musical World).

When at Easter, 1825, I left the University of Leipsic to enter that of Berlin, my respected Professor, Wilhelm Müller (author of the *Griechenlieder*, etc.) gave me a letter of introduction to the Mendelssohns, in whose house he had himself, a short time previously, spent some very pleasant weeks. Thanks to his recommendation, and still more to the extraordinarily hospitable spirit that reigned in the family, I was, during the whole period, five years, of my stay in Berlin, received with a degree of kindness most gratifying and valuable to a man like myself, who would otherwise have led a somewhat lonely life and not have had many to advise him. The more I become cognizant how little I was calculated by my habits and disposition, to contribute aught to so brilliant an intellectual circle, and that consequently I could not help receiving more than I gave, the more grateful must I feel for the kindly toleration with which I was treated.

The life at No. 3—now the "Herrenhaus"—in the Leipzigerstrasse was then indeed a brilliantly intellectual one. The family were as richly endowed with every kind of natural gifts as they were bountifully provided with earthly riches. The last were employed neither to maintain a vain system of ostentation nor of luxurious living, but on the contrary to promote every possible development of intellectual resources and keep up a truly refined tone. The parents and their four children—their happiness then unclouded by any untoward event—were harmoniously united to each other by unusual warmth of affection and congeniality of character, and produced a most pleasing impression upon every one who entered their house. Their existence was a domestic one, inasmuch as they felt little inclination to go out, being most partial, after the labors of the day, to spending the evening in familiar intercourse with one another. It was seldom, however, that they were found quite alone; they either had a number of young people who were on a friendly footing with them, or else their circle was filled up with another class of visitors. But it was seldom that there was what is called a regular party. Whoever felt so inclined, went, and whoever took a pleasure in going was welcome. Science, Art, and Literature, were equally represented. Humboldt was a frequent visitor. Whenever he went, the rest of the persons present would gradually form a circle round him, for every other occupation or amusement soon yielded to his interesting conversation. He could go on, for hours together, without a pause, relating the most attractive facts from out the rich stores of his experience. Hegel was another visitor, though he contributed little to the general entertainment, seeking rather, in a quiet game at whist, relaxation from his arduous intellectual labors. Except when he was there, I can hardly remember cards ever being played in the house. Celebrated and uncelebrated people, travellers of all kinds, and especially musicians, though not to the exclusion of other artists, found their efforts judiciously appreciated. The conversation was always animated and spirited.

The education of the children was carefully calculated to foster the rich stores implanted in them by the Creator. Felix was the general favorite, without, however, being, in the slightest degree, spoilt. If he ever gave his father cause for dissatisfaction, he was spared neither the reproving look, nor the serious, but invariably calm rebuke. We entertained the most unbounded reverence for the head of the family. When he glanced with his large, short-sighted eyes over his spectacles, he had the power, by a wonderful expression of his, of enforcing respect. The beautiful relations existing between the father and the son are very evident in the published correspondence. Willingly, however, would the father take part in the jokes of the young people, and derive pleasure from so doing. I still see his amazed appearance, when, on one occasion, at the conclusion of dinner, the youngest son intoned a four-part canon, written by Felix the same morning, and secretly handed round: "Gesegnete Mahlzeit, pzost Mahlzeit, wohl bekomms!"* The boyish delight at surprising the father burst in, with song, so suddenly upon the previous conversation, and the father gazed with such amaze at the little wag, that the first attempt was interrupted by a general fit of laughter. It was not till repeated that the movement could be properly executed.

That the boy Felix should not go to school, but be taught, partly with his sisters and partly alone, was quite in keeping with his peculiarly reserved and gentle nature, and advanced him the more quickly, because it enabled him to enter more deeply into the subject, and developed uninterruptedly his character. On the other hand, however, I think I perceive in this fact the reason of his feeling easily offended and out of sorts, and of his never being altogether at home in general society. The softness of his disposition, never having been hardened, could not easily overcome disagreeable impressions. Perhaps this susceptibility might have been lessened had he, when young, gone through something of the rough training to be obtained among a number of school-fellows.

He pursued his musical studies in company with his elder sister, Fanny, who was long his equal in composition and pianoforte-playing. There existed between the two a mutual appreciation and affectionate esteem, which were certainly unusual. They executed together scores so charmingly, that on one occasion when, after a lapse of many years they played him something—it was the ballet from *Die Hochzeit des Camacho*—their master, Berger, who was not very liberal of his praise, sprang up from his seat, as though quite carried away, and exclaimed: "Why, my children, you play quite first-rate" ["Aber, Kinder, ihr spielt doch auch ganz famos!"] In the first book which he published of his *Lieder*, Felix included some of his sister's, though he joked her about the mode in which she had managed Grillparzer's ponderous text in Op. 8, No 3. She, on the other hand, twitted him with the false octaves from *f* to *a* at the end of the first verse of *Lied* No. 5, and he defended himself by saying that the stringed instruments ought to close with the *f* in the soprano, and the wind instruments come in with the *a*. The sisterly musical fidelity with which Fanny clung to her beloved brother all her life could not have had a more beautiful end than, during the rehearsal of his music, which she was conducting, and while she was in the midst of her delight that everything was going so smoothly, for her to be suddenly struck down in a fit, and give up her life without a pang. —With Rebecca, his youngest sister, he read Greek, as far as Æschylus, so that in this particular again the family was not wanting in common pursuits and good understanding. He was very fond of playing with the merry *Becky*, and used to pinch her cheeks when talking to her.

Felix was indeed a wonderfully gifted being. Leaving out of consideration Music, as the central point of his life, his natural gifts were exhibited in the most various ways, without any vain parade of them on his part. He was, for instance, a vigorous and skilful gymnast. The horizontal pole and the bars stood under the trees in the garden, and, shortly before the concerts which used to be given at home every fortnight, at twelve o'clock on Sunday morning, even when he had to play the piano, Felix thought nothing of having a half hour's good turn at gymnastics. On one occasion, he was summoned straight from the horizontal pole to the piano; but he had just run a small splinter into his finger, and the consequence was that he left marks of blood upon the keys during Beethoven's E flat major Concerto, and I carefully wiped them away while he was playing.—He was a very good swimmer. During all one hot summer, we used to bathe nearly every day at Pfuel's Baths, and I was annoyed because, when struggling against one another in the water, he always got the better of me, and sent me under, though I was the taller and stronger of the two. On account of the great distance of the baths, at the Silesian Gate, Mama provided a carriage, and the consequence was that I drove home with him nearly every evening that summer. After tea we regularly had music, which was best, perhaps, when we were alone. At that time, he never extemporized as he subsequently did. His own compositions he never played, as a rule, unless especially requested to do so. After tea was, in so far, an unfortunate time, because we generally went on till nine o'clock, and then the drummers of the guard passed under the windows beating the retreat from the Leipsic Gate to the offices of the Minister of War. It was by no means rare for this to come precisely in the *Adagio*, disturbing us, of course, in a very disagreeable manner. Even when the drummers were at a distance we could hear them gradually advancing, the nearer they approached the greater being the hubbub, until, when it reached its highest point, the window-panes rattled again. Any one who ever heard the melting tones of Mendelssohn's playing, and saw how his soul was absorbed by the magnificent creations of art—how he entered into them, and how his feeling for them was expressed on the gradually drooping lids of his beautiful eyes—will comprehend how such discordant sounds jarred upon our reverential feelings. When we got over the interruption, too, we knew we had to expect it on the march back. On one occasion, Mendelssohn jumped up in the midst of the movement, exclaiming angrily: "What stupid, monstrous, childishness!" It is true that we never thought of exercising ordinary precaution and going out of the way of the evil spirits.

Mendelssohn was, likewise, a good horseman. On the sole occasion I rode with him, we went to Pankow, walking thence to the Schönhauser Garden. It was about the time when he was busy with the overture to *A Midsummer Night's Dream*. The weather was beautiful, and we were engaged in animated conversation, as we lay in the shade on the grass, when, all of a sudden, he

* "Reminiscences of Felix Mendelssohn Bartholdy." On his 57th birthday, February 3rd, 1866. By J. Schubring.

* It is the custom in Germany, after dinner, for the company at table to say to each other, "Gesegnete Mahlzeit" ("May Heaven bless the meal"), or words to that effect, amounting to a sort of secular grace, and it was this that Mendelssohn had set to music.

seized me firmly by the arm, and whispered, "Hush!" He afterwards informed me that a large fly had just then gone buzzing by, and he wanted to hear the sound it produced gradually die away. When the Overture was completed, he showed me the passage in the progression, where the violoncello modulates in the chord of the seventh of the descending scale from B minor to F sharp minor, and said, "There, that's the fly that buzzed past us at Schönhauser!"* He was also an elegant dancer, a circumstance which, when he was a youth, procured him many friends. In consequence of this, his birthday was once celebrated, to please him, by a masquerade. Skating was the only thing at which he was not a good hand. On the one solitary occasion that I succeeded in prevailing on him to try it, he suffered so much from the cold, despite his large fur gloves, that he probably never repeated the experiment.

As in such pleasing exercises, so also in the sphere of intellect, his natural gifts were variously exhibited. He played chess admirably, a game, by the way, of which his father, also, was very fond. That he surprised his mother on her birthday with a translation which he had himself made of Terence's *Andria*, and which his tutor had sent to the printer's, is a fact with which I only became acquainted outside the house. He never boasted of such things. Rösel was his drawing-master; and, though I am not qualified to give an opinion of productions of this description, yet I may state that Mendelssohn possessed a feeling for the artistic conception of nature as well as for plastic art; he was capable of appreciating with intelligence and enthusiastic admiration the masterpieces of both ancient and modern time. Anything connected with mathematics, however, appeared to be less in his way. In vain did I once attempt to make him understand why the Polar Star, which happened just then to be shining beautifully clear and bright, was alone sufficient to guide us over the four quarters of the globe. He could not master the line to be let fall, in his mind, perpendicularly on the horizon, the extension of the line of sight backwards through the eye, and its intersection at right angles with the side-line.

How he composed, I enjoyed only one opportunity of witnessing. I went one morning into his room, where I found him writing music. I wanted to go away again directly, so as not to disturb him. He asked me to stop, however, observing, "I am merely copying out." I remained in consequence, and we talked of all kinds of subjects, he continuing to write the whole time. But he was not copying, for there was no paper but that on which he was writing. The work whereon he was busy was the grand Overture in C major that was performed at that period but not published. It was, too, a score for full band. He began with the uppermost stave, slowly drew a bar-line, leaving a pretty good amount of room, and then extended the bar-line right to the bottom of the page. He next filled in the second, then third stave, etc., with pauses and partly with notes. On coming to the violins, it was evident why he had left so much space for the bar; there was a figure requiring considerable room. The longer melody at this passage was not in any way distinguished from the rest, but, like the other parts, had its bar given it, and waited at the bar line to be continued when the turn of its stave came round again. During all this, there was no looking forwards or backwards, no comparing, no humming over, or anything of the sort; the pen kept going steadily on, slowly and carefully, it is true, but without pausing, and we never ceased talking. The copying out, therefore, as he called it, meant that the whole composition, to the last note, had been so thought over and worked out in his mind, that he beheld it there as though it had been actually lying before him. I subsequently saw other compositions when half finished, at Friedrich Schneider's, for instance, but the bass part was invariably written out, frequently figured, a musical figure, too, being jotted down here and there in the various instruments, and the remainder still unwritten. "I fill that up afterwards," observed Schneider. It was, however, a question whether the effect of this mode of composing is not to produce too much filling up, and cause a noisy overloading of the work, while, in Mendelssohn's mode of proceeding, every separate portion was definitively fixed, in connection with the onward flow of the whole, not merely with notes, but with pauses as well?

Mendelssohn's character had a deep feeling of religion for its basis. That this wanted the specifically church coloring is a fact on which we disputed a great deal in our earlier years. As an unconditional Schleiermacherite, I was then almost incapable of recognizing Christianity in any other shape, and, consequently, wronged Felix.

(To be continued).

* These words remind me of the significance people are so fond of attaching to modern music, and of their partiality for asserting that it conveys to them sharply defined ideas. Friedrich Schneider was exceedingly displeased at the system, and adduced the "freie deutsch Musik" ("Free German Music"), as standing on higher ground than this Programme-Music, which he would acknowledge at most in Beethoven's *Pastoral Symphony*. Mendelssohn said that after Beethoven had taken such a step it was no longer possible to ignore it entirely. In the *Meeresstille und gluckliche Fahrt* Overture, there is a most charming melody serving to re-introduce the first notes of the introduction; it begins on the third, then rises to the fifth, and ends upon the octave. I told Mendelssohn that it suggested to me the tones of love which, thanks to the prosperous voyage, is entranced at approaching nearer and nearer the goal of its desires. He said that such was not his notion in composing it; he had thought of some good natured old man sitting in the stern of the vessel and blowing vigorously in the sails, with puffed-out cheeks, so as to contribute his part to the prosperous voyage.

Music Abroad.

London.

Her Majesty's Theatre. The two events of the opera last month were the reappearance of Mme. Grisi, after five years' pledged abstinence from the London operatic stage, and the production of Gluck's *Iphigenia in Tauris*. The first of Grisi's performances drew the most brilliant audience of the season. The piece was *Lucrezia Borgia*; the result—read the *Orchestra*'s description! (Grisi cancelled her engagement shortly after):

On Saturday, Mme. Grisi—after having taken we know not how many last farewells of the public—was so weak and ill-advised as to attempt another personation of one of those characters which once were amongst the grandest of her extensive *repertoire*—the '*Lucrezia Borgia*.' Gladly would we pass over this lamentable event in silence, for of all the *fiascos* that have ever been witnessed, never perhaps was there so sad and painful a one as that to which the once great 'Queen of song' was foolish enough to expose herself. As a matter of course, when the greatest *prima donna* of former years was assisted upon the stage from the gondola, to meet the sleeping *Gennaro*, she was received with a perfect *furore* of applause. How great, then, was the falling off, when, at the close of the *cavatina* by which ten or fifteen years ago she brought down the house, not a hand testified to anything approaching to pleasure at her coming back again to the scene of her former glory! The worst remains however to be told. How grevious was it to hear the positive laughter that could not be restrained, when the curtain fell upon the Prologue; and the many unmistakeable proofs of disapprobation that followed as the opera proceeded! As to histronic power Grisi never perhaps was more herself than on Saturday night—but the voice was nowhere; all its sympathetic beauty has vanished; its intonation is no longer certain; its force has degenerated into a mere scream.

Iphigenia was played several nights with increasing success. We give the *Athenæum's* account of it on another page.

Mlle. Tietjens, Sig. Mongini as Raoul, and Herr Rokitansky, in the *Huguenots*, are generally praised. Next came the *rentrée* of Mlle. Ilma de Murska, who a year ago created such a sensation,—then, as now, in *Lucia*. The first impression seems to have been confirmed. She was supported by Mongini and Gassier. Of her *Somnambula* the *Times* says:

Whether her daring traits of vocalization are always thoroughly successful or not, their originality, and the impulsive manner in which they appear to be thrown off, enlist immediate sympathy; and they are applauded in either case. In impassioned moments, too—to cite one example, the scene following the discovery of Amina in Count Rodolpho's bedroom—Mlle. de Murska is so intensely in earnest, abandoning herself so entirely to the sentiment of the situation, that the illusion becomes complete, and the faltering accents of her voice thrill in the ear with all the eloquence of truth. This highly dramatic scene, perhaps her most striking display of power on Saturday night, took the audience by storm. "Ah! non credea mirarti," the touching apostrophe to the flowers in the final scene, though given with undoubted feeling, wanted repose; there was too much gesture, and too sensitive a consciousness for a somnambulist; but no sooner awakened to positive existence than Amina was herself again; and the celebrated "Ah! non giunge," uttered with singular fervor, and embellished—the second verse especially—with a redundancy only to be sanctioned by success, raised the enthusiasm of the house. Thrice was Mlle. de Murska called before the lamps, twice responding to the summons in company with Signor Mongini and Mr. Santley.

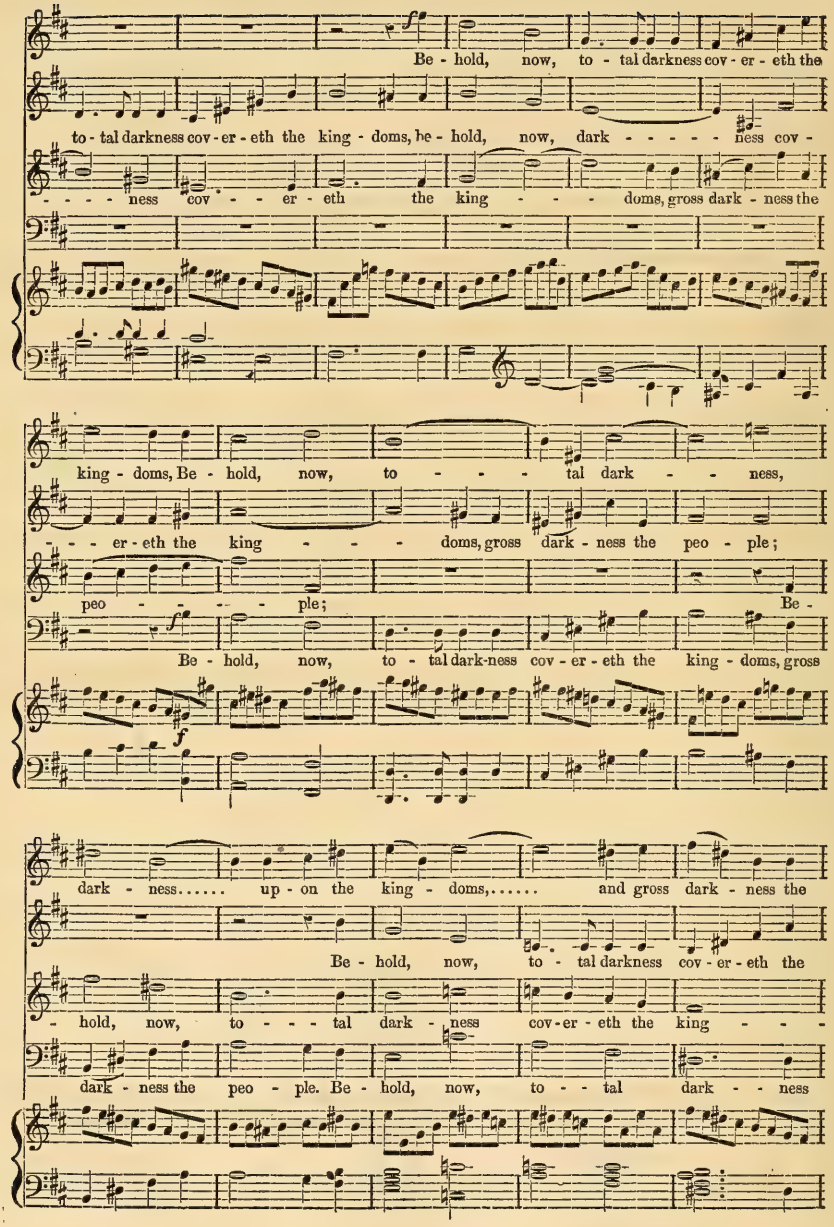
After several repetitions of such standing topics as the *Huguenots*, *Lucia*, *Martha*, *Traviata*, &c., Meyerbeer's *Dinorah* was performed (last week in May) with Mlle. de Murska as the heroine. The *Orchestra* says:

If the truth be told, the Hungarian *prima donna* did not succeed so fully on Saturday night as her more ardent admirers anticipated; insomuch as, although her conception of the brain-sick heroine was original and pretty, she wanted force to give thorough effect to that mental impulse under which she is hurried forward continually to take her audience by storm. That Mlle. Ilma de Murska's constitution is anything but strong is evident. It is enough to look at her slight and delicate figure, narrow chest, and anything but fleshly limbs, to discover that her mental energy is far greater than her *physique*. How, too, our ungenial climate—more ungenial this year than it has been for nearly a quarter of a century—must try so slight and delicate a frame may easily be conceived. At times on Saturday there were bursts of effort, that proved how strong the histronic passion is within her; but nature could not go beyond the powers she has sparingly granted, and when called upon, did not give the response that was felt by none more positively than by the lady herself, to be absolutely necessary for the demands of the moment. The music is most exacting, and requires the greatest facility and delicacy of execution. It will permit of no ornamental addition, for unless sung in time, with strict adherence to the constantly changing rhythm with which all the concerted music abounds, it loses its effect, and becomes not only indistinct but disagreeable to listen to. Now Mlle. Ilma de Murska's forte is to heap ornament upon ornament, more frequently improvised than studied; and thus, when tied down to severe rule, the task is irksome to her, and she evidently becomes impatient. Yet, in spite of such drawbacks, there can be no question that Mlle. de Murska's *Dinorah* is a clever, original, and artistic creation.....

On Wednesday "*Il Don Giovanni*," with the following extraordinary combination of talent, proved an immense success, and secured one of the largest houses of the season, in spite of its being produced on an off night:—*Don Giovanni*, Santley; *Leporello*, Scalese; *Masetto*, Bossi; *Don Ottavio*, Gardoni; *Commendatore*, Foli; *Elvira*, Sinico; *Zerlina*, Harriers-Wippern; *Donna-Anna*, Tietjens. It is enough to say that with such a cast it was impossible there could be the slightest failure in the presentation of Mozart's *chef-d'œuvre*. The two chief features of the occasion were, of course, the appearance of Harriers Wippern and Santley as the two leading characters. The *Zerlina* of the former is founded on the German rather than the Italian method, and is by no means so saucy or piquant as that of Patti. Nevertheless, it is a pleasant rendering, and one that will win its way in public estimation. Santley has improved immensely upon his first version of the libertine, having evidently studied the part with the greatest patience and assiduity. Of Tietjens all that is necessary to be said is comprised in the single sentence—There is no such a *Donna Anna* now upon the lyric stage!

Royal Italian Opera.—The month of May brought nothing new or rare in the selection of operas. One or two new singers, and the reappearance of several prime favorites, seem to have been relied on for the main attraction; and familiar, even hackneied, pieces furnished good enough pedestals on which to show them off. A few sentences, culled here and there from the reports of the London musical journals, will show about what it has all amounted to.


thee; Rise! up! a - rise! rise.... and shine, Rise! up! a - rise! rise
shine! Rise! up! a - rise! rise.... and shine, Rise! up! a - rise!
shine! Rise! up! a - rise! rise.... and shine, Rise! up! a - rise!
Rise! up! a - rise!..... rise and shine, Rise! up! a - rise!
a - rise.... and shine,
rise.... and shine,..... rise..... and shine,
rise.... and shine,..... shine,.. a - rise.... and shine, Be -
rise..... and shine,..... rise and shine,
f
Be - hold, now,
- hold, now, to - tal darkness cov - er - eth the king - doms, dark - -
staccato sempre.


Be - hold, now, to - tal darkness cov - er - eth the
to - tal darkness cov - er - eth the king - doms, be - hold, now, dark - - - - - ness cov -
- - - - ness cov - - - er - eth the king - - - - doms, gross dark - ness the
king - doms, Be - hold, now, to - - - - tal dark - - ness,
- - - er - eth the king - - - - doms, gross dark - ness the peo - ple;
peo - - - - - ple; Be -
Be - hold, now, to - tal dark-ness cov - er - eth the king - doms, gross
dark - ness..... up - on the king - doms,..... and gross dark - ness the
Be - hold, now, to - tal darkness cov - er - eth the
- hold, now, to - - - tal dark - ness cov-er - eth the king - - -
dark - ness the peo - ple. Be - hold, now, to - - tal dark - - ness


ple, gross dark
king - doms, gross dark
doms, gross dark - ness the ple, gross dark - ness the
cov - er - eth the king - doms, to - tal darkness cov - er - eth the king - doms, gross
ness, Be -
ple, gross dark
dark - ness the
hold, now, to - tal dark - ness cov - er - eth the king - doms.....
ness, Be - hold,..... now,.... to - tal dark - ness, Be -
ness, gross dark - ness the ple,
ple, Be -


gross dark ness the peo
hold, now, to tal dark - ness cov er - eth the
Be -
- hold, now, to tal dark - ness cov - er - eth the king - doms, gross
ple, the peo ple. Be - hold, now,
king doms, Be - hold, now, to tal dark - ness
- hold, now, to - tal dark - ness cov - er - eth, and gross
dark ness the peo - ple, gross dark ness the
to - tal darkness cov - er - eth the king - doms,
cov - er - eth the king doms. Be - hold, now, to - tal dark-ness
dark - ness the peo ple. Be - hold, now,
peo ple.

May 12.—Madame Vilda is happy in the possession of one of the most magnificent soprano voices which have rung in the ears of the actual generation. Equal throughout its register—the higher notes bright, clear, and sonorous, the middle round and mellow, the lower rich and powerful—there is nothing we can conceive of which such a voice should not be capable. It enchants at once; and the more it is heard the firmer is its hold, the more thorough the persuasion that its resources are inexhaustible. In some features it recalls the voice of Sophie Cruvelli, in our time the most splendid and capable since the voice of Malibran was silent—but this, of course, without reference to its artistic employment. If it is true, moreover, as is generally reported, that Madame Vilda is a novice, having played only three or four times in a provincial town of Austria and once or twice at Berlin, there is good reason to believe, not only that she is endowed with the most priceless natural gift a singer could desire, but that she has elements which may enable her to become a perfect mistress of the vocal art. In spite of nervousness—which, at the outset of the recitative ushering in "Casta Diva," almost sealed her lips—gathering confidence as she proceeded, she soon showed the advantage of a correct method of enunciation, and with almost unexampled rapidity acquired a control of means that enabled her to articulate distinctly, not merely the musical sounds, but the words and syllables of words to which they are wedded. But passing the recitative, and the sustained high note, its climax, the opening movement of "Casta Diva" was a legitimate triumph. Mme. Vilda's delivery of this amply-proportioned melody was broad, fluent and expressive. No want of proportionate balance, no wavering of intonation, damaged its effect, and the close of this most trying *largo* —rounded off with a well-executed *cadenza* and a close and brilliant shake—saw her unanimously accepted for a singer of no ordinary pretensions, as well as one gifted with a voice of extraordinary capability. Nor was the impression at all weakened by what immediately followed. . . .

But what most encouraged hope was the fact that as the opera advanced the new singer obtained surer and surer command of her resources, and while exhibiting an intelligent appreciation of every situation, occasionally afforded evidence of real dramatic instinct. . . .

Though not very young, Mme. Vilda is quite young enough to look forward to a career of ordinary duration; and though inclined to stoutness, her figure is sufficiently imposing; her attitudes are graceful, and her stage demeanor is easy and natural.

May 19.—*L'Africaine* was presented for the first time on Saturday evening, and drew the largest audience of the season, the popularity of Meyerbeer's last—but by no means best—work having been in no degree diminished by repeated performances during the late disastrous season of the Royal English Opera Company. In two respects the cast is greatly improved from that of last year, by Mme. Lemmens-Sherrington assuming the part of *Donna Inez*, which she had so often sung in English; and by Naudin, who created that of the hero, *Vasco di Gama*, in Paris, being substituted for Wachtel. In the absence of Herr Schmidt, the part of the *Grand Inquisitor* is given to Polonini, whilst Tagliafico undertakes that of the *Priest of Bramah*. In the other details those who filled them last year again appear: Mlle. Lucca being the *Selika*, and Graziani the *Nelusko*, although Faure has arrived, and his introduction in that character, which he created, would have been an advantage. Since the former performances of last year Mlle. Lucca's *Selika* is greatly improved; so much so, indeed, as to be now ranked amongst her very best impersonations. Graziani sings as well as ever, but has no other pretensions for the delineation of those passions of which the ferocious slave is the victim.

On Monday "*Norma*" had the advantage of a competent *Adalgisa*—which Mlle. Lusitani can by no means be said to have been—in the person of Mme. Lemmens-Sherrington, and a much better *Pollio* than Brignoli, by Naudin's resumption of that disagreeable character. Mme. Vilda greatly improves as she proceeds and, being now thoroughly well supported, shows that she derives greater confidence by so desirable a change.

Tuesday was in every sense of the expression a *gala* night at the Royal Italian Opera, for the accomplished Adelina Patti made her *rentrée* in the "*Barbiere*" with the most incomparable of *Figaros* yet remaining —Georgio Ronconi. To criticize such a performance as that of Tuesday would be little else than impertinent. It may suffice, therefore, to say that as Patti was singing her very best and playing with as much sparkling animation as ever, so Ronconi was even more ridiculously droll than on former occasions; whilst Mario was thoroughly as gentlemanly an *Almaviva* as the most exacting censor of manners could desire. There might perhaps be found a better *Bartolo* than Ciampi, since his fun is dry and far from humorous; but as good a *Basilio* as Tagliafico is rarely to be met with.

On Thursday "*L'Africaine*" was repeated, with M. Faure in his old part.

June 2.—*La Sonnambula*, the *Huguenots*, and *Don Giovanni* have been given—making with *Faust* and the *Barbiere* a week's programme of extraordinary attraction and variety, With such a company as Mr. Gye can boast, he is enabled in a great measure to dispense with absolute novelty. Parts must be found for Mlle. Patti, for Mlle. Lucca, and for Mme. Vilda; and these are most readily supplied by the established repertory.

It was as Valentine in the *Huguenots* that, towards the end of the season of 1863, Mlle. Pauline Lucca made her first appearance in London; and of all the parts in which she has been judged by a London audience it is the one, with the single exception of her poetical Selika, that exhibits to most striking advantage her splendid natural gifts. So big a voice, coming from the throat of so little a singer, is really a phenomenon; and if one were to close one's eyes during the progress of the magnificent duet with Marcel, in the scene of the *Prè aux Clercs*, or the still more magnificent duet with Raoul, which forms the climax of the grandest of the grand dramatic inspirations of Meyerbeer, one would expect, on re-opening them, to see in Valentine the robust and stately person of a Titiens, instead of the diminutive "prima donna," whose bright and clear high tones have been resounding like those of a trumpet. Both situations are now so completely mastered by Mlle. Lucca, in a dramatic no less than in a musical sense, that they offer scarcely a chance for criticism. And if on the present occasion she was associated with a Marcel, in Signor Attri, more to be commended for intelligence and invariable correctness than for the depth and power of voice imperatively demanded by the music, on the other hand she found in Signor Mario a Raoul de Nangis beyond compare.

The other parts were filled by Mme. Lemmens-Sherrington, who sang the music of the Queen admirably throughout; Mlle. Morensi, whose Urbain was short of the desired standard, and who would do well to dispense with the florid air, "No, no, no," which Meyerbeer composed expressly for Alboni, and which he would hardly have composed for Mlle. Morensi; M. Faure, a dignified and imposing St. Bris; Signor Tagliafico, who breaks his sword across his knee, in the famous passage where Nevers proudly disdains to take part in the projected scheme of wholesale assassination, as chivalrously as of yore, &c.

Don Giovanni, although given on an "extra night" attracted its usual crowd of unsophisticated music-lovers, who listened to the melodies of Mozart with the usual rapt attention, and expressed their hearty satisfaction in the accustomed hearty manner. The Don Giovanni of M. Faure, who, by the way, has recently been playing the part in French (at the Paris Grand Opera), is in many respects even better than when we last saw it (1864).

A new Elvira, from a musical point of view greatly superior to what we have been accustomed to, has been discovered in Mme. Lemmens-Sherrington, one of Mr. Gye's most valuable recent acquisitions. It is a pleasure to hear the noble recitative and air, "*Mi tradi quell' alma ingrata*," with its complex modulations and divisions, sung in so thoroughly artistic a manner as by this accomplished English lady, who plays the part of Don Giovanni's abandoned wife all through with an attention to detail that cannot be too highly commended. Again, though sorry to miss the Commendatore of Signor Tagliafico, we are bound to acknowledge that the fine deep bass of Signor Capponi gave impressive sonority to the unequalled music of the last scene, when the man of stone, instead of staying to sup with Don Giovanni, as he had promised, somewhat capriciously invites that unrepentant libertine to sup with him. Of the new Don Ottavio, Signor Brignoli, we would rather speak when he has made himself more thoroughly a master of the part. About the Donna Anna of Mlle. Fricci, the Leporello of Signor Ciampi, the Masetto of Signor Ronconi, and the Zerlina of Mlle. Patti there is nothing new to say. As usual, "Batti batti" and "Vedrai carino," no less inimitably acted than sung by Mlle. Patti, were unanimously called for again; and so enchanted were the audience with the last that they would willingly have listened to it a third time had the singer been disposed to oblige them; but enough is as good as a feast, and Mlle. Patti wisely refrained. Signor Ronconi's Masetto, one of the most original and diverting impersonations imaginable, would be still better if, when listening to these incomparable airs, he would be a little less demonstrative. Maseto should not attempt to make the audience laugh while Zerlina is singing. M. Sainton, in the absence of Mr. Costa, showed himself a competent substitute as conductor of the orchestra.

Faust e Margherita was repeated on Monday night. On Tuesday, *Lucia di Lammermoor*, with Mlle. Patti as Lucia, and a new tenor, Signor Nicolini, as Edgardo, was given; the *Africaine* on Thursday; *Don Giovanni* last night. *Lucrezia Borgia*, with Mme. Maria Vilda as Lucrezia, and a new contralto, Mlle. Biancolini, as Maffeo Orsini, is announced for this evening.

PHILHARMONIC CONCERTS. The third presented but one Symphony, Beethoven's fifth (they commonly have two); the overtures to *Euryanthe* and *Die Hebriden*; a violin Concerto in D, by Mozart, played by L. Strauss; and for the rest the *Times* says:

The singer on this occasion was Mlle. Ubrich, from the Court at Hanover, who not only comes to us with a high but a well-merited reputation. This lady has a fine voice, which she uses to the best advantage. Her style is good and her execution is irreproachable —which was convincingly shown in the air from Haydn's *Creation*, the air from Mozart's *Figaro*, and two *Lieder* of Mendelssohn and Taubert (accompanied on the pianoforte by Mr. G. W. Cusins)—all of which she sang in German. The vigorous and characteristic march from Beethoven's music to *Egmont* made an effective close.

Fourth concert: Mozart's G-minor, and Beethoven's "Pastoral" Symphony; Overtures to *Der Berggeist*, by Spohr, and *L' Alcalde de la Vega*, by Onslow; Hummel's B-minor Concerto for piano, played by Mlle. Mehlig, from Hanover, who is pronounced "an artist in the strictest sense of the word." Another critic says she is young and already takes rank by the side of Mme. Schumann. The singers, Mlle. Sinico and Mr. Tom Hohler, tenor, from Her Majesty's Theatre, won little praise.

Fifth concert:—Symphonies by Haydn and Beethoven, Overtures by Mendelssohn and Weber, a Concertino for double bass, and singing by Mme. Harriers-Wippern and Mr. Santley.

The sixth had for programme: Symphony (No. 2) in E flat, by Gounod; Air from Mozart's *Seraglio* (Herr Rokitanski); Bennett's Concerto No. 3, in C minor (Mme. Arabella Goddard); Mozart's aria: *Non mi dir* (Mlle. Tietjens); Overture to *Tell*; Beethoven's 7th Symphony; Cavatina from *Lucia* (Tietjens); Duet from *Fidelio*; Overture to *Preciosa*. The *Morning Star* says;

The first piece on this list affords the only exception to the unmixed enjoyment of a very high kind conferred by the night's performances. Not that M. Gounod's second symphony is altogether bad, but that it wants both the breadth of purpose and the beauty of detail necessary to fix the attention during the forty minutes occupied in its performance. Its subjects, though sometimes pretty, are all trivial, and the mode by which they are elaborated is frequently grotesque rather than ingenious or engaging. The third movement—a *scherzo*—is the best; and the last, in which a rather inspiriting polka-like theme prevails, would be worthy of some admiration if treated according to its value; but it will not bear the proportions to which it is spun out. The work undoubtedly received every justice at the hands of Professor Bennett and his noble orchestra.

HANOVER. Joseph Joachim has once more resumed the post of *Concertmeister* to the King of Hanover. By high integrity and firmness of character he has overcome intrigue, and his deserts are now fully appreciated. The king himself made a direct application to Joachim, who not merely acceded without hesitation to His Majesty's proposals, but declined the increased honorarium which had been offered to him as an inducement to return to the Hanoverian Court.

COPENHAGEN. The *Musical World* translates from a Danish paper the following glowing account of a new work by Gade:

The seventh and last subscription-concert of the Musical Society in Copenhagen made even by its programme a deep and elevating impression. It contained only two principal parts: Beethoven's attractive eighth symphony, which—but principally the *allegro* and the *finale*—was performed *con amore*; and (the second part) *The Crusaders*, by Professor Niels W. Gade, a new composition, rich in its contents and extent. After the performance the genial artist was

greeted with an "orchester-fanfare" and long continued applause—a well-merited acknowledgment of his beautiful and important masterpiece.

The words of *The Crusaders*, for which we are indebted to the poet, Charles Andersen, who has treated the subject gracefully, and without pretension, present a most satisfactory basis for musical treatment, and are like *Comala* and *Elverskud* an oratorio—"en concert-cantate"—for solos, choir, and orchestra. This kind of composition, which, as far as concerns its historical romantic subjects, corresponds with religious music, seems more and more to be one of those most developed and most frequently employed in our country. It may be dramatic, without too much combination of subject, but has not the pretension to be for the stage or for scenic arrangement, which often gives considerable effect, but on the other side, makes it very difficult for the public to understand the piece from the beginning to the end.

The above mentioned "picture of song," consisting of three parts, opens with a choir of pilgrims and women in the crusader's band; a charming chorus, full of expression, describing the sufferings and troubles connected with the wanderings in the wilderness. The first melodies recall in some small degree Gade's own composition, "At sunset." There is a repose like that in the above-named work; but this is a repose breathing itself out in soft complaints—a charming, characteristic composition; and the performance was fully worthy of the piece. The recitative summons of Peter the Hermit, the Crusaders' leader, precedes the Crusaders' Song, deformed as a solo, with recitative. It is a fresh, powerful, warlike melody; but perhaps the old French songs might have given the impulse to a somewhat more historical color. This part is concluded by an evening prayer, in which the hermit's voice mingles beautifully and most solemnly with the voices of the whole band; the full tones of the final stanza breathe the most fervent and pious longing.

The title of the next part is *Armida*, which involuntarily reminds us of Gluck, whose opera called by the same name, like this part, has taken the subject from Tasso; but the two works differ totally in construction and character, and there is scarcely any other similarity to be found in them. A strange, mysterious introduction, which in the most striking manner announces the black arts afraid of day-light, is followed by a singular little chorus of the spirits of darkness, who, at the command of their queen, conjure a charming fairy world, a flood of temptation for the most distinguished knight amongst the Crusaders, Rinaldo d'Este, who has left his tent to wander in lonely dreaming. The solo of Armida is original, particularly in the rhythm, and it changes into a lulling, enervating chorus of sirens, graceful as Weber.

The next scene portrays an ever-increasing struggle. The hero is about to yield to the temptation; then he listens to some far, well-known strains; inch by inch he strives to gain the victory; and as soon as he joins in the Crusader-song the magic fascination is powerless and has lost all influence over him. The whole of this part is, with regard to dramatic effect, most distinguished; the sudden change of time is more than a transition—it is an instantaneous translation from the seductive "Rinaldo, Rinaldo" into the manly melody of the Crusader-song; the struggle in the hero's soul is masterly described. What a striking effect in the prolonged tones of the summoning horn; but these tones must be heard to be understood; *they cannot be described!* How different they are from Ossian's poetry, with the misty mountain air filled with spirits, or from the wild flight of the Knight Olaf for the elfins! Hardly has Professor Gade, since in his youthful popularity he sang so delightfully of the sea-nymphs hovering around the *grotto azurra*, had any subject which at the first sight appeared so different from his artistic nature as the *Crusaders*. It is one of the most imaginative he ever composed. And yet it is just the way in which he treats *Armida* that manifests his Scandinaviau nature. How perfectly the subject has been managed!—how enchanting and bewitching is all the melody!;—nevertheless, the excellent scenes are so moderate, so chaste, that we are not afraid of appropriating it as characteristically Scandinavian.

How sensual an Italian artist, or Meyerbeer, would have made it! How many voluptuous runs Wagner would have taken on his clarinet! Gade, on the contrary, indicates with a noble and firm hand all that is necessary—nothing more! Even his Armida does not resemble Gluck's, who amidst her thirst of revenge is enchained by fetters of love. Gade's is the cold, powerful being, defying everything belonging to the Cross. The music indicative of sorcery is charming as a forerunner announcing the arrival of the Queen of Spirits—the only point in which some influence of the Queen may be visible, but even here very insignificantly. How interesting is the composer's scoring down of the wand's strange vibration, and how well he succeeds! Some passages in the musical dialogue are, however, of too little coloring; at least we think so.

The last part, *Jerusalem*, is, in comparison with the two first, a predominant religious picture. The religious knight is joining the weary band of pilgrims as the hermit points out to them the long-desired object of all their toils. The Holy City glistens in the radiance of the sun, and a jubilee song of praise and thanksgiving inflames the host to strife and victory.

In those choral-songs one beauty follows another; the morning hymn, with its gay awakening horns, restless in its construction as a breaking up;—the Pilgrim-march, with its all-overpowering longing, expressed in highly animated vocal-strains;—the band's tuneful greeting to Jerusalem, imposing in all its plainness,—evince at the same time a power to create and an uncommon dominion over the means of art.

What a seriousness is glowing through these words of Rinaldo—

"O Lord, behold my anguish!"

or the hermit's solemn admonition, joined to the last stanza of the chorus! How deep is the feeling in those low exclamations of "Jerusalem, Jerusalem," whispered out in rather reproachful tones, when the first overpowering enthusiasm has been silenced. Then there is a power of description visible in many passages; for instance, in the wild, sanguinary, ringing tones belonging to the hermit's last summons to strife. This part, less lively than the other two, and it may be so from the nature of the subject, is, nevertheless, not less interesting; it is a noble picture, full of profoundness, proving effectively that music has the power to describe great events in the world's history.

The Crusaders is, in its totality, a precious, sublime musical work; one of those few masterpieces which not only stand the proof of a close examination, but win more and more the more they are examined.

Dwight's Journal of Music.

BOSTON, JUNE 23, 1866.

The Past Musical Year in Boston.

IV. Organ Music.

The Great Organ in the Boston Music Hall has been played every Wednesday and Saturday Noon, and every Sunday evening, with but few exceptions, through the whole year. The audiences have ranged from fifty to three hundred people; judging from the report of income to the Hall from this source (nearly $7.000), they must have averaged considerably over one hundred. They still consist in great part, probably a very large majority, of strangers visiting the city, who eagerly pay the trifling fee of half a dollar for the sake of seeing and hearing one of the three or four greatest organs in the world. But there is always present a small number of resident music lovers, partial to Organ music, or at least to music played on such an Organ; and we think the number on the whole is slowly increasing. The frequent playing of so many great works by Bach, Mendelssohn, &c., (even though the programmes, with rare exceptions, are very far from pure, and the sublime instrument is still often made a toy of) must needs instil into some hearts a love and reverence for the Bach style and spirit; with such opportunities of making itself heard, it must raise up for itself "fit audience though few."

During the year there cannot have been given fewer than 130 Organ Concerts in the Music Hall. We propose to give only an approximate estimate of what has been done during the past nine months from Oct. 1, 1865—since it is in no man's power to attend or in any way recall *all* these concerts—and indeed we have lost all record of the three months preceding.

During this period the following organists have officiated in about this proportion · *Resident Organists:* B. J. Lang, and G. E. Whiting each 19 times; Mrs. Frohock, 17 times; J. K. Paine, 9 times, Dr. Tuckerman, 5 times; J. H. Willcox (now mainly occupied with his own fine organ and choir at the Church of the Immaculate Conception), 5 times; Henry Carter, twice; Eugene Thayer (absent most of the time in Germany), twice. *From other cities.* Mr. James Pearce, formerly of Montreal, now of Philadelphia, 4 times; Mr. S. N. Penfield, of Rochester, N. Y., once.—It is a curious fact that, considering how dependent music has been in this country on the Germans, not a single German (so far as we are aware) has ever yet played on the great German Organ of the Music Hall; indeed, with three or four exceptions of naturalized Englishmen, all the organists have been Americans. Whether this fact be significant, we leave it for shrewder ones than we are to conjecture.

Now for the more important question: *what* is played? To what extent has *real organ music* had the precedence? Above all, how far have these opportunities been devoted to the organ compositions of Sebastian Bach, and the composers who—at a long distance, to be sure—have followed after him?

The nine programmes of Mr. Paine show the following works:

A. *Classical Organ Works.*

Bach; Prel. and Fugue in E minor (3 times).
" " " B minor.
" " " A minor.
Fantasia and Fugue in G minor (twice).
Prelude in E minor.
Fantasia in G (twice).
Toccata in D minor.
Trio Sonata in G.
Trio Sonata in E minor.
Choral Vorspiel: "Nun kommt der Heiden Heiland."
Choral "Frent euch, ihr Christen." (3 times).
" "Im höchsten Noth" (twice).
" "An die Wasserflüssen Babylons"(3 times).
" (For 2 manuals and pedal) twice.
Canzone.
Pastorale in F.
Of Organ works by Mendelssohn:
Sonata in A (3 times).
" D minor (twice).
Organ works by Ritter: Sonata in E (3 times); in E minor, op. 19.
Thiele: Toccata in E-flat minor (3); Chromatic Fantasia and Fugue in A minor (2); Theme with Variations in A flat (3).
Hesse: Theme and Variations.
Fischer: Choral Vorspiel.

B. *Adaptations of works not for the Organ.*

Mozart: "Clock Piece"; Andante, from a Piano Sonata.
Spohr: Pastoral from Historical Symphony.
Handel: Chorus from *Samson* ("Awake the trumpet's lofty sound")
Gluck: Air and chorus from *Alceste.*

C. *Original Compositions.*

Fantasia in F; Offertoire in B flat: Andante con Variazioni; Concert Variations on the Austrian Hymn; Fantasia and Fugue in E minor; Fantasia on the Portuguese Hymn, including Pastorale, Intermezzo and Alla Marcia; Caprice (2); Offertoire in B minor; Variations on Old Hundred; Pastoral (4); Organ piece in D flat (2); several Improvisations.

Mrs. Frohock, in 17 programmes which we have before us, has played.

A. *Classical Organ Works.*

Bach: Prelude and Fugue in A minor (3 times); in C; in G; Fugue in G minor; in C minor (2); Prel. and Fugue (from "Well-tempered Clavichord") in E flat; Passacaglia C minor; Toccata in D minor; Toccata in F; Toccata in C (3); Trio Sonata in E flat (3); Pastorale in F (3).
Mendelssohn: Sonata in F minor (2); in C minor; in B flat (2); in D (2); in D minor (3); Prel. and Fugue in C minor (2); Prel. and Fugue, G (2); Prelude in D minor.
Hesse: Var. on original theme (4).
Rink: Var. on old air by Corelli (2).
Freyer: Fantasia in F minor (3); Var, on Russian Hymn.

Schellenberg: Fantasia in C minor; Do. on "Ein' feste Burg."

B. *Adaptations.*

Bach: Chorus from a Motet.—Handel: Hallelujah Charus (2); from *Samson* ("Fixed in his everlasting seat," (2); "He led them through" (*Israel*)3. —Haydn: Andante from a Symphony (4); Air from *Creation* (2); Largo from Symph. No. 13 (2); "The heavens are telling;" Andante cantabile from 5th Symph.; Movement from 55th Quartet (3).—Mozart: Andante from 9th Symph.; *Jesu bone Pastor; O Jesu, O Fili;* Fantasia in F minor (4); *Lacrymosa* from *Requiem* (3).—Beethoven: Turkish March (2); Adagio from Quartet in C (3); Pastorale from "Prometheus."—Spohr: Allegro from Quartet in G minor.—Weber: Ov. to *Oberon.*—Rossini: Pastoral from "Tell" Ov. 5.—Mendelssohn: Wedding March; Andante from 4th Symph. —Kullak: Pastorale.—Chipp: "Harmonious Blacksmith" with Var.—Meyerbeer: *Marche du Sacre* (2).—Schumann: Lied, "*Ich grolle nicht*"(2). Schubert: *Ave Maria* (2); other songs.—Merkel: Adagio in E (5).

Mr. Lang's 19 programmes show:

A. *Classical Organ Works.*

Bach: Prel. and Fugue in C (2); divers Preludes and Fugues from "Well-temp. Clavichord, 8 times; Fantasia in G (4); small Concerto in G (2); Pastorale in F (5).

Mendelssohn: Sonata in F minor (2); in A (2); parts of Sonatas in C minor, B flat and D (6); Prelude in C minor.

Schumann: Fugue on B-A-C-H (2); 2nd do.

Rink: Flute Concerto in F (3).

Wesley: Fugue in D.—Stokes: Introd. in D minor.

B. *Adaptations.*

Haydn: "The Heavens are telling;" Movement in B flat; "Thunder Storm" chorus from *Seasons.*—Mozart: March from *Idomenee;* themes from *Don Juan.*—Beethoven: Hallelujah Chorus (3); Ov. to *Egmont* (4); Andante in F.—Mendelssohn: Choruses from "Elijah" (2); Nocturne in "Midsummer Night" (2); Overture to "Midsummer Night" (3); March in *Athalia* (4).—Costa: March in "Eli." —Meyerbeer: Ov. to *Dinorah* (2).—Spohr: Romance in A flat (4).—Weber: Ov. to Freyschütz (2).—O. Dresel: Song, "Sweet and low" (3).—Gounod: Theme from Faust.—Wagner: Themes from Tannhäuser.—Chopin: Funeral March (2).—Keller: Var. on "American (?) Hymn."

C. *Frequent Improvisations in free style.*

Mr. Whiting, in 16 programmes, has played:

A. *Classical Organ Works.*

Bach: Prel. and Fugue in E minor (2); Do. in A minor; Fugue in G minor; in D minor; "St. Ann's" Fugue (2); various Fugues (5 times); Choral Vorspiel, for 2 manuals and pedal; Toccata in F; Pastorale in F.

Mendelssohn: Sonata in F minor (3); Prel. and Fugue in C minor (2).

Schumann: Fugue on B-A-C-H.

Hesse: Fant. and Sonata in C.—Martini: Etudes in G minor and D minor (French style of 18th century).—Brossig: Fant. and Fugue in A flat (2).; Prelude in D.—Best: Sonata in G; Pastorale in G.

B. *Organ works in modern lighter style.*

Wely: Fantasia (2); Concert March (2); Pastorale in G; in E.

Battiste: Offertoires in G, F minor(2), and C(2).

Verrinder: Var. on Russian Hymn (2).

C. *Adaptations.*

Handel: Ov. to *Samson* (2); Air: "Thou shalt bring them in," from *Israel;* Air and Chor. from *Judas* (2); Chor. from *Samson*: "Fixed in his," &c. (2); Ov. to the "Occasional Oratorio"(5).—Haydn: "With verdure clad" (2); Romance from a Symphony (2).—Beethoven: Allegretto from 7th Symphony; Ov. to *Egmont* (2); Adagio.—Mendelssohn: Andante from piano and 'cello Sonata in B flat; Overture for wind instruments; Arioso: "But the Lord," *St. Paul.*—Meyerbeer: March from *Prophète;* Schiller march (5).—Rossini: Trio "La Carita"; "Tell" Overture; Ov. to *La Gazza Ladra* (3); Selections from *Stabat Mater;* Ov. to "Siege of Corinth" (2); Prayer from *Moses.*—Herold: Ov. to *Zampa.*—Spohr: Introd. and Fin. from Quartet in C (2); Andantino from Symph. "Power of Sound" (4); March from Notturno for wind instruments (3).—Donizetti: Selections from Vesper service.—Nicolai: Ov. to "Merry Wives" (2).—Schubert: Marche Solennelle, op. 40, in E flat minor (3)·—Adam: Christmas song (3).—Dussek: Andante from pianoforte Duo, op. 32.—Balfe: Ov. to "Geraldine."

D. *Original Compositions.*

Fantasia in E (2); Organ movement in F (2); Pastorale in F; Var. on national airs, &c.

Mr. James Pearce, a musical baccalaureate of Oxford, now settled in Philadelphia, has given us in his four concerts:

Bach: Prel. and Fugue in E minor; do in B minor; do in E flat; Fugue in G minor (2); Prel. and Fugue from "W. T. Clavichord" in E flat.

Mendelssohn: Sonatas in A and D minor (2); Prelude and Fugue, No. 2; Prelude, No. 1.—E. J. Hopkins: Prelude.

Of Adaptations. Handel: Chorus in Samson; Chor. in *Judas;* Coronation Anthem.—Haydn: Motet, "Insanæ et vanæ curæ"; Chor. from Creation; Air, do.—Beethoven: Andante (3); Adagio from Op. 2.—Mozart: Agnus Dei from 1st Mass.

Of this gentleman it must be said—for we missed our opportunity at the time of his first visit (his second was only last week)—that his selections were kept exclusively within a dignified range, and that his playing was marked by a peculiar dignity and grandeur. He inclines to large, full combinations of stops, yet with tasteful alternations; and he plays the great pieces, for instance Bach's G-minor Fugue, very firmly, distinctly, and in a slower tempo than almost anybody else. We confess to finding the latter peculiarity edifying; where such great roaring masses of tone move on for such length of time, the polyphonic outlines seem more distinct and appreciable, at least to our slow ears, in a slow time. We hope Mr. Pearce will be a more frequent visitor.

Mr. Thayer has played but once or twice since his return from abroad. The one programme (June 9) before us, contains: Bach's Toccata in F, Choral Vorspiel "Ich ruf zu dir" and Pastorale; an Organ Concerto by Handel (in B flat, No. 2)—the first piece of Handel's *Organ* music that we have yet heard here, and rather tame in comparison with Bach; Thiele's Chromatic Fantasia; A Sonata in D minor (No. 4) by Eugene Thayer; and a Romance called "The Lake," dedicated to the player by the composer, Dr. Sparks, of Leeds, England.

Mr. Penfield played a Fugue by Bach in D major, and Sonata in E flat by the same; Mendelssohn's 1st Sonata; a Fantasia by Freyer; transcriptions from Symphonies of Beethoven and Schumann; "Tell" overture, &c.

We have at hand but a single programme each of the other organists named, and these are very miscellaneous, containing little of music written originally for the organ, except things by Wely and Battiste. The above list and classification are perhaps dry; but they furnish for an intelligent examiner food for reflection. We reserve comments for some future occasion.—We have yet to sum up the Chamber Concerts of the year.

In another column will be found an advertisement of the "Ogdensburg, N.Y. Normal Music School," which commences July 9th, under the instruction of the brothers Perkins of this city. We learn the Quintette Club will give some concerts in connection with the School, at Ogdensburg, about the second week in August.

English Opera in New York.

New York, June 19.—The Concert Season is now over. Artists and artistes hasten to leave the city; some for the country proper; some for those hybrid resorts, the fashionable watering places; others for Europe; all in order to recover from the fatigues of the past, and to recruit for the future season. Our streets are already half deserted by their usual promenaders, and remain in almost undisputed possession of business men, mechanics and other worthy classes chained to the heated city by various necessities, but having at least, the Park, and many suburban gardens, in which to indulge their desire for fresh air and their taste for light music and more corporeal necessities.

We are happy to chronicle Mr. Julius Eichberg's comic operetta, "The Doctor of Alcantara," as a success. As you are aware, the first performance was on the occasion of the opening of the new Theatre Francais. It is still in course of a protracted and successful "run." This opera possesses all the elements of popularity; a merry libretto; and melodies of a light and pleasing character, in the working up and instrumentation of which we discover the taste and study of an experienced conductor, and a clever musician. If we cannot accord the merit of great originality to the music of "The Doctor of Alcantara," neither can we stigmatize it as a copy. Its melodies, moulded in the accustomed form, are yet always flowing and nicely fitted to the situation. Mr. Eichberg has evidently adapted himself to the small frame and means at his disposal, and has done so in a most satisfactory and effective manner. The general approbation with which Mr. Eichberg's work has been deservedly received, leads us to hope that he may feel encouraged to write others in the same pleasing style. His "Two Cadis," also an opera buffa, is spoken of as the next "to be." The production of the "Doctor" has been very fair, on the whole; the most meritorious performance, both in singing and acting, being decidedly that of Miss Ritchings as Inez; her natural manner, pleasing appearance and correct costume, are always refreshingly welcome. Mrs. Mozart also displays unexpected dramatic talent.

Now that the ice has been once broken, and we have a thoroughly successful operatic production, calculated for, and performed by resident singers, we trust that our native composers will no longer "be backward in coming forward" in the right way, and that they may be sustained by the public in a genuine manner.

The "Rose of Castile" was also sung once or twice, and as we hear, not satisfactorily by the English company. "The Bohemian Girl" and others of the same namby-pamby cast, were threatened. People condemned to stay in the city during the dog-days, want clever musical fun, and not such heavy and yet shallow works as have passed current for "English Opera" during the past twenty years. Let the company at the "Theatre Francais" make a voyage of discovery into the realms of comic French Opera: Gretry, or Adam, or the Italian Pergolesi.—Miss Ritchings would make a name in the "Serva Padrona."

There is nothing more to chronicle, musically speaking. Comic opera will probably run on light and easy wheels through the summer; in autumn we are promised the fine Italian actress Ristori, Madame Parepa again, and much besides; but let the future show. For the present,—as Hfiz saith,—"this is the time of roses," and the most salutary and most welcome music is that which messieurs professors the birds discourse "in the woodland school,"—so also thinketh your correspondent, Lancelot.

Boston Music Hall Association. The stockholders of this organization held an adjourned meeting at Music Hall this morning. The Treasurer, John Rogers, Esq., submitted his annual report from which we copy the following figures:

Cash receipts for the year ending May 31, 1866,	$26,240 09
Organ concerts	6,890 70
Other musical entertainments	5,509 00
Lectures, fairs, festivals, etc.,	13,296 37
Sundry other purposes	604 02
Rents accrued and not received	669 00
Total income	$26,909 09

Expenditures, Salaries of Superintendent and Treasurer..	850 00	
City Water Bills.....	825 53	
Gas Bills.....	2,933 23	
Insurance on building and organ,.....	805 00	
Fuel.....	615 00	
Taxes.....	1,896 20	
Interest on debt.....	3,234 44	
Sundry expenses.....	7,547 50	
Bills due but unpaid.....	837 70	
		19,544 65
Surplus		7,364 44

This is a larger amount than for any past year, notwithstanding increased taxation and cost of mechanics' work, material, etc.

The surplus in 1856 was $1839 23; 1857, $1405 76; 1858, $1405 91; 1859, $3516 78; 1860, $2489 38; 1861, $2808 06; 1862, $363 19; 1863 the income fell short of the expenses $989 68, the hall being closed for repairs a portion of the time; surplus in 1864, $7360 08; 1865, $5152 19. From 1856 to 1862, inclusive, the surplus averaged $1975 50. The average for the past three years has been $6625 57.

The debt, secured by a mortgage of the real estate, amounts to $60,000, $50,000 of which becomes due in 1867, and $10,000 during the present month. This includes the debt on the organ, which it is hoped will be extinguished within two years. The cash balance on the 1st of June, 1866, was $2741 76.

The following-named gentlemen were chosen directors for the ensuing year: J. Baxter Upham, President; R. S. Apthorp, E. D. Brigham, Ebenezer Dale, Edward N. Perkins, H. W. Pickering, J. P. Putnam.—*Transcript, June* 13.

Ernst Perabo, the pianist, has given several very successful concerts lately in Cleveland, Ohio, besides forming the principal attraction in two concerts under the direction of Mrs. Isaacs, a favorite teacher there. There, as in Boston, he played Bach, Beethoven, Bennett, Kirchner, Bargiel, Burgmüller, &c., and there, as here, he has created a peculiar enthusiasm. But when a Cleveland critic writes: "He is now classed with Thalberg and *Gottschalk*," the young artist may well say, save me from my friends!—Perabo will pass the summer with some friends in Indiana, getting (we trust) the needed rest, and in the fall will return and make his residence in Boston—which is verily a piece of good news.

Young Petersilea also, as will be seen by his card announcing his services as teacher, proposes to establish himself in Boston. Another valuable accession to the corps of sound classical pianists and teachers! Shall we not be rich?

Louisville, Ky. In the sudden death, by accident, of E. W. Gunter, organist at St. Paul's, this city mourns its leading musical character. The following extracts from the *Democrat* show in what estimation he was held, and how important a loss this is to musical art in that section of the country.

He had lived so long among us, and had occupied so prominent a position, that he almost seemed an essential part of the city. He was giving instruction to the daughters of those whom he had instructed in their girlhood. His active mind was continually engaged in projects for the advancement of music. He was the founder of the Mozart Society, of the Musical Fund Society, and other associations intended to cultivate skill and taste. To his energy and ability, we are indebted for the opportunity, of hearing some of the best oratorios performed in the highest style. His fine taste enabled him to make great improvements in the music of the church service. It is impossible to estimate the extent of his influence upon the condition of music in Louisville. It seemed indeed, as if there could be no music of a high order without him. At almost every important concert given in this city, he was to be found holding the baton. He had been appointed director of the Saengerbund festival, and the estimation in which his abilities were held is shown by the exclamation which might have been heard: "How can the festival proceed without him!"

Mr. Gunter was born in Bremen, in 1817. At a very early age he lost his father and was obliged to depend on his own exertions. His attainments in the science of music were almost entirely the fruits of his own unaided labors.

At a meeting of the musical associates and friends of the late E. W. Gunter, Esq., held at 4 P.M., Thursday, June 14th, 1866, the following resolutions were unanimously adopted:

Whereas, By a degree of Divine Providence, our friend and fellow-citizen, F. W. Gunter, has been suddedly taken from our midst; and,

Whereas, The relations between the deceased and those who have met to do honor to his memory have been of such a character as to give us frequent opportunitias of bearing testimony to his social worth, as well as to his professional merits; therefore,

Resolved, That in the death of Mr. Gunter we feel that his immediate family have suffered a bereavement the saddest and most afflictive that could have befallen them, and that the profession in this city, of which he was so distinguished an ornament, has sustained a loss almost irreparable. To ourselves, individually, and to his other numerous personal friends, his removal from our midst has severed social ties that had been cemented by many years of most kindly intercourse.

Resolved, That we tender to his afflicted wife and children, and to his other sorrowing relatives, the expression of our sincere sympathy and condolement.

Resolved, That the city papers be requested to publish the proceedings of this meeting.

Resolved, That, in token of our high respect for the deceased, we attend his funeral, at St. Paul's Church, to-morrow (Friday, June 15th) at four o'clock, P.M.

Messrs. J. M. Semple, Wm. Plato, and Dr. E. W. Mason were appointed a committee to conduct the musical exercises at the church, and Messrs. Hast and Zoeller at the grave.

Messrs. H. J. Peter, B. J. Webb and Harry Bishop were appointed a committee to present these resolutions to the family of the deceased.

On motion, it was resolved that the Northern musical journals be requested to publish these resolutions.

On motion of Mr. D. P. Faulds, it was resolved that the proprietors of the music stores be requested to close their doors at 3.30 P.M.

H. J. Peters, *President*.
Harry Bishop, *Secretary*.

A Sentimental King.

If all the sovereigns of Europe were like the young King of Bavaria, they would most assuredly never go to war. In fact, King Ludwig the Second thinks politics a bore, and war a bore of the largest calibre. He will have nothing to do with either, and he thinks that as a king he has a right to amuse himself as he pleases. He is is only in his twenty-first year, the sentimental age when thoughts are apt to run to poetry, music and love-making. His grandfather, the ex-King Ludwig, continued in a somewhat similar state of mind till he was pretty old; but his chief diversion from the cares of state was in the society of fast women of the Lola Montez order. The young king fell in love some time ago with Richard Wagner, who writes music of the future, a *tempo* that is rather perplexing to musicians of the present time. The eccentric composer, in fact, absorbed so much of the time of the youthful monarch, that it became necessary to remove him, and he was sent away from Munich, with orders not to return.

But Ludwig the Second has been pining for his Wagner, and the war alarm has not served to distract his thoughts from the loss of his friend. He has passed his time in writing sentimental poetical laments, playing Wagner's music on the pianoforte, and going off on solitary incognito walks among his people, or in the country around Munich. His ministers have thus been obliged to work in the business of diplomacy and politics, without the sanction of the head of the State, and consequently things have been all at sixes and sevens. The idea of such a trivial subject as a European war interfering with his kingly prerogative of writing poetry and playing the piano, is monstrous to him.

The other day the Bavarian Parliament was to be opened, and the ceremony was to be performed by the King in person. But he determined not to be thus bored, and disappeared from his capital mysteriously, on the very day appointed. There was great consternation among ministers and courtiers, and his mother, the Queen Dowager, was very unhappy about her truant son. Parties were sent to search the country around Munich. After two days exploration, he was found riding among the Alps south of the city, attended by only a single groom. An humble petition, signed by all the ministers, begging him to return to the capital, was presented to him, and after some hesitation he yielded. He was conducted in state to the palace, and Bavaria was herself again. It was understood that he had been searching for Richard Wagner, who was concealed somewhere among the mountains.—*Philadelphia Bulletin*.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Bright blue eyes and golden hair. *Maria Bell.* 30
Simple and sweet.

Love's request. (Liebes Bitte). Reichardt.
For guitar by *Haydn.* 30

The Brook. Dolores. " " 30
Two famous songs, well arranged for guitar.

Gentle ladies. (Donnine amabili.) Cavatina.
"Crispino." 60

Pietro darling, this cake so tempting. (Piero mio). Canzonet. *"Crispino."* 35
Two very fine songs, with respect to music. The words too, are good, in a comic vein. The melodies are very sweet, and not especially difficult.
The first song is that of Fabrizio, the physician, who tells of the success of the phrase, "some one loves you," when spoken to his fair patients. The second is the ballad by Annetta, of which the Italian is written in a sort of peasant dialect, possibly that of Venetia

Darling, stay at home to-night. Ballad. *Webster.* 30

Sit down by my side. " " 30
Two excellent temperance songs. The new campaign against intemperance, seems to be accompanied by a higher order of musical literature than the preceding.

Will O' the Wisp. Song. *G. W. Cherry.* 50
A fine descriptive piece, which will be very effective in concerts and exhibitions. Does not go above E.

Thou fair, but faithless one. Song. *S. Lover.* 30
Very original and pretty.

Instrumental.

Les Fifres du Garde. 4 hands. *Ascher.* 60
One of the very brightest and prettiest of duets, and as it is rather easy, should not be long in finding its way to your piano.

Maple polka. *I. Emerson.* 30

Witch of the wave galop. *S. B. Whitney.* 30
Good pieces by favorite composers.

Nocturne. Op. 15. No. 1. *Chopin.* 30
" " " " 2. " 35
" " " " 3. " 35

Long, long weary day. "Sparkling Diamonds." *Arini.* 30

Dream on the ocean. Waltz. " " " 30

Sans Souci waltz. *Ida M. Britton*, arr'd by " 30
Three very pretty, easy and sparkling productions, excellent for players not far advanced.

A happy dream. Caprice caracteristique. *G. W. Hertel.* 40
Not difficult. Sweet flowing melody, and pleasing throughout.

Rustic pictures. By *Baumbach.*
No. 6. Cradle song, from Kücken. 30
" 9. Coronation march. "Le Prophéte." 30
" 12. Do they think of me. 30
Three "rustic," but by no means *rusty* pictures. The music is very graceful. The Coronation march, which is generally an awkward thing to play, is here very nicely fitted to the fingers, and appears in a new and attractive dress.

Books.

Mendelssohn's Songs without Words. $3.00
A new and excellent edition, carefully revised, and in every way in good shape. Do not consider your library for the piano complete without one of the books.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,

640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2. O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings. (Quartet).....*Barker.*30
Lo the day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,

277 Washington St., Boston.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

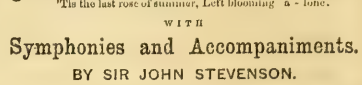
CHEAPEST, BEST

AND

Most Complete Edition

OF

MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

*** This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by undermining the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In these airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price, $2 50
" Cloth, emblematically embossed.	" 3 00
" " embossed and full gilt.	" 4 00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice eleganté en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favargyr.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Londa hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Prière. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 659. BOSTON, SATURDAY, JULY 7, 1866. VOL. XXVI. No. 8.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.

Advertisements will be inserted at the following rates:

One insertion, per line, 15 cents.

Each subsequent insertion, per line, 10 cents.

Cards, six lines, nonpareil, per annum, $15 00.

do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,

HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

ROCHESTER ACADEMY OF MUSIC

Incorporated - - - 1860.

BOARD OF TRUSTEES:

Hon. ADDISON GARDINER, Hon. LEVI A. WARD,
EDWARD M. SMITH, Esq., H. F ATKINSON, Esq.,
Hon. ROSWELL HART, M. B. ANDERSON, LL. D.

HENRY APPY,.....Director.

Applications for instruction, or for information concerning the Academy, may be addressed to the Director.
Rochester, June 9th, 1866. 659—2t.

TENOR WANTED to assist in a Quartet at a Church on the sea-shore during the Summer.
For Terms, apply to Mr. BANCROFT, 20 Tremont Temple, between 10 and 11 o'clock. 659-1t

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE,-pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

THE first Summer Session of the Western Conservatory of Music, Dayton, Ohio, will commence July 16, 1866.
CARLO BASSINI, JOHN ZUNDEL, } Professors.
For circulars, address John Zundel, Dayton, O.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

Charming Music for Children.

The Young Folk's Favorite Collection.

MERRY CHIMES,

CONTAINING

Simple Lessons, Attractive Exercises,

AND

SEVERAL HUNDRED FINE SONGS.

Mr. L. O. Emerson, the author of "The Golden Wreath," of which *three hundred thousand* have been sold, has in this new book succeeded in producing a work that

Meets the Wants of Every Child.

The Elementary Department contains Just those Peculiar Elements, that Attract and Retain the Attention of Children. The Songs are not old and time-worn—sung through a dozen books—but, New and Sparkling, Adapted to all Occasions, and Alive with the Spirit of Times.
Price 50 cents a copy—$5.00 a dozen.

Specimen Pages containing several choice pieces will be sent to any one on application.

OLIVER DITSON & CO., Publishers.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

Will be Published

JULY 20th,

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "HARP OF JUDAH" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. EMERSON, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

Is being printed, and we take pleasure in making our

ANNOUNCEMENT

THAT THE FIRST EDITION

OF

Twenty-Five Thousand Copies

WILL SOON BE READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

New Music for July.

VOCAL.

Mrs. Wobbinson. Comic . .	*Solomons.*	30
I'd rather be a rose. Song	*C. Blamphin.*	30
Fairy music. Duet	*F. Abt.*	40
Cavalier's steed. Song	*J. Ascher.*	35
In the spring. (Im Frühling)	*R. Franz.*	30
Prayer, sweet prayer. Chant	*J. G. Gould.*	30
Angel Alice. Song and chorus	*T. M. Towne.*	30
The virgin's cradle hymn	*G. G. Breed.*	30
There's no time like the old time. Song and chorus	*A. B. Hutchinson.*	30
Wearing of the green. Song for Guitar	*Hayden.*	50
There's none so fair as she. Song	*G. Perren.*	30
Faithless Nelly. Song and chorus	*G. Barker.*	30
My heart, pray can'st thou answer. (Mein Herz, ich will dich fragen)	*Kücken.*	40
Through the roses. Song	*C. F. Bates.*	30
Maid of Athens. Song	*Eastman.*	30
Love's request. Song for guitar	*Hayden.*	30
The Brook. " " "	"	30
The sails we spread. Song	*B. Richards.*	50
Will o' the Wisp. Song	*J. W. Cherry.*	50
The day its last good-night hath said	*Mrs Blair.*	35
Evening chimes	*Kücken.*	30
Bright blue eyes, and golden hair. Song.	*Maria Bell.*	30
Gentle ladies, fair. (Dounine amabile.)	*"Crispino."*	60
Pietro darling, this cake. Song	"	35
Too late to marry. Song	*R. S. Pratten.*	30
Welcome home to the bride. Danish	*G. Linley.*	30
Thou fair but faithless one. Song	*S. Lover.*	30
Little Fay, pretty fay. Song	*J. Barnett.*	50
Song to the blessed Virgin	*Mar Giras.*	40
Sit down by my side as of old. Song	*Webster.*	30
Beautiful Lena. Song and chorus	*W. Siebert.*	30
Darling, stay at home to-night. Ballad.	*G. V. Webster.*	30

INSTRUMENTAL.

Three sonatinas	*L. Köhler.*	1.00
Charlie is my darling. 4 hands	*Osborne.*	50
Valse des Roses	*E. Ketterer.*	75
Eight pieces for piano	*W. Bargiel.*	35
Sunbeam Schottische	*E. C. Gilbert.*	30
Robin Adair. Transcription	*B. Richards.*	40
Gen. Scott's funeral march	*Turner.*	30
Invitation. Lancers' quadrille	*A. Mente.*	50
Maple polka	*T. Emerson.*	30
Witch of the wave. Galop	*S. B. Whitney.*	30
Il Balen. "Trovatore." Morceau Elegante.	*E. Hoffman.*	60
O would I were a bird. Trans	*B. Richards.*	50
Les Fifres du garde. Polka Militaire. 4 hands.	*Ascher.*	60
Immortellen waltz. "Rustic pictures"	*Baumbach.*	30
Coronation march. " " "	"	30
Do they think of me. " " "	"	30
Cradle song. *Kücken.* " " "	"	30
Sans Souci Waltz	*G. M. Bratten.*	30
Long, weary day. "Sparkling diamonds"	*Arini.*	30
Dream on the ocean. Waltz. "	"	30
A happy dream. Caprice	*Hartel.*	40
Nocturne. Op. 15. No. 1	*Chopin.*	30
" " " 2	"	35
" " " 3	"	35

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. "Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—in the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel.

Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.

Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

FORMATION OF THE VOICE,

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,

TEACHER OF

Singing, Piano, Composition and Violin.

Residence 42 West Cedar Street.

S. P. PRENTISS,

Teacher of Piano, Organ, and Harmony,

554 Washington Street, Room No. 4.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention

---

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.

Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,

Teacher of Cultivation of the Voice.

Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Rensselaer Place.

DAVID PAINE,

TEACHER OF PIANO, ORGAN, AND HARMONY,

Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 **53 Hancock Street.**

BOSTON MUSIC SCHOOL.

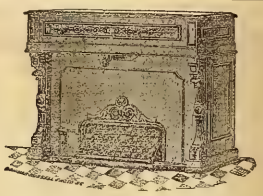
THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.

655 WILLIAM READ, Secretary.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoiseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE

Sabbath School Trumpet.

A COLLECTION OF

Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price, In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 659. BOSTON, SATURDAY, JULY 7, 1866. Vol. XXVI. No. 8.

A Monday Evening in St. James's Hall.

JOACHIM'S LAST APPEARANCE IN LONDON.

(Translated for this Journal from the Leipzig *Signale*, May 10, 1866).

Among the most prominent musical phenomena of recent times in London must certainly be reckoned the concerts, which occur every week on Monday in St. James's Hall, Piccadilly, and which are justly called "Popular," for they have already conquered for themselves so large a public, that hundreds every time have to be turned away from the doors. To remedy this evil, another course of concerts was given in the same room during the whole of the last season, on Saturday afternoons, from three to five o'clock, in which the Monday's programme for the most part was repeated, and which likewise enjoyed a very numerous attendance. These in common parlance were called the Saturday Monday Pops. "*Pops*," to the initiated, signifies Popular Concerts. Your Englishman is fond of abbreviations and of making the names of things easy to the mouth.

The founder of these concerts is Mr. Arthur Chappell; Mr. Benedict stands at his side as musical Director. The hall itself is one of the most beautiful in London, large, high and distinguished for good acoustic qualities. The seats of the stately room are divided into three grades; those on the floor of the hall, the "stalls" so-called, costing five shillings; but those in the balcony, which runs quite round the hall, cost three shillings; and a third class, in the gallery, cost only *one shilling*; to these last are to be reckoned also the places under the balcony and the Orchestra. As the concerts consist only of chamber music, they use the vacant orchestra room for audience and let it out also at a shilling a seat. This moderate price is one of the chief reasons why these concerts have acquired such great vogue, since for this comparatively small sum one may hear the best classical music executed by the very *first* artists. And in fact a better speculation could not have been made, and Mr. Chappell will find his account in it. Good music at a cheap price! That drew, and could not fail to draw, in London, where it was the traditional style to pay half a guinea or a guinea for concert tickets, and where artists thought it beneath their dignity to offer tickets to the public at a smaller price. But then it was not the great public that they played to; it was only the rich, for whom such enjoyments existed. Hence the great public remained musically uncultivated; but how great the love of music and the need thereof, nevertheless, is proved by the success of these Monday concerts.

Commonly every cheap place is occupied long before the beginning of the concert; and this is particularly the case to-day, for to-day JOACHIM plays a solo, and what is more, the "Kreutzer Sonata," which of itself always ensures a full house. To which add, that it is the last evening of this season on which Joachim plays in London; and, to make the measure full, the Prince and Princess of Wales are expected to be present. Consequently it was easy to foresee, that St. James's Hall to-day would have to stand a particularly heavy pressure of the multitude. Accordingly we start in good season—we had a long way to go—for we left the house at five o'clock and, by the aid of railroad and omnibus, stood before St. James's Hall at half past six. We were fortunate enough to get an excellent orchestra seat, but we did not have five minutes to lose. As the concert does not begin until eight, we have time to look about us a little. From our place (under the great organ) we can observe all conveniently. Before us are the benches arranged amphitheatrically, so that the lowest row comes close to the stage, where the Broadwood grand piano stands and the chairs of the artists are arranged. Of course those who fill the lowest row are very near the players—so near, that they might actually turn over the leaves for the pianist. Whoever attends these concerts often, will remark, that commonly the same faces are to be found in the same seats. Everywhere you see ladies and gentlemen whom you have met here before. There in the furthest corner, with the manuscript of the "Kreutzer" in his hand, sits an elderly gentleman with gray hair, not unlike to Stephen Heller, whom we have seen every time we have been there. That young man with jet-black hair, and the very blonde young man beside him, attentively watching the audience and nodding now and then to an acquaintance, are both regular attendants at the concerts. We have often heard it maintained that this Orchestra-public is the most musically cultivated part of the whole. Perhaps it owes this reputation to the peculiarly low bow with which the artists, especially Charles Hallé, honor it before beginning to play. And this same reputation presumes upon itself occasionally; we ourselves witnessed how an Englishman, who had himself enjoyed no insignificant repute in London, once gave to Mme. Arabella Goddard a lesson that was not undeserved. This lady was playing a Sonata of Beethoven (with her accustomed faultless *technique* and marble coldness!); as she came to the Finale, whether it were that the theme was too easy for her, or that she wished to surprise the public by her runs and trills, she began to weave all sorts of things into the Sonata. Suddenly Mr. P. looked very earnestly up from the notes which he held in his hands, and said quietly, but aloud: "Excuse me, this is not found at all in my edition!"

To shorten the time of waiting, the ladies often take some kind of handiwork with them and sew, embroider or cross-stitch industriously, while their attendants read and explain to them the programme. We have observed the same thing in the concerts at the Crystal Palace in Sydenham, and therefore we cannot understand how English authors can so sneer at the German knitting, which is supposed to play an important part in German theatres and concerts. For the rest it is really a labor under difficulties, since the gas is not yet fully turned on and a dull twilight reigns.

Meanwhile the balconies and stalls begin to fill and furnish an interesting spectacle. As the Prince and Princess of Wales are expected to-night, most people are in their places early. Usually the ladies rustle in with a good deal of noise after the first Quartet has begun, and cause great disturbance. Nay, sometimes the artists have to hold in and give the late-comers time to seat themselves, before they can go on. We have already heard many an involuntary remark about it on the part of a music-loving public.

One who sits in the stalls has to go in full toilet, and Albion's daughters do not omit this opportunity of displaying all their tastelessness. Toilets are worn there for show, which would drive a painter mad with horror. Red, red of all shades, no matter if the fair wearer have golden or dull yellow hair. Old dames with white locks appear not seldom adorned with wreaths of roses. O Thackeray! thou who didst always scourge this foible of thy countrywomen with so much wit and satire, thou has not yet converted all; this almost barbaric want of taste still displays itself, and at the sight of it sometimes a wild shudder runs through us!

To-night even the reserved seats are punctually occupied at eight. The whole vast hall is crowded full to the extremest corner. What a sea of faces! And at the entrance doors there still stands a dense knot of people, of both sexes, who cannot find a seat more and who prefer to stand up the whole evening rather than miss the concert.

And now on all sides watches are drawn out and consulted. Fives minutes before eight.—Ah!—Now the gas is turned on in hundreds of candelabra, and suddenly a flashing sea of light plays round us. How beautiful! At the same time Joachim, from a side room where the artists are assembled, makes a few bold chromatic runs and full chords resound. The public are excited. People talk more livelily, turn round frequently to see whether the princely couple are not coming, open the programme for the hundredth time and read that Haydn's charming Quartet in D major is to be the first piece. Eight o'clock! Again a sweep of the bow rings out clear and impatient. The time is up, which usually is punctually observed. As the clock strikes eight the artists usually appear. But to-day their royal highnesses have not yet arrived. They remember, that the Queen on such occasions never lets anybody wait, and so they begin to clap and stamp, while an opposite party—the loyal ones, who do not wish to enjoy the music without their highnesses—hiss. Again an impatient, admonishing stroke of the bow! That was oil poured upon fire! A furious clapping testifies to the impatience of the public. People look up into the improvised royal box, but it is still empty. Mingled hisses and applause; at the same time a tantalizing prelude from the side room. Which will conquer, prince or artists, thought we, and we hoped that the latter would soon put an end

to the growing impatience, and rightly, for at a quarter after eight appeared Joachim, L. Ries (second violin), Blagrove (viola) and Piatti (violoncello). They played the lovely Quartet with artistic perfection; all the grace and cheerfulness of the genial master are united in it. At the Adagio the Prince of Wales with his wife and suite came in; but however great the loyalty of the English public in general may be, here it gave a proof of tact and musical good-breeding, inasmuch as this entrée did not cause the slightest interruption. No one stirred, all listened to the tender melodies as they softly floated up and down. Only at the end of the piece were the opera glasses put in motion, and they gazed to their hearts' content at the lovely princess and the future heir of the throne.

Next, Mr. Santley, whose splendid baritone voice has made him the favorite of the London public, sang a Recitative and Aria from *L' Etoile du Nord:* whereupon Signor Piatti delighted us by a Rondo of Mozart for the violoncello. Again Mr. Santley came on and sang "The Wanderer" in a manner that carried everybody away.

Then appeared Charles Hallé, who rendered with indescribable grace an Impromptu by Schubert and a couple of Songs without Words; the storm of applause which he raised by these simple things was so great, that he had also to volunteer the "Spring Song."

Here ended the first part. The rich and beautiful programme of the concert had been arranged by the Princess herself, and did all honor to her artistic taste.

Five minutes elapse between the two parts; during which the spectators get up, stretch themselves (a refreshment particularly agreeable to those penned up in the Orchestra) and talk.

Punctually at the end of the five minutes the second part begins. This time Joachim came on alone, to play the "*Trille du Diable*" by Tartini, a fine composition of bold originality. Amid roaring applause Joachim modestly quits the stage. But the public, as it probably will not hear its favorite again this year, does not let him off so cheaply. They clap, at first livelily, but then louder and louder. Finally Joachim shows himself, but without the violin, makes his bow and vanishes again. No! That was not enough! *Da capo! Encore! Bravo!* they cry, until the hall groans with the wild storm. Joachim knows what the people want; he comes again with his violin and, after thinking a moment, plays a *Gavotte* by Bach. This, as well as the violin Fugues, he has completely domesticated in London. Everybody knows and loves now the noble, proud and yet heart-felt tones of Bach. With the last superb chords Joachim vanished, accompanied by immeasurable jubilation of the public, who up to that moment had listened breathlessly.

Now Santley sang another song, and then again followed a pause of five minutes. This always occurs before the last piece, in order that those who wish to go out before the end may do so without disturbing others.

Very few rose—and these probably were only obliged to start so early on account of the great distance home. The "Kreutzer Sonata" exercises a magical influence over all minds. Joachim, this time in the company of Charles Hallé, appears for the last time. And now they play the divine Sonata, as only a Joachim can play it. One had only to look at people's faces to recognize the full effect. Enthusiastic features, eyes beaming with rapture, transfigured smiles, and that finest of all triumphs, tears, were everywhere to be found.

With the last chord all rise and crowd out as fast as possible. Fine broad stairways facilitate the egress, a circumstance in which St. James's has much the advantage over Exeter Hall. It is about half past ten, and the majority have a long journey before them ere they reach their homes.

We hurry to an omnibus, are fortunate to find a seat, and now for an hour and a half are rolled unmercifully over the groaning, rattling pavement of this never-ending giant city, so that all the melodies that we have heard in the evening are utterly shaken up together and driven from our mind. But they all resume their places friendlily and hover about us with a lovely beat of wings even into the realm of dreams, when we at length sink wearily upon our pillow.

London, April, 1866. F.

Mendelssohn.*

(Concluded from p. 259.)

Wilmsen, who had instructed and confirmed Mendelssohn, and his brothers and sisters, struck me as a man of no great capacity, and I let fall some hint or other to the effect that it would have been better had they gone to Schleiermacher. Felix was seriously angry, and gave me to understand he would not allow any one to attack his spiritual adviser, for whom he entertained a feeling of affectionate reverence. It is true that he did not go very often to hear him perform Divine Service. When I recollect, however, with what a serious religious feeling he pursued his art, the exercise of it always being, as it were, a sacred duty; how the first page of every one of his compositions bears impressed on it the initial letter of a prayer; how he devoted the time, as he watched through the night by the bed of his dying friend, Hanstein, to marking in the first fugue, composed here, of the six he afterwards published—in E minor—the progress of the disease as it gradually destroyed the sufferer, until he made it culminate in the choral of release in E major; how the very best touches in his oratorios result from his delicate tact—for instance, the words for the air of Paul during the three days of his blindness, when he had just been converted before Damascus, for which Mendelssohn, dissatisfied with everything proposed to him, himself hit upon the 51st Psalm, that seems as though it had been written on purpose; moreover, when I call to mind everything connected with my beloved friend, as regards his views and opinions on art and artists—whether he was standing at the conductor's desk, sitting at the piano, or taking the tenor-part in a quartet—religion and veneration were enthroned in his countenance; this was why his music possessed such a magic charm. On one occasion, he expressly said that sacred music, as such, did not stand higher in his estimation than any other, because every kind of music ought, in its peculiar way, to tend to the glory of God.

I once said to him, lamentingly, that I found it difficult to conceive Bach's music as aught but a dry arithmetical sum. To convince me that it was something more, he went and fetched the *Matthäus-Passion*, of which a copy had been given him, a short time previously, from Zelter's stores. We sang a good deal of it with his sisters, and when he perceived that the music deeply entranced me, albeit I was only an unprofessional, he took courage, and we arranged that the performance should be repeated with better resources. We soon enlisted the services of Edward Devrient and his wife, who sang admirably; we soon, too, got together a small chorus of sixteen voices, and held weekly rehearsals. The delight of everyone, whether taking an active part in the matter, or only listening, encouraged and impelled him to get up the public performance of the following year, a performance which restored to the world this masterpiece which had long been consigned to oblivion. If I am not mistaken, it was the first public performance he ever undertook, but it at once proved him a master in the art of conducting. His amiability could not fail to charm every one, and, despite the numerous faults committed at the rehearsals, owing to the great difficulties of the work, and the frequent repetitions necessary, on no single occasion did he lose his patience, or did we, who were the executants, ever feel tired of our task.

How thoroughly he had rendered himself master of this work was proved by his directing one of the later rehearsals at the piano, without any music before him, and by his remarking, at the conclusion of one movement: "In the twenty-third bar, the soprano has C and not C sharp." The *Passionsmusik* excited perfect enthusiasm in local musical circles. Mendelssohn told us, with hearty delight, a year subsequently, on his return from England, that Bader had met him in the street, and hallooed out: "Oh! here you are again; when are we to sing the *Passion* a second time?" In addition to Devrient, who sang the part of our Saviour excellently, Stümer distinguished himself as the Evangelist. But, however beautifully he rendered it, he did not at all care for the music. During the performance he had, in the pause between the parts, spoken to his wife, and expressed his amazement at observing traces of tears in her eyes. She replied that she had no reason to be ashamed, for all the gentlemen round her had cried. The circumstance produced its effect, and Stümer confessed to Mendelssohn that he then for the first time had a presentiment that there must be something in the music after all, and in the second part it did really affect him.

It was from this period that Mendelssohn, even at the little rehearsals at home, used the conductor's stick: he had hitherto modestly stated his opinion from the piano or the desk of the tenor. He assumed a more independent bearing, too, as I remember was the case when, in Haydn's D major Symphony, he required the *tempi* to be taken at a slower rate than that to which we were accustomed. The orchestra kept continually hurrying on, but with an iron will, and marking the time most forcibly with his stick, he held back, till even the faithful Edward Rietz, the leader, began to grumble. For my own part, I must confess that quite a new light was then thrown upon the Symphony. I had always heard the last movement called the "Bear's Dance;" but, on the occasion in question, it was a most pleasing piece of composition. Good old father Haydn must not be hurried.

The amount of delicacy, and the nice and fine gradations Mendelssohn introduced into the orchestra are things so well known, that there is no necessity for me to say aught upon the subject. I think, that, on this particular, he learned a great deal from Weber. When the latter was in Berlin getting up his *Euryanthe*, Mendelssohn frequently attended the rehearsals, and used to speak with astonishment of what the man did with a strange orchestra. It is true that he as little took as a model Weber's charming rudeness as his exaggerated wavering in the *tempo*. In this last particular, he rather preserved an equality, with tolerable strictness, and strove to attain effect more by clever gradation of light and shade than by changes of the time.

In the year 1830, I returned from Berlin to my native town, after fully enjoying the society of my beloved friend, during the period he was confined to his room by the measles. In the ensuing spring he made the journey from which the now published *Reisebriefe* date. He first paid me a visit at Dessau, accompanied by his father, who set out again the next day. Mendelssohn attended a rehearsal, and on being requested to do so, allowed them to try his *Meeresstille und glückliche Fahrt* Overture, then not known here; afforded a small and select party, at Rust's, a rare treat by taking part in trios by Beethoven

* "Reminiscences of Felix Mendelssohn Bartholdy." On his 57th birthday, February 3rd, 1866. By J. Schubring.

(D major), and Haydn (C major), besides extemporizing on "Adelaide" and the commencement of the *Ninth Symphony*; and went to see the Duchess, from whom he received some commissions to execute in Rome. As a matter of course, we called at the house of Friedrich Schneider, the celebrated composer of the *Weltgericht*, but he was away travelling. On driving into the country, on the third day, to visit my sister, whose acquaintance Mendelssohn was desirous of making, it so happened, that Schneider was in the place, residing close by at a friend's. We met in the village; I introduced the two; Schneider continued his walk, and, when he returned, some hours afterwards, we felt there was something wrong. Many years previously Schneider had been once at the Mendelssohn's, and expressed his appreciation of the promising boy. But Bach's *Passion* had annoyed him. Enthusiasm had been excited about something which, though old, was unknown to Schneider; Marx had said, too, plainly, in the *Musikalische Zeitung*: Any one who did not know the *Passion*, did not know Bach. Finally, the Duchess, after having been present at the performance, by which she was greatly moved, told Schneider she could not speak in terms of sufficient commendation of the impression it had produced, praising, moreover, the charming instrumentation, which was not so deafening as a great deal of other music. All this annoyed Schneider, so that he could never be induced to have a single movement of the *Passion* sung. Mendelssohn's name, too, was so intimately connected with the whole affair, that something of Schneider's dissatisfaction fell unconsciously on Mendelssohn. Schneider was then at the full height of his reputation, while Mendelssohn, then twenty-one, was just rising into notice. The consequence was that the former was rather haughty, and this did not please the latter. I must state that Schneider, to his credit, afterwards assumed a different tone towards Mendelssohn; when the corpse was conveyed through this place by rail, at midnight, Schneider greeted it on its way with a "Lament" which he composed on purpose.

Subsequently to 1832, we frequently discussed the subject of oratorio texts. With regard to *St. Paul*, a considerable amount of preliminary labor had been got through before I knew anything about it; at Mendelssohn's request, I undertook a certain further amount of work of a subordinate kind, such as connecting and introducing suitable passages and songs. During this time, we were a great deal in communication with each other, sometimes orally and sometimes by letter. He always proved himself a thoughtful artist, and strove to obtain a clear appreciation of each separate point, such, for instance, as the admissibility of the choral, of the narrative, recitatives, etc. He rejected, also, much that was suggested, being so well acquainted with his Bible, that he obtained a great deal of valuable materials himself; for any assistance, he was, however, extremely grateful. That he would not accept my suggestions for the Paulinian doctrine of the justification by faith, but, at the appropriate place, substituted merely the general assertion: "Wir glauben all an einem Gott" was something that did not satisfy my theological conscience, though, perhaps, any extension of the work in this direction would have made it too long. We arranged *Elijah* together from beginning to end, and he was pleased that I should, without any further introduction, have commenced the oratorio with the passage of Elijah, and marked the overture with No. 2, with the addition of: "Muss drei Jahre dauern." Regarding the oratorio of *Christus*, he never exchanged a word with me; on the other hand, we had often previously talked about St. Peter and John the Baptist. What I told him of the account given in the gospel of Nicodemus concerning the descent of Christ into Hell, interested him in an extraordinary degree, and, from what escaped him, I am inclined to believe he intended turning it sometime or other to musical account.

Some few circumstances concerning our relations with each other have been made known in the published *Letters*. Together with his musical doings, the loveable and fresh character of his youth is apparent to the world in the *Reisebriefe*, and his straightforward, manly earnestness in his later correspondence. I will, therefore, conclude my reminiscences by adding one little trait. When he played on the piano and sang to me, in Leipsic, as much of *St. Paul* as he had written, I thought that, in the principal passage before Damascus, the voice of the Lord, which he had set for a soprano solo, was too thin. He said, in a tone of regret, that the matter struck him in the same light; that he had long endeavored, though in vain, to hit upon something better; but that he could not at all reconcile himself to the notion of producing the effect by a very powerful bass voice. I suggested that he should set the phrase for four parts. After looking at me for a long time, he said: "Yes, and the worthy theologians would cut me up nicely for wishing to deny and supplant Him who arose from the dead." I replied that I would answer for the theologians, for they knew that the transfigured Lord of Heaven and Earth had a different voice from that of a mere mortal. Thereupon he altered the words into a four-part female chorus, and how overpowering was the effect! I was not, however, able quite to keep my promise with respect to the theologians. A sort of theologian, named Fink, took offence, though, it is true, in the contrary sense to what was anticipated, in his musical paper, for he wanted the *vox humana* to be omitted entirely, and only indefinite sounds of the trombone heard. But that, at the same time, he should take the opportunity of objecting to the words: "Ich bin Jesus von Nazareth, den Du verfolgst" ("I am Jesus of Nazareth, whom thou persecutest,") and of trying to prove that the Saviour, after his transfiguration and ascent to Heaven, was no longer He of Nazareth, but the Lord of Heaven, afforded us a most hearty laugh. The worthy Fink had undoubtedly been reading the *Acts of the Apostles*, Chap. 9, Verse 5, and found that the words "von Nazareth" ("of Nazareth") are not there; on this he based his criticism. He had, however, so far forgotten his theology as not to recollect how St. Paul himself, further on in the *Acts of the Apostles*, twice gives an account of his conversion, and, in Chap. 22, Verse 8, expressly mentions the words to which objection is taken; so that the censure really fell upon the Apostle. Mendelssohn, who was well aware of the circumstance, laughed, but did not say much; friend Schleinitz, however, in a playfully sarcastic manner, afterwards paid out master Fink very nicely.

Postscript.—I have just heard that an unfavorable opinion on a musician whose name is not printed—in a letter of the 6th August, 1834, from Mendelssohn to myself—has been interpreted as referring to Schumann. I can testify that this supposition is erroneous. Why there is no allusion to Schumann in the published correspondence is more than I know; one thing I know, however, and that is, that Mendelssohn once spoke to me in terms of high appreciation of Schumann's musical significance, and that he was on a friendly footing with Schumann and his wife, not merely on account of the latter's pianoforte-playing; on another occasion, too, when I expressed my surprise at the F in the fifth bar of the fourth "Lied," Book Six of the *Lieder ohne Worte*, he replied, also surprised, that he now knew what Schumann had meant the day before, by expressing from a distance an F with his fingers. He, (Mendelssohn), he added, considered this F perfectly natural, but there must be something particular about it, as it had thus struck both Schumann and me. This little circumstance leads me to infer the existence of a kindly and friendly feeling between the two. A mere accident unfortunately prevented us from keeping the agreement we made at the time to meet at the Rosenthal.

Among the engagements for the Baden Baden season are Mme. Viardot, Mme. Carvalho, Mme. Schumann, Mme. Sarolta, Miss Vivier, Seligmann, Vieuxtemps and Kruger. The Italian season runs from August to the middle of September.

Music Abroad.

DRESDEN. The complexion of the past musical season in the Florence of the North is well shown in the following letter to the London *Musical World*, dated May 28:

According to the annual custom, the concert season was brought to a satisfactory conclusion by a grand musical performance on Palm Sunday, in the Theatre-Royal. The programme at first contained only Handel's *Samson*, but Beethoven's *Sinfonia Eroica* was afterwards added. As usual on Palm Sunday, the theatre was very full. Both the oratorio and the symphony were received with great applause. If I now cast a glance upon what was offered to the lover of music during the six winter months, I must confess that he was very frequently called upon to open his purse, and if the concert-room was not always as full as the concert-giver desired, the fact is easily explicable: there were too many appeals to the concert-going public in comparison with the number of regular concert-goers. The reason of the latter being so few is to be found in the prices of admission, which are too high. Dresden possesses unfortunately no large concert hall though many small towns can boast of such a building, and the consequence is that there is no room for cheap places, which people of only limited means would willingly occupy. This evil is felt mostly at the Subscription Concerts of the King's Band, which must be classed in the first rank of musical entertainments here. As in former years, so, also, in this, new works have been assigned due space beside the old ones in the programmes of these concerts. It is still, however, a difficult task to introduce a new orchestral work to a public who have formed their taste on the works of Haydn, Mozart, and Beethoven, whom they have learned to love, and whom they have made part and parcel of themselves, because I may always presuppose in very many persons who like music a certain indifference to, if not apathy for, new symphonies. But the composer whose work has been selected for performance by the King's Band here may consider himself fortunate; he may feel assured that it will be treated and fostered with all tenderness, so that it may appear in the best possible light to the public. That the symphonies of our modern composers cannot be placed on a level with the old works of the heroes of music is, it is true, an undeniable fact. The partizans of the Music of the Future will of course rate the *Symphonische Dichtungen* by Liszt higher. People of sense will allow them to continue in this superstition, while they themselves regard such compositions as musical madness. Still the public listens with pleasure to the works of our modern composers, when performed as they are performed here. Among the productions of this description executed this last season was the Symphony, never before heard in Dresden, of Robert [Norbert?] Burgmüller. It was considered very fresh and full of fancy, and was very well received. Another novelty was a *Suite*, in five movements, by Joachim Raff, but it was not equally successful. According to the Dresdeners, there is more intellect than imagination in it. The part which pleased most was that which reminded the hearers of Mendelssohn's fairy-music. Abert's *Columbus*, too, a piece of programme music, did not meet with the desired amount of success. On the other hand, the admirable performance of J. S. Bach's A-minor Violin Concerto by Herr Lauterbach was greatly admired.

Second in rank were the Quartet Soirées given by Herr Lauterbach, in conjunction with Herren Hüllweck, Göring, and Grützmacher. Here again, a great many new works were given with the old ones, full justice being always done to them. The way in which Herr Lauterbach himself executed the violin part in the various compositions was a fruitful theme of praise. The other three gentlemen, also, deserved to be highly commended. In the shape of novelty, there was a Quartet in C minor, by Rubinstein. Nor must the performance of Mozart's Divertimento for Quartet and two Horns, a piece so seldom heard, be forgotten. It was something to be forever remembered.

The Tonkünstlerverein, or Society of Musicians, which, besides the weekly meetings of its members, gives four public performances a year, frequently introduces to the notice of its hearers some highly interesting old and modern works. This Society can effect in the way of instrumental music what no other can. Nowhere else are Mozart's Serenades and Divertimentos, Handel's Orchestral Concertos, or Bach's Suites executed in such masterly style. Among the pianoforte performances Herr Blassmann's rendering of Robert Schumann's Fantasie, Op. 16, deserves especial notice. Herr Körner fig-

ures with credit as first violin in the stringed quartet.

The Trio Soirées of Herren Rollfuss (pianist), Seelmann, and Bürchl have for many years enjoyed a large share of public support. Thought not first-rate, Herr Rollfuss is a thoroughly sterling player.

A Soirée given by Herr von Wasilewsky was invested with peculiar attractions, because Herr Reinecke, *Capellmeister* at Leipsic, appeared as pianist. This gentleman is considered a very first-rate performer of classical chamber-music. He played with Herr Wasilewsky Mozart's Sonata in B flat major for Piano and Violin; and with Herr Grützmacher, Beethoven's Trio in B flat major, Op. 97.

Pianoforte Concerts were given by Mme. Clara Schumann, Mlle. Marie Krebs, Mlle. Anna Schloss, Mlle. Doris Böhme, Mlle. A. Meblig, Herren G. Satter, K. Tausig, A. Blassmann, and a boy of 12: George Leitert. The givers of vocal concerts were Mlle. Auguste Götze and Mlle. Beraldi dell' Ara, not to mention Mlle. Patti. Mme. Schumann returned with Joachim. Joachim's name on the bills attracted immense crowds. The great violinist was magnificent in Spohr's Barcarole and Scherzo, and an "Abendlied" by Schumann. Mlle. Marie Krebs had no reason to complain of any lack of patronage. Mlle. Anna Schloss played in a very charming manner Beethoven's poetic Concerto in G major. The same may be said of Mlle. Doris Böhme with regard to Chopin's E-minor Concerto. The boy pianist, George Leitert, possesses talent, and, with proper application and study, bids fair one day to attain a foremost place among pianists. As it is, or rather, as *he* is, he performed Mendelssohn's G-minor concerto exceedingly well. Herr A. Blassmann executed R. Schumann's A-minor Concerto; a "Concertstück" by Volkmann, and a Barcarole by Rubinstein. Dr. G. Satter is a very tolerable performer of *pièces de salon*, but, as an interpreter of classical music, he is, in sporting parlance, "nowhere." His orchestral compositions are simply ridiculous. Mlle. Auguste Götze, Chamber-Singer to the Grand Duke of Weimar, was especially good in Beethoven's song: "In questa tomba obscura." Mlle. Beraldi dell' Ara produced no very favorable impression.

Munich. We learn from the correspondence of the *Niederrheinische Music-Zeitung*, that, uninfluenced by factious disturbances and all the Wagner Storm, musical matters in the Munich *Allerheiligе Hofcapelle* last winter, especially at Christmas and Easter, the two great festivals of the Church, gave evidence of varied and profitable activity under the directions of Herr Franz Wüllner. Besides Beethoven's Mass in C major, and Cherubini's Requiem, the following pieces of sacred music were sung *a capella*:—

Sunday, 24th December, 1865: Missa: "Æterna Christi Munera," Palestrina; Graduale. "Ave Maria," Aiblinger; Offertorium: Prope est Dominus, Ett (born 1788).—Christmas Day,* Mass for vocal solos and chorus, Fr. Wülner; Graduale: "Exultandi Tempus est," Sale (five part); Offertorium: "Hodie Christus natus est," Palestrina (for two choruses).—The day after Christmas Day, Missa: "Assumpta est Maria" (six-part) Palestrina; Graduale: "Sederunt Principes," Aiblinger; Offertorium: "Lapidabant Stephanum" (five part), Palestrina.—Sunday, 31st December, Missa (four-part) Gosswinus (1576). In the afternoon on the close of the year, "Te Deum for two choruses, Allegri.

Palm Sunday, the 25th March, at 11 a.m., Missa: "Vidi Speciosam" (six-part), Vittorea; Graduale: "Super Flumina" (four-part) Orlando di Lasso; "Passio" with Responsories, G. A. Bernabei; Offertorium: "Stabat Mater" (two-part) Palestrina.—Wednesday, the 28th March, 4 o'clock, p.m., Matutine with *Responsories, Palestrina; "Benedictus," F. Lachner.—Maunday Thursday, 29th March, half-past ten, a.m. Missa; "Assumpta est" (six-part), Palestrina; *Graduale: "Christus factus est" (four-part), Palestrina; *Offertortum. "Fratres ego enim," (two-part) Palestrina. At four o'clock, p.m., Matutine with Responsories, Palestrina; *"Benedictus" Jac. Handl (Gallus). At half past seven, p.m., "Miserere," for two choruses, Leonardo Leo.—Good Friday, the 30th March, 10 o'clock, a.m., "Passio" with Responsories, G. A. Bernabei; "Populo meus," Vittoria; *"Adoramus" (four-part), Roselli (born about 1520), "Vexilla Regis," Ett. At half-past seven, p.m., *"Stabat Mater" for chorus, solos, and orchestra, Astorga (born about 1680).—Saturday, the 31st March, at 11 o'clock, a.m., "Kyrie" (chorale); "Gloria," "Sanctus," and "Benedictus," Stuntz; "Laudate Dominum" and "Magnificat," Aiblinger. At half-past seven, p.m., Procession of the Resurrection, with "Pange Lingua," Ett.—Easter Sunday, the 1st April, 11 o'clock, a.m., *Missa for chorus and solos, Hauptmann; Graduale: "Hæc Dies" (first part) Nanini (born about 1540); Offertorium: "Terra tremuit" (two-part) P. Cannicciari (born about 1670).—Easter Monday, the 2nd April, at 11 o'clock, a.m., *Missa "Hodie Christus" (two-part), Palestrina.

The compositions marked with a * were performed for the first time. From the above list, it will be evident—observes our contemporary—that, as far as selecting the pieces is concerned, there is no partiality or exclusiveness, but that proper appreciation is paid to what is good in every age. By the side of Palestrina, Lasso, etc., we find Aiblinger, Ett, Stuntz; and, among the most modern composers, Lachner, Hauptmann, Wüllner. The latter's Mass, sung on Christmas Day, is one of his new compositions, and was very successful.

Duesseldorf. Watson's *American Art Journal* publishes a private letter from Theodore Eisfeld, the well-known New York conductor, about the Whitsuntide Musical Festival, which probably sums up the whole business as well and as briefly as any account that we shall find. He says:

The following is a list of performers at the Düsseldorf Musical Festival:

Conductor, Mr. O. Goldschmidt and Tausch,	2	
Soloists, vocal and instrumental	10	
		12
CHORUS.		
Soprani	216	
Altos	181	
Tenors	138	
Basses	200	
		735
INSTRUMENTAL PERFORMERS.		
Organist, Mr. Weber from Cologne	1	
Harps	2	
Violins	50	
Altos	20	
Violoncellos	20	
Doublebasses	15	
Flutes	5	
Oboes	4	
Clarionets	4	
Bassoons	4	
Horns	6	
Trumpets	4	
Trombones	3	
Tuba	1	
Drums, (pair)	2	
		141
Total		888

1st day—*Messiah*. Opening of the new splendid concert hall with Beethoven's overture *"Die Weihe des Hauses"* (The consecration of the house).

Jenny Lind Goldschmidt, glorious as ever. Her voice has lost some clearness, too much veiled in the middle register, but her singing, style and reading, always the very perfection, and her effect on the public and the artists is immense. With the exception of grumblers, like some critics who find fault with everything, I dare say that Mme. Goldschmidt is still an invaluable, living lesson to all singers that I know. Mme. Parepa did not come—got sick. Some numbers of her allotted share Jenny Lind sang, the rest were attempted at the eleventh hour by Mme. Rothenberger from Cologne (no great shakes, but shaky), and Mme. d'Orville from Leipzig, a good concert singer, but small voice.

2d day—Overture by Tausch, conductor in Düsseldorf, pupil of Mendelssohn; so, so.

Pfingsten, (Whitsuntide) chorus by Hiller, fine and effective.

Concerto in A, for piano, by Schumann, performed by Mme. Clara Schumann. I may say that this was the best solo performance that I ever listened to—the highest imaginable perfection.

Music to *Athalia*, by Mendelssohn. A beautiful vocal and instrumental work that I heard entire here for the first time. Soli by Jenny Lind, Mlle. Daberkow (a good amateur lady from here), and Mlle. Von Edelsberg, a wonderful alto voice, and, besides, a splendid woman; but rather cold in her singing.

From Gluck's Armida, 2d and 3d act.

Hidsoal—Herr Stockhausen, a really great artist as a bass singer, surest intonation, finest voice, and perfect reading and declamation.

Armida—Frl. Rothenberger.

Rinald—Dr. Gunz, from Hanover, an excellent tenor, well known in London. (Florestan in *Fidelio* and Arnold in *Tell*, etc., etc.)

Furie of Hate—Mlle. Von Edelsberg.

3d day — Symphony, *Eroica* — conductor Mr. Tausch, splendid orchestra, performance a little tame. With such a body of stringed instruments it would, in New York, under the direction of my worthy colleague, Carl Bergmann, go very differently, I assure you.

Air from *Belmont and Constanze*, by Mozart—Dr. Gunz.

Air, "The Bride of Venice, by Benedict—Mlle. Edelsberg.

Spohr's 9th Quartet Concerto for violin, performed by L. Auer, a pupil of Joachim, but a most famous one, got a real ovation from the public.

"Paradise and Peri," (2d part)—Schumann, Mme. Lind as Peri.

Festival Overture, by Rietz.

Air from "Allegro and Pensieroso," Handel, with Flute obligato—Mme. Goldschmidt and Mr. Leonard, from Brussels. You could not make out who made the trills better, quicker and longer, the voice or the flute; and observe, with the note upwards, and not downwards, as 99 out of 100 singers do when they attempt a spasmodical shake and make believe it is a trill.

Some songs, duets, and a Concerto for the violoncello, by Molique, performed by a Belgian, Mr. Deswert, a very excellent player.

Finale—*Doppelchor*, by Bach.

Splendid! Splendid!! Splendid!!!

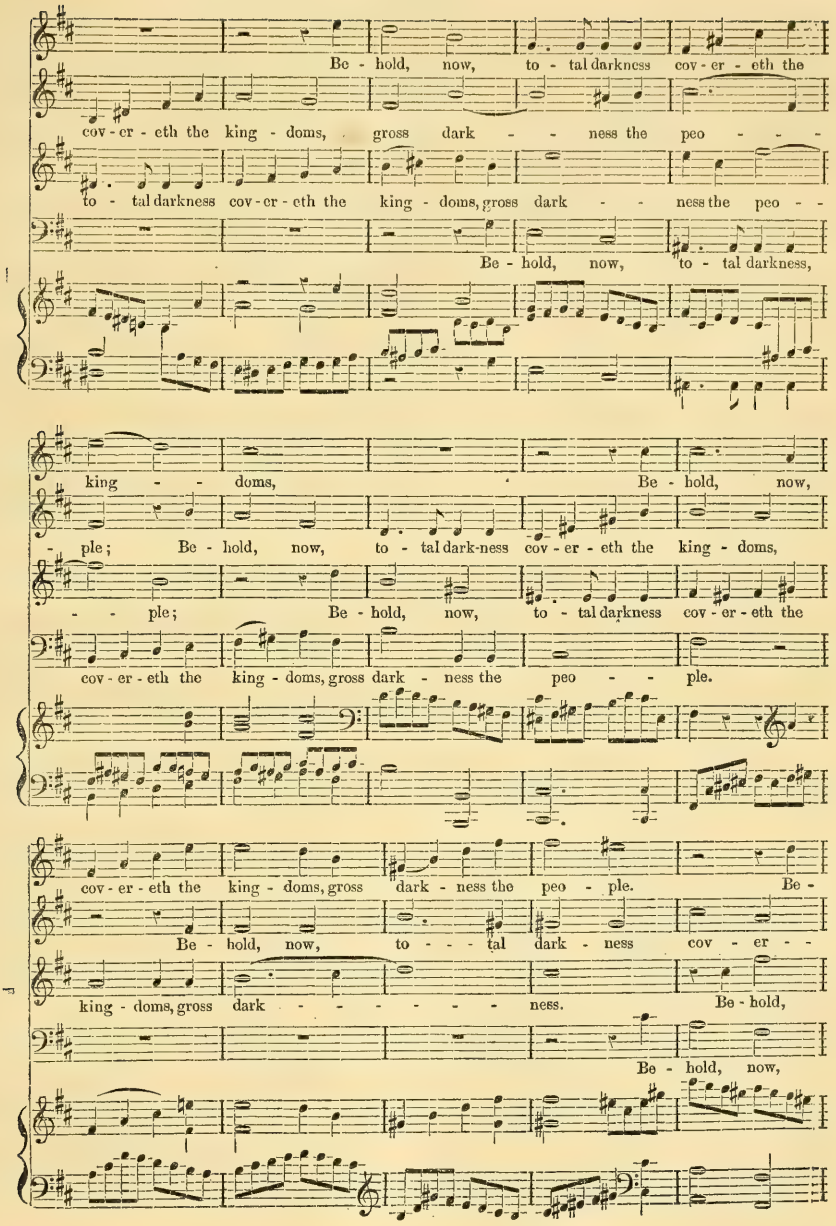
I go to Hanover, where I am invited likewise to the great Music Festival, on the 9th, 10th, and 11th of June.

We resume our summary which was cut short in the middle. Of the old Philharmonic concerts we have spoken. Next in order come the New Philharmonic. These appear to hold the good character they promised at their beginning (1852), and which was fully established when their conductor, Dr. Wylde, assumed the whole responsibility of them. The present season began late in April, with the same splendid orchestra, Herr Ludwig Strauss and Mr. Henry Blagrove being the leading violins. The Symphonies the first night were Schumann's in E flat, and Mendelssohn's "Italian." For the rest, overtures to *Struensee* and "Men of Prometheus," a clarinet Concerto by Weber, and operatic vocal selections by Mme. Lemmens-Sherrington and others. —Second concert: Spohr's *"Weihe der Tone* Symphony; overtures to *Meeresstille*, &c. and *Oberon*; Violin Concerto in D by Mozart, played by Strauss; singing by Mme. Harriers-Wippern and Mr. Santley. —Third concert: Schumann's "grandly gloomy overture" to *Manfred;* air from Mozart's *Seraglio*, by Tietjens; air from Gounod's *Faust*, by Sig. Gardoni; the *Eroica* Symphony; Duet from *Linda*; air: "In diesen heil'gen Hallen;" overture to *Semiramide;* Mendelssohn's G-minor Concerto (Arabella Goddard); air from Gluck's *Iphigenia*; air from *Semiramide;* March from *Egmont*. In the succeeding concert Alfred Jaell played Beethoven's E-flat Concerto, and enthusiastically received. The Pastoral Symphony, overtures to *Freyschütz, Gazza ladra* and *Medea* (Cherubini's), airs from Mozart and Donizetti, by Mll. Ilma de Murska and Sig. Mongini, filled out the programme.

Crystal Palace. Of the first summer concert in the great Handel Orchestra, the *Times* says:

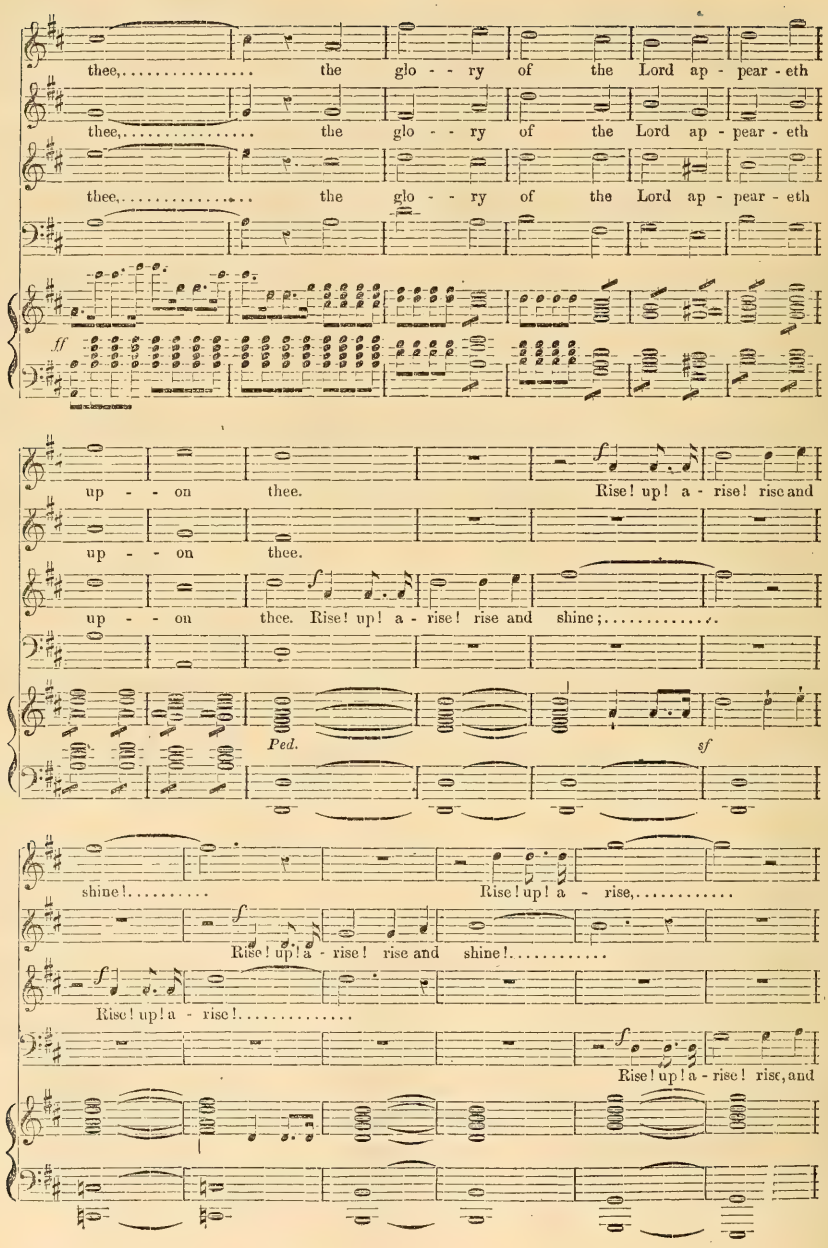
There were altogether nearly 1,000 executants, vocal and instrumental, so that it had the aspect of a Handel Festival *en petit*. The music, too, was Handel's—the *serenata*, entitled *Acis and Galatea*, upon which—although nearly a century and a half has elapsed since it was composed for the Duke of Chandos, at Canons—time has written "no wrinkle." The principal singers were Signor Stagno—who, in consequence of the indisposition of Signor Gardoni, undertook the whole tenor part; Mlle. Titiens—who sings the music of Galatea with a perfect comprehension of its meaning, and was alike successful in "Hush, ye pretty warbling choir" and "Heart the seat of soft delight;" and Mr. Santley—a Polyphemus without equal, whose vigorous delivery of the giant's characteristically overflowing love ditty, "O ruddier than the cherry," called forth an "encore" from the vast audience, so emphatically expressed that it was impossible to disregard it. Herr Manns conducted with singular energy.

The Sacred Harmonic Society have given Rossini's *Stabat Mater* and Mendelssohn's *Athalie*, with Mmes. Sherrington and Sainton and Messrs.


Be - hold, now, to - tal darkness cov - er - eth the
cov - er - eth the king - doms, gross dark - - ness the peo - - -
to - tal darkness cov - er - eth the king - doms, gross dark - - ness the peo - -
Be - hold, now, to - tal darkness,
king - - doms, Be - hold, now,
- ple; Be - hold, now, to - tal dark-ness cov - er - eth the king - doms,
- - ple; Be - hold, now, to - tal darkness cov - er - eth the
cov - er - eth the king - doms, gross dark - ness the peo - - ple.
cov - er - eth the king - doms, gross dark - ness the peo - ple. Be -
Be - hold, now, to - - - tal dark - ness cov - er - -
king - doms, gross dark - - - - - - - - ness. Be - hold,
Be - hold, now,


- ho l, now, to - tal darkness cov - - - er - eth the king - doms,
- eth the king - doms, Be - hold, now, to - tal darkness
now, gross dark - - ness the peo - - ple, gross
to - tal dark-ness cov - er - eth the king - doms. Be - hold, now,
gross dark
cov - er - eth the king - doms, gross dark - ness the peo - ple, gross dark
dark ness the peo - ple. Be -
to - tal dark - ness cov - er -
- ness, gross dark - ness the peo - ple. Be - hold, now,
ness the peo - ple. Be - hold, now,
- hold, now, to - tal darkness cov - er - eth the king - doms, Be - hold, now,
- eth the king - doms, gross
f


to - tal dark-ness o'er the king - doms, gross dark - ness cov - er-eth the peo - -
to - tal darkness o'er the king - doms, gross dark - ness, dark - ness the peo - -
to - tal darkness o'er the king - doms, gross dark - ness the peo - -
dark - ness, gross dark - ness, gross dark - ness the peo - -
- ple; But up - on thee ri - seth the migh - ty Lord; ..... the
- ple; the
- ple; the
Ped.
glo - ry of the Lord ap - pear - eth up - - - on
glo - - ry of the Lord ap - pear - eth up - - - on
glo - - ry of the Lord ap - pear - eth up - - - on


thee, the glo - - ry of the Lord ap - pear - eth
thee, the glo - - ry of the Lord ap - pear - eth
thee, the glo - - ry of the Lord ap - pear - eth
ff
up - - on thee.
f
Rise! up! a - rise! rise and
up - - on thee.
up - - on thee. Rise! up! a - rise! rise and shine;
Ped.
sf
shine!
Rise! up! a - rise,
f
Rise! up! a - rise! rise and shine!
f
Rise! up! a - rise!
f
Rise! up! a - rise! rise, and

ainton and Lyall—the latter in the place of Sims Reeves, who was ill. Afterwards *Elijah*, with Mme. Parepa, Mme. Sainton Dolby, Sims Reeves, Sainton, &c.

MONDAY POPULAR CONCERTS. As the season gets farther advanced the Monday Popular Concerts no longer make their hebdomadal appearance,as they are wont to do in the winter and spring months, but peep forth occasionally only. The concert on Monday last was for the benefit of Signor Piatti, who may now be designated, happily, as one of the fixtures of the institution. The great Italian *virtuoso* provided a splendid programme, which included Beethoven's Quartet for strings, in C major, Op. 59, No. 3; Bach's Prelude, Sarabande and Lourres, from a Sonata in C, for violoncello alone; Mozart's Sonata, in A major, Op. 6, No. 2, for pianoforte solos; Mendelssohn's Sonata, in D, major, Op. 58, for pianoforte and violoncello; Air Varié," for violin with pianoforte accompaniment; and Haydn's Quartet for strings in D major, No. 45. MM. Wieniawski, Wiener, H. Blagrove, and Paitti, were the executants, better than whom it would have been difficult, if not indeed impossible, to find. Both quartets were played to perfection, that of Beethoven's showing the performers to greatest advantage, although the animated *finale* to that of Haydn never in our recollection was given with greater spirit, precision and force. Signor Piatti treated a profound impression in the suite of pieces by Bach, his execution of which was nothing less than astonishing. The audience at the end recalled him enthusiastically. MM. Wieniawski, also made great hit in Vieuxtemps' "Air Varié," and the last variation was encored in a tumult of applause.

Mme. Arabella Goddard's supreme delicacy and refinement of style were of inestimable value in Mozart's Sonata in A major, which the composer evidently wrote in one of those moods of abstraction when music, like the dove, seemed to fall upon him from on high, and nothing was farther from his thoughts than the earth and the sublunary doings.

The performance of Mendelssohn's Sonata by the illustrious twain. Mme. Arabella Goddard and Sig. Piatti were incomparable throughout, and created a prodigious effect.

The singers were Mr. Sims Reeves and Miss Julia Elton. Mr. Reeves sang the grand air from *Elijah*, "If with all your hearts," and "Adelaida"—certainly two of the grand tenor's highest and most perfect achievements.

The next concert—the last but one of the season—is announced to trke place on Monday, the 18th instant. This time both Schumann and Schubert are to be largely represented—the first by a quartet, the second by a trio.

Paris.

OPERA. The correspondent of the *Orchestra*, June 5 writes:

"*Zilda*," a two act work by MM. de St. Georges and Chivot, music by M. de Flotow, was given at the Opera Comique, on the 28th of May. The story of the "Thousand and one Nights" class, and runs as follows. *Zilda* is the wife of a merchant at Mossoul, and comes to Bagdad to receive a thousand sequins due her husband by an old physician. He is about to hand over the sum, when *Zilda* lets fall her veil, and discloses such a lovely face that the old doctor falls in love with her, and refuses to pay off his debt unless she will grant him a rendezvous. A "cadi" passes by, and *Zilda* appeals to him for justice; but the "cadi" becomes as *épris* as the doctor, and imposes the same conditions. The *Vizir* to whom she next appeals, is a *vieux coureurs* as well; he wants her to appoint a meeting, and she does not know what to do, nor how to get rid of her three admirers. But the Caliph *Haroun-al-Raschid*, who is out on one of his nightly "prowls" disguised as a dervish, has heard the whole affair, and advises *Zilda* to assign a rendezvous to all three. All being arranged the *Doctor* arrives first; and the young wife feigns an attack of hysterics and beats him unmercifully. Then for the *Cadi*, she forces him to dance; and when the *Vizir*, who has sent a rich supper, arrives, he finds in place taken by a fierce looking Corsair (the *Caliph* in disguise), who forces him to wait at table. At last the *Caliph* throws off his false attire, and commands the three "elders" to pay 3000 sequins each to *Zilda*, who returns home, as the Commader of the Faithful observes, without the slightest spot on her reputation."

M. de Flotow's music,if not the most original in the world, is always graceful and carefully written. The present work has not the importance of "*Mavta*," but it contains some numbers deserving praise. Among these are a charming pair of *couplets*, "*Malgré les regards d'un jaloux*," one of the prettiest melodies of the whole score; a song in B flat, for the *Cadi*; a well written trio in G; a *Chœur de femmes* at the beginning of Act II., the subject having already appeared in the overture; the hysterical scene; and the duet in which *Zilda* forces the *Cadi* to dance. A romance for the *Vizir*, and the *Air du Bengali* for *Zilda* also deserve mention. The piece was well put on the stage, and the principal artists Mme. Cabel (*Zilda*), MM. Prilleux (*The Doctor*), Ste Foy (*Le Cadi*), Crosti (*Le Vizir*) and Bernard (*Le Calife*) were much applauded. There is some talk of remounting Mehul's "*Joseph*" at this theatre, and an opera by Ambroise Thomas is promised for next winter.

At the Theatre Lyrique the performance of Nicolai's opera, "*Les Joyeuses Commères de Windsor*," has been interrupted by the retreat of M. Du Wast. At the Opera we except the reprise of Meyerbeer's "*Le Prophète*," with Mlle. Bloch as *Fidés* and Mme. Gueymard-Lauters as *Berthe*.

Dwight's Journal of Music.

BOSTON, JULY 7, 1866.

The Past Musical Year in Boston.

V. CHAMBER MUSIC.

In this department the concerts of the year have not been as numerous as last year, but the quality has averaged high and the selections have been mostly very choice. To begin with

1. The MENDELSSOHN QUINTETTE CLUB.

They gave during the winter only four concerts; but never with finer programmes, never with more care and spirit in the performance or more lively interest on the part of their audience. These were the works presented.

Quintets (for strings): Mozart in E flat, No. 5.—Mendelssohn, in B flat, No. 2, Op. 87.—Schubert, in C, op. 163 (with two 'cellos).—Rubenstein, in F, op. 59.

Quintet (for piano, oboe, clarinet, horn and bassoon—pianist, J. C. D. Parker), Beethoven.

Quartets (strings): Beethoven, in A minor op. 132 (twice); in C, op. 59, No. 3.—Mendelssohn in E flat, op. 44.

Trio (piano, violin and 'cello): Beethoven, in D, op. 70 (Mrs. Frohock, Messrs. Schultze and Fries).

Pianoforte pieces: Bach, Concerto in G minor, with Quintet accompaniment (B. J. Lang).—Mendelssohn, *Caprices* (do).—Mozart, Fantasia from piano Sonata in C minor, No. 1 (Hermann Daum).—Schumann, Adagio and Allegro, for piano and 'cello, op. 70, in A flat (Daum and Fries).

2. Messrs. AUG. KREISSMANN, the tenor singer, and HUGO LEONHARD, pianist, gave five Soirées, in Chickering's Hall, in November, December and January. The piano-forte compositions were the following:

BEETHOVEN: Sonata, op. 7 (twice); Sonata, op. 27, No. 2; Sonata Appassionata, op. 57.

J. S. BACH: Gavotte, from one of the "English Suites" (twice); Allegro from a *Suite Anglaise*. First movement from Concerto in D minor, (the string quartet accompaniments arranged for a second piano); Gavotte in B minor.

CHOPIN: Nocturne, op. 37, No. 2 (twice); Scherzo, op. 20 (twice); Ballade, op. 52; Etude, op. 25, No. 1; Scherzo, op. 54 (E major); Etude from op. 25: Andante spianato and Polonaise, op. 53: Nocturne, op. 62, No. 1.

LISZT: Song of R. Franz, transcribed (twice).

SCHUMANN: Trio (piano, violin and 'cello), op. 63, (twice); last movement from Fantasie, op. 17.

MENDELSSOHN: Caprice, op. 16, No 1, (2).

SCHUBERT: Trio (piano, violin, &c.) op. 100.

Songs, the following:

SCHUBERT: "Der Neugierige"; "Ungeduld"; "Am Meer"; "Aufenthalt"; "Der Erlkönig."

SCHUMANN: "Waldesgespräch" (2); "Mondnacht" (2); "Frühlingsnacht" (2); "Der Nussbaum"; "Widmung"; several from the "Dichterliebe" cyclus.

ROBERT FRANZ: "Auf dem Meer"; "Liebchen ist da"; "Rastlose Liebe" (Goethe), twice; "Für Musik"; "Frühlingsgedränge"; "Willkommen mein Wuld"; "Erinnerung"; "O danke nicht"; "Im Wald, im Wald"; "Er ist gekommen"; "Er ist's"; "Ständchen"; "Die Harrende"; "Stille Sicherheit"; "Trübe wird's"; "Sonnenuntergang"; "Mailied" (Goethe); "Die Lotosblume"; "Das dunkelgrüne Laub"; "Schlummerlied" (Tieck); "Im Frühling."

BEETHOVEN: Liederkries: "An die ferne Geliebte."

MOZART: Aria from the *Seraglio*: "O wie ängstlich" (with orchestral accompaniments arranged for two pianos by Otto Dresel).

BACH: Aria from a religious Cantata (accompaniment arr. by R. Franz).

3. Mr. CARL ROSA, who came to this country in Mr. Bateman's concert troupe, with Mme. Parepa,had one chamber concert, complimentary to him on the part of the Harvard Musical Association. The instrumental pieces were:

BEETHOVEN: Sonata, in F, for violin and piano; Kreutzer Sonata, do,—both by Messrs. Rosa and Dresel.

BACH: Chaconne for violin, with Mendelssohn's accompaniment (Rosa and Dresel).

SCHUMANN: *Phantasie-stück*, piano and violin; "Abendlied," arr. for violin by Joachim.

On that occasion Mr. Kreissmann sang the following songs by

FRANZ: "Die Lotosblume"; "Hör ich ein Vöglein": "Nachtgesang"; "Rastlose Liebe"; "Willkommen mein Wald."

4. We may add here various classical performances by CARL ROSA, as well as piano pieces by MR. DANNREUTHER and MR. LANG, in the PAREPA concerts, besides some of the vocal selections of Mme. Parepa.

BACH: Chaconne for violin (twice); Fugue in D, from Well-tempered Clavichord."

MOZART: Sonata in B flat (violin and piano); Aria: "Non mi dir" from *Don Juan*.

HAYDN: Sonata duo in G; Airs from *Creation* (With verdure clad," &c.).

BEETHOVEN: Kreutzer Sonata; Aria: "Per pietà, (Mrs. Cary.)

MENDELSSOHN: Cappriccioso in B minor (Dannreuther); Prelude in E minor (Lang); Air: "Hear ye, Israel."

HANDEL: "From mighty kings;" "If guiltless blood" (*Susannah*); "I know that my Redeemer"; "Let the bright Seraphim."

WEBER: Invitation to the Dance (twice); Scena from *Freyschütz*;do.from *Oberon*("Ocean").

SCARLATTI: Harpsichord Lesson (Dannreuther).

CHOPIN: Waltz in C sharp minor (Do.) &c.

SPOHR: Adagio for Violin.

ERNST: "Elegie" (twice).

5. Hermann Daum's two Soirées.

Mozart: Trio in E flat, op. 14, for piano, clarinet and viola.

Beethoven: Sonata in C, op. 2, No. 3; Trio in B flat, op. 11, for piano, clarinet and 'cello.

Schubert: Song: "The Wanderer" (Miss Ryan); Sacred Song, transcribed by Liszt.

Hummel: Grand Septet in D minor.

Schumann: Quintet in E flat, op. 44, for piano, violins, &c.; Song: "Now say, my little birdie bright."

Weber: Rondo ("Perpetuum mobile").

Franz: Songs: "Out of my soul's great sadness"; "Forest birds"; "Darling is here"; "Good night"; "Supplication"; "Now the shades are falling."

6. Miss Alice Dutton, in a Soirée in October, played:

Beethoven: Trio in C minor, Op. 1, No. 3; "Moonlight" Sonata.

Bach: Prelude and Fugue in C sharp.

Mendelssohn: Song without Words, in B minor, Book II; transcription of "Auf Flügeln der Gesanges."

Schumann: Notturno in F, op. 23.

Chopin: Impromptu in A flat.

7. Mr. Ernst Perabo's three concerts and private Matinée:

Bach: Concerto, for 3 pianos (Perabo, Dresel and Leonhard); Partita in B flat (six movements), twice.

Beethoven: Sonata in E flat, op. 27 (twice); Sonata in *B* flat, op. 106 (several movements), Trio in B flat, op. 97; Sonata in F, for piano and violin (H. Suck).

Hummel: Grand Septet in D minor.

Schubert: Sonata, op. 53, in D major.

Chopin: Rondo for two pianos, op. 73, in C, (with Mr. Lang).

Bennett: Etude; Allegro grazioso; several of the "Diversions" for 4 hands, op. 17.

E. F. Richter: *Gondellied.* — Bargiel: Suite; Scherzo, &c.—Thalberg: Scherzo.—N. Burgmeuller: Andante and Finale from Concerto.

8. Mr. Parker's Club of amateurs have sung some fine things in the concerts given to their friends during the season (each of which was repeated); namely:

Bach: Choral: "Grant, Lord," &c.

Schumann: New Year's Song (or Cantata); Song: "Der Nussbaum."—Franz: "Mailied."

Parker: Part Song: "The West wind."

Hauptmann: Offertorium (*Lauda anima*).

Mendelssohn: 115th Psalm (*Non nobis Domine*); Ave Maria (tenor solo and chorus); Part-songs: "Hunting Song" and "Song of the Lark."

Gade: "Comala," subject from Ossian, entire.

Hummel: Benedictus; Agnus Dei.

Schubert: Miriam's Song of Triumph, (Soprano solo and chorus).

Beethoven: Quartet from *Fidelio.*

And here must end our *resumé* of the good music sung or played publicly in Boston during the past year. The list is by no means carefully complete, but it makes a good tide-mark to show how greatly the taste of audiences has improved, and (considering how few have been the miscellaneous, the operatic, ballad concerts, &c., compared with those above enumerated), it shows how much higher are the kinds of music now required to win the public confidence.

Music at Harvard. We had not room in our last to speak of the three subscription concerts given lately under the shades of our old University, in Appleton Chapel, under the direction of Mr. J. K. Paine, who is organist and musical instructor there; yet they were occasions of too much interest to go unrecorded. The object was to raise funds to reimburse Mr. Paine and others who had at their own expense had important repairs and additions made to the college organ; and the response was liberal, though it will perhaps require further concerts in the autumn to fully meet the outlay; if so, the music-lovers of Cambridge, and not a few of Boston also, will be only too glad in view of a revival of such pleasant hours. The company was large, although it by no means filled the Chapel, and of the most refined character. The music consisted of Organ performances by Mr. Paine, and vocal selections by an amateur choir or club of Cambridge ladies and gentlemen, who have been practising good things during the past season under his direction, aided by a couple of excellent solo singers from Boston—Mrs Gilbert, soprano, and Mr. G. H. Powers, basso.

There was only one drawback to the general charm of the music; and that was accidental and of a character which must have been very annoying to Mr. Paine, while it offered the most palpable illustration to the audience of the necessity which called the concerts into being. The work upon the organ was not quite completed; the concerts had to be given somewhat prematurely in view of the approaching close of the academic term; and, though the instrument had gained much in power and efficiency and was in many portions highly satisfactory, yet accidents from time to time occurred, which balked the organist's best intentions, and which no artist's skill could remedy. For instance, the great lungs repeatedly gave out before he was able to go uninterruptedly and grandly through with the famous Bach Toccata in F; one or two pieces had to be omitted altogether and others substituted, while others were disturbed by the rattling of the mechanism in certain stops, especially in accompaniment. In spite of all this there was a great deal which a cultivated taste could enjoy in all the concerts; the taste, the high tone which pervaded ths programmes and the whole design, was in itself a source of pleasure, more than compensating for some short-comings in the execution.

The first concert, on Saturday afternoon, June 9, opened with Bach's Prelude and Fugue in A minor, —perhaps the greatest of Bach's works in that kind, which was fortunate as well as skilful in the rendering. Then the choir (some sixteen voices) sang the *Lacrymosa* and the *Sanctus* from Mozart's Requiem, followed by the quartet *Benedictus* from the same; —all rich and clear in tone, well blended, tastefully accompanied upon the organ. Next came the Andante and Allegretto from Mendelssohn's Organ Sonata in B flat. Hauptman's (who now holds old Bach's place of Cantor in the Thomas Kirche at Leipzig) *Salve Regina*, a beautiful piece of clear, smooth, learned and expressive harmony, was well sung by the choir and gave real pleasure. Next an Organ Sonata in E minor, by Ritter; and then, what was most enjoyed by the most, five pieces from the *Lauda Sion* of Mendelssohn. The soprano solos, *Sit laus plena* and *Caro cibus* were given with rare truth and beauty; and we know not where else in the country to look for a tenor of such pure, refined, expressive quality, of good power and compass, controlled by true, chaste musical feeling, as that which lent such charm to the quartet, and which belongs to a young gentleman of the present graduating class. Properly nursed and developed, it would be invaluable in oratorio and other higher uses. The Toccata in F, as we have said, was grand when it at length was allowed full career.

Monday Eve, June 18. The second concert had for vocal pieces: Mozart's perfect, only too short, *Ave verum* chorus; the bass aria from *St. Paul,* God, have mercy," admirably sung by Mr. Powe the bright, inspiriting "trumpet" chorus from *Sam* made as effective as it well could be with so voices (the room, however, gave them great sonorit Cherubini's *Ave Maria,* nicely sung by Mrs. Gilb and selections from Mendelssohn's unfinished ora rio *Christus.* The last were very impressive, incl ing the Trio for a tenor and two bass voices, the r and mournful chorus: "Daughters of Zion," and Choral.—The Organ pieces were: the other gr Toccata of Bach, that in D minor; a beautiful C ral Vorspiel (or Choral sung line by line, intern tently, on a prominent reed stop, with figurative, etic prelude accompaniment and variation u blended softer stops); and three pieces of the org ist's own composition: an Andante with variatio musician-like, of rather a tamely respectable old —a "Caprice," something like a song without wor captivating by its grace and freedom, and somew original,—and that Fantasia and Fugue in E min in which Mr. Paine seems to us to have most succ fully studied and wrought, though of course at a tance, in the spirit of his great master, the maste all true organists.

Wednesday Eve, June 20. This was the rares the three programmes. The great novelty was selections from Bach's Passion music (according St. Matthew). These were a Contralto Solo: Father, hear," a bass solo: "Give me back my d est Savior," and the double chorus (the finale of work) "We bow us down." The last suffered least in the rendering and was indeed deeply imp sive. The solos suffered by the refractory humo the organ in the stops called in play for the exqui preludes and accompaniments, which in any case quire separate orchestral instruments to make t meaning and their beauty fully palpable. Besi the best of our singers are as yet too slightly initia into the peculiar form and spirit of Bach's melody render it with ease and full expression. But all h or to the singers and to Mr. Paine for this beginn in a direction, which it behoves our great choral s eties to enter and pursue, at the cost of whatsoe cost of rehearsal and patient putting up with failu until they reach the crown of fair success.

The selections from Cherubini's Requiem (*Intr Graduel* and *Sanctus*), were also a novelty—all but *Sanctus,* which was sung at the Harvard "Comm oration" last July, and highly edifying. And ag a third novelty, in the shape of three selections f a Mass in D, by Mr. Paine, which he has lately ished with great care and has now in press. chorus: *Confiteor* a part of the *Credo,* impressed u learned, ingenious in treatment, both of voice p and accompaniment, and full of strong religious e fidence in tone,—free from what is commonplace, dry, or feebly sentimental,—churchlike and not o ratic. The *Quoniam,* a tenor solo, has some ra original phrases, while the whole melody is develo and sustained with so much grace and freedom, was so beautifully sung, that it had to be repeat We were most struck, however, by the power beauty of the *Dona Nobis,* which the composer treated gravely, and not in that light, almost play operatic style in which so many Masses, those Haydn and Mozart included, have indulged. individuality of style was also marked. We wo not, however, presume to judge this music on single hearing; but it has increased our desire hear the Mass brought out some day entire with chestra.

The concert opened and closed with a Prelude E-flat major and the Fugue in G minor by Ba both very noble works,—the latter grown famil now to those who often hear the great Organ of Boston Music Hall. Mr. Paine also played tracts from Mendelssohn's Organ Sonatas, and wo have played an Andante by Mozart, had the tem

y rig of the instrument held out; as it was, anoth- tenor solo, by the same sweet voice, one of the red airs of Beethoven with the text *Agnus Dei* t to it, proved extremely acceptable to the audi- ce in its place.

The German Saenger Fest at Providence, on 26th, 27th, 28th and 29th ult., seems to have been sically and socially a real success, in spite of ter- e midsummer heat and remarkable apathy on the t of the Rhode-Islanders; for the audience at h of the concerts was far too small to remunerate Providence Liederkranz for the great expense at ich they, as sponsors of the Festival, and guests ll the singing hundreds, had arranged the whole ale upon so generous a scale. To our great regret were unable to be present as we had intended; we only glean from various sources some notion of at was done; and that too must be brief and par- ; perhaps we shall be able to present a fuller ac- nt in our next.

Of course there was the usual amount of recep- ns, processions, banners, wreaths, arches, musical Vaterland mottoes, speeches (by Gov. Burnside, Dr. Gottschalk, president of the Fest, &c., &c.,) all Providence, outwardly at least, was alive and and resonant with song and shout, and flowing h streams from the ever full horn of Gambrinus. re were some 600 singers. New York sent 11 cties; Philadelphia, one; Newark, N. J., two; ton, Springfield, Worcester, Westfield, Hartford, liamsburg, one each; and Providence was repre- ed by its Orpheus Club (names most American), des the giver of the feast, the Liederkranz. The al directors were, Herr Agricol Paur, of New k, and Herr Eugene Henri, of Providence. Carl ahn conducted the orchestra of some 50 perform- mostly from Boston. This was the first pro- nme (Tuesday evening, 26th) —

. Overture, Leonora, in C, No. 3, Beethoven. . Mighty Fortress is Our Lord, Luther, arranged incke, grand chorus and orchestra. 3. Wachet , Sangerbund, Philadelphia, Hencken. 4. Union g, grand double chorus, H. Marschner. 5. Chorus the Pilgrimage of the Rose, R. Schumann, by Orpheus of Boston. 6. The Free Sword, grand us with orchestra, C. Schuppert. Part 2: 1. rture, characteristic, Carl Bergmann. 2. Nach- e, chorus, with tenor solo and orchestra, Fr. bert, by the Liederkranz, New York. 3. The ers' Greeting, grand chorus and orchestra, J. G. ller. 4. *a.* How Can I Leave Thee. *b.* Fro- Flowers, by the Arion, N. Y., Silcher. 5. ns, Jubilant Creation, H. Bohr, Grand chorus orchestra.

e orchestral pieces, if we may trust the *Tri- s* correspondent, were executed to perfection; the choruses and part-songs by single Clubs are ly praised, especially those sung by the Phila- ia Liederkranz, and the Arion of New York.

e Matinee at 2 P. M., on Wednesday, was the occasion for instrumental music, but the vocal were also interesting; this is the programme:

RT I.—1. Overture Midsummer Night's Dream, lelssohn. 2. Am Meeresstrande, solo quartet Eisfield; Hartford Quartet Club. 3. Baritone Mr. Steins, of the Liederkranz, N. Y. 4. An- t, 5th Symphony, Beethoven. 5. Farewell, Or- Club, Providence, Otto. 6. Andante, and e, Symphony in C, Schubert.

RT II.—1. Les Preludes, F. Liszt. 2. Solo nhauser, Wagner; by Mr. Schraubstaedter, Or- is, Boston. 3. Wandering, solo quartet, Kreutzer, rkranz, N. Y. 4. Andante from the Jupiter phony, Mozart. 5. The Water Lily, by the ens, Boston, Fr. Abt. 6. Concert Overture in il. Rietz.

at time the Liederkranz Quartet, of New York, he Orpheus, of Boston, won the vocal honors. e third and last concert followed in the evening. s almost wholly vocal,—a competition between veral societies, each limited to one part-song, ly prize being the verdict of the public.

RT I.—1. Overture, Tannhauser, Wagner. 2. Love and Mercy, by the Saengerbund of Philadelphia, Fr. Otto. 3. Wandering at Night, by the Frohsinn of Worcester, Mass., Fr. Abt. 4. Fruhlingsnahen, by the Mozart Verein, New York, Krentzer. 5. Soldier's Love, by the Erato, New York, L. Schroeder. 6. Zwiegesang, by the Quartet Club of Hartford, Ct., Dudley Buck of Hartford. 7. Good Night, by the Eintracht of Newark, N. J., Fr. Abt.

Part II.—1. Overture, Oberon, C. M. Weber. 2. Deutches Volkslied, by the Arion Society of New York. 3. Dem Vaterlande, by the Teutonia of New York, Meyerbeer. 4. Waldabendscheiu, by the Liederkranz of New York, Fr. Abt. 5. Reitarlied, by the Orpheus of Boston, Mass., Fr. Liszt. 6. Ruhe, by the Jungen Mannerchor of New York, Fr. Abt. 7. An die Freude by the Beethoven Mannerchor of New York, Greger. 8. Wanderers Nachtlied, by the Sociale Mannerchor of New York, Leuz. 9. Hymnus, God is the Lord, by the Colonia Mannerchor of New York, Berner. 10. Orchestral (Der Fakeltanz), Meyerbeer.

We have not heard of any formal verdict of superiority. Here is what the *Tribune* says of the singing:

The Philadelphia Saengerbund opened the concert —a position which would have been fatal to a society of lower standing. They choose Otto's piece, Love and Mercy, a very elaborate and difficult, but beautiful composition, abounding in modulations sudden and delicate, and frequent changes of tempo. From some reason or other, the voices were not as well under control as usual. In the commencement the intonation was a little untrue. This, however, disappeared when the piece was well under way. The points of excellence which the performance of this society displayed were decision and promptitude, just expression and enunciation, firmness in all the modulations, the grace of the portamento and the sharpness of the staccato. All these points were displayed in this piece, which concluded with a very complicated Fugue, which was clearly and powerfully interpreted. This piece gained an unanimous encore. Taking into consideration the work performed, which was of the highest character in the programme, and the perfection, and making allowance for certain vocal inequalities which must be attributed to unavoidable circumstance: we consider the Saengerbund of Philadelphia the most thoroughly instructed and competent singing society of all who performed at the Providence Saengerfest.

The Frohsinn Society of Worcester is very weak in the article of voices. Their singing was fair, but the voices, especially the tenors, were weak and inharmonious.

The Mozart-Verein of N.Y. sang very beautifully; the pianissimos and the crescendos were finely given. The tenor voices are good in passages of power, but they are apt to partially break in the medium power. Still they must rank among the first class. They gained a hearty encore, which called out the Fest-President, who stated that no more encores would be allowed, in consequence of the length of the programme.

The Erato Society of N. Y. distinguished itself greatly. The conductor, who is also the solo tenor, has a fine and extensive voice, and sang with so much taste and expression, and was supported by the Society with such skillful and careful coloring, that at the close of the selection the applause came down like a roar of thunder.

The Quartet Club of Hartford sang very tastefully, and merited the warm applause they received.

The Eintracht Society of Newark, N. J., stands high among the first-class societies. It has the best tenor voices of all the Societies, although we must remark that it had, on this occasion, the invaluable vocal assistance of the talented leader of the Erato, above alluded to. Their performances were admirable throughout, being distinguished by fine taste, color and smoothness.

The Arion Society of New York sang magnificently, fully sustaining the brilliant reputation it so honorably won, displaying all those artistic excellencies which belong to the first among the first-class societies. The Arion Society has but one or two equals, and may be justly proud of the high excellence which it has attained by intelligent practice. The applause which followed this performance was deafening and long continued.

The Teutonia Mannerchor of N. Y. is a well-drilled society, and displays germs of excellence, which, if cultivated, will soon place it among the first-class singing societies. They must, however, strengthen their tenors.

The Leiderkranz of N.Y. created a perfect furore, by their singing of an admirable composition written for them by Abt, who is an honorary member of the Society. The composer seems to have taken the measure of the singers, for the work brings out their best and strongest points. The subject is beautiful and the alternate measures of solo for tenor and baritone, beautifully sung by Mr. William Steinway and Mr. Steins, were wonderfully telling. The Leiderkranz like the Arion, displayed all the artistic requisites of a first-class society, foremost in the ranks, and executed the work without blemish. The applause which followed was unanimous and deafening, and continued on so persistently, that the Leiderkranz re-appeared and sang as finely as before. We think they should have abided by the rule established in common faith, with the societies which preceded them, and who had won like honor, without accepting it. Under the circumstances the encore replied to counts no more than the encore received and not responded to in obedience to a rule laid down.

The Orpheus, of Boston, sang admirably in all respects, saving that the modulations were somewhat wavering and uncertain. It is a competent and excellent Society, and ranks in the first class. A weeding out of some of the poor voices would much advantage this Society.

The Jungen Mannerchor of New York are well trained, and sang well, but there are some bad voices among the members, the baritones especially, which refuse to harmonize, and should be excluded.

The Social Mannerchor of New York sang the Wanderers' Nachtlied by Leuz, in a very masterly manner. The voices are all good, the tenors especially. This is a first-class Society.

The Beethoven Mannerchor of New York exhibits excellent training, and sang effectively and well. The first bassos were a little untrue in intonation, and detracted somewhat from the otherwise highly creditable performances.

The Colonia Mannerchor of New York selected a piece which was certainly beyond their executive power. Their training in certain respects has been good, but more care should be taken to insure true intonation, and more judgment shown in the acceptance of voices.

The Orpheus Musical Society held its semi-annual meeting on Tuesday evening last. After unanimously re-electing the old board of officers for another year, and transacting other business, among which was the adoption of a new constitution, adapted to the wants of this now large organization, the society, presented its musical director, Carl Zerrahn, with a handsomely bound set of the Symphonies of Beethoven, in score, Breitkopf and Härtel's new edition. This testimonial was in recognition of his eminent services as director, during the last musical season. No more appropriate gift could have been made to one who has been for years the conductor of our best orchestral concerts. Mr. Zerrahn responded in a modest manner, appreciating most highly this token of confidence and esteem.

A contemporary states that botanical nomenclature is to be enriched with the name of Mlle. Arabella Goddard—that a flower is to be called after her. We understand the practice will be amplified, as many other artists will also supply horticulture with designations. The *Simsreeviensia* is to be the title of a very rare exotic, while an entire order of plants will henceforth be known as the *Madeline-schilleraciæ*.

Two hundred and sixty-nine concerts have been given in Paris during the past winter season, as a patient statist has reckoned:—37 at the Conservatoire and Cirque Napoléon, 72 at the Salle Herz, 85 at the Salle Pleyel, 51 at the Salle Erard, and the rest in miscellaneous salons. The *Revue et Gazette Musicale* recommends these figures to those artists who complain of the scanty notices given them by the journals.

Like Felicien David, Bottesini has met with great applause in his Russian tour, magnificent eulogies, and very little money. His retreat from Moscow has therefore been precipitated, and he is now in Trieste.

The "*Africaine*" is going to Stockholm. A young lady named Jigné Hobbe is studying in Paris the *Selika*, for its representation in the Swedish capital. Frœken Jigné Hobbe is said to be one of the best singers in Sweden.

"A Few Facts concerning the Grand Opera in Paris, and the Salaries of the Artists," is the title of a recent article in the *Neue Berliner Musik-Zeitung*. As it contains several facts not generally known, we condense it for the information of our readers.

The first managers of this famous art-institute were the Abbé Perrin and Cambert, the composer, associated with a certain Marquis Sourdéac, who, from love of the occupation was—the machinist. At the end of a twelvemonth, during which the managers cleared 120,000 francs, the management was taken from them and given to Lulli, the Musical Director to Louis XIV. Lulli did quite as well as his predecessors, for he made a fortune of 800,000 francs in fifteen years. He was succeeded by his son-in-law, Francine, who leased out the speculation to several capitalists, from whom he afterwards took it back. By the king's command, the Dauphin's Master of the Horse was received into partnership with him in the year 1698. But the new-comer ruined him. The enterprise again passed into the hands of capitalists; was again resumed by Francine; was then carried on by a farmer of the customs, who was ruined, and then once more reverted to Francine, who was again unable to retain it. The king, who had himself hitherto been the principal director of his musical amusements, was so little edified by these continual changes, that he entrusted the management to the Chamberlain of the Palace. Matters then became involved in good earnest. The Duc d'Antin, brother of the Marquise de Montespan, was appointed stage-manager, but soon resigned the post. In 1728, a composer of the name of Destouches obtained the management, and disposed of it for the sum of 300,000 francs, to a M. Gruer, who was granted the patent for thirty years. He was, however, deprived of it by a peremptory resolution of the Council of State, and his previous partners, the Count Saint-Gilles and the President Lebeuf, became his successors, but after the lapse of ten months, were sent into banishment. In 1732, Prince Cavignon was Head Royal Inspector; in 1733, Captain de Thuret obtained Gruer's patent, and in eleven years was ruined in health and fortune. In 1744, Berger entered upon the management with the same result. Next came a M. Tréfontaine who, in sixteen months, left the manager's room for the Bastille. By Royal command, the Municipality now undertook the management—a fresh troubles. In the year 1778, the Grand Opera received for the first time a subvention of 80,000 francs, an enormous sum for the period, yet, after a twelvemonth's trial, the manager, De Vismis, would not retain the office. In 1780, Louis XVI. again leased out the theatre to the Municipality, and Berton, the composer, became manager. In 1790, the Municipality again undertook the burden, and, in 1992, Francœur obtained the patent for thirty years. He was, however, deposed no later than in 1793, and replaced by a committee consisting of the most violent *sans-culottes*. Danton, Hébert, Henrion, etc., were now to be met behind the scenes once frequented by crowds of elegant gentlemen. One evening, after Lainez, the singer had sung a patriotic ode, a man, who had been talking upon the stage to the above chiefs of the Revolution went up to him and said good-humoredly: "Citizen, your ode is worth nothing. I know you did not write it, but I advise you, for the future, before offering the Nation such stupid trash, to show it to me; I will act as censor." "Yes'" observed one of the choristers present, "and our good-natured censor knows all about slashing and cutting." Lainez afterwards learned that his critic was the Executioner of Paris, who spent his spare time at the Opera. The affrighted artist then perceived the hidden meaning of the chorister's words.

After the Reign of Terror, a manager was again appointed. During the Consulate, the Grand Opera was placed under the supervision of the Prefect of the Palace. In 1807, the High Chamberlain was director of the Theatres, and Picard manager, which he continued under Louis XVIII. also. In 1821, Habeneck was manager under the Chief Intendant and Minister of the Royal Household, Count de Blacas. After the Revolution of July, the Opera was made a private undertaking, and M. Véron became manager. In 1835, he gave up his place to M. Duponchel, and retired a millionaire. (It was during his management that *Robert le Diable* and *Les Huguenots* were produced). After Duponchel came, in 1840, Leon Pillet, who, in seven years, contracted debts to the amount of 513,000 francs. Duponchel then again undertook the management with M. Nestor Roqueplan. The latter remained as sole manager after the events of 1848.

On the establishment of the Empire, the Opera was once more placed under the control of the Minister of the Imperial Household. The last three "Imperial" managers have been: 1854, M. Crosnier; 1856, M. Alphonse Royer; and 1862, M. Perrin, who is now the first private manager. Previously to 1789, the salaries of the principal singers amounted to 9000 francs, and those of the dancers to 7000; during the Revolution, they amounted to 20,000 and 15,000 with certain state grants. Before 1789, a *figurante* received 700 francs, and during the Consulate, 1,300. In the time of Louis XVI., the orchestra cost 46,000 francs, and in that of Napoleon I, 132,000. At the present day, the first singers cost annually sums of 60,000, 80,000, 120,000 or 150,000 francs each. The other expenses, amounting before 1789 to a few hundred thousand francs, and during the first Empire to a million and a half, have now risen to four millions.

The Musical Institute of Florence offers for the best orchestral overture a prize amounting to $20.

A new opera, entitled "*Astorga*" has been given at Stuttgart. It is by Abert, and is highly spoken of.

War and the rumors of war have caused the adjournment of the Coburg and the Hanover festivals.

Félicien David is spoken of as likely to obtain the next vacant membership of the Institute, Paris.

The maestro Pacini is writing for the San Carlo, Naples, an opera which will be called "*La Streghe di Hofbau.*"

The artists largely employed in the Dusseldorff Festival have in large numbers been called off for the conscript.

The next three act opera which Offenbach will produce in the winter is to be named "*Caliph Haroun al Raschid.*"

La France Musicale lets in some light on Shakespeare which is calculated to dazzle his English admirers. Treating of Nicolai's "*Merry Wives*," the critic says, "A descendant of sir John Falstaff, the brave companion of Talbot, the hardy captain who fought so well at Agincourt and the siege of Orleans, had the misfortune to insult Shakespeare: Shakespeare has made of sir Falstaff a type of vaunting cowardice. Posterity has effaced history; she has put in its place a phantasy of grand dramaturgy." Our readers will learn for the first time, and probably with some astonishment that rare Jack Falstaff and Sir John Fastolfe were identical, and that Shakespeare's creation was caused by an "insult." We had some vague idea that the prototype of Falstaff was named Oldcastle. But the *France Musicale* critic—especially a critic who can talk learnedly of "Mme. Ford, Mme. Page, Fenton and Miss Anna," must know best.

The last of the illustrious Hungarian family who have maintained at their own expense an orchestra and choir of singers—Paul Esterhazy—has died at Ratisbon. Hummel was at one time his Kapellmeister, as Haydn was Kapellmeister to his father.

The *Semaine Musicale* having questioned the vote of the Academie des Beaux Arts, in favor of Gounod over Felicien David, the *France Musicale* defends him. The *Semaine* maintains that David had the right af preference on the ground of priority of age. The *France* replies that if he Felicien David, is happy in being 55, M. Gounod is no infant at 48; neither is the Institut an Hotel des Invalides.

There are in the whole of Europe. 1,480 theatres; of these there are 337 in France; 168 in Spain; 159 in England; 152 in Austria; 115 in Germany; 76 in Prussia; 44 in Russia; 34 in Belgium; 23 in Holland; 20 in Switzerland; 10 in Sweden; 8 in Norway; 16 in Portugal; 10 in Denmark; 4 in Greece; 4 in Turkey; 4 in Roumania; and 1 in Servia. In Italy there is one theatre for every 75,000 of the inhabitants.

Moscheles has been fêted at Leipsic by a musical performance of his works. The veteran pianist improvised a fantasia with great spirit and success. Since the death of Czerny, Moscheles is among the few living artists personally acquainted with Beethoven. The reminiscences of this pianist and composer, of Vienna, London, and Leipsic, would form an interesting publication. His performances in London of Beethoven's Sonatas have never been surpassed, if equalled, for their traditional tempo and character. Since the period when Moscheles left London, the taste for Chamber Music has spread far and wide. Moscheles did much in his time to improve English taste, and his Concertos are even now too good and interesting to be neglected.—*Orchestra.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Les Harmoniennes. *Concone.* 3 female voices.
Behold the storm. (Voici l'orage).
This capital set of trios is so admirably adapted for all kinds of ladies' classes in seminaries and elsewhere, that a teacher, after one, must necessarily use another. They are quite melodious, thoroughly made, and are quite easy. Concone has managed to make the part of the third voice, which is not usually a popular one, quite pretty, as well as easy, and the whole of this "storm trio" fits well in a programme.

I'll say good night. Song. *F. Wilmarth.*
A sort of serenade, or end of a serenade, containing a pleasing "good night" chorus.

Far from home. Song. *F. Wilmarth.*
Excellent for the far away one to sing, and commended to all exiles from home.

Etta Moore. Song. *F. Wilmarth.*
One more to join the great company of musical heroines, who never really were, and have now, (alas,) left us forever. But their sad fate is a very touching subject to sing about, and this bids fair to be one of the favorite ballads.

Wherever I wander, I'm never alone. *L. V. Crosby.*
A good song, and has been brought out before the audiences of Mr. C.'s concerts.

Instrumental.

L' Etoile du Nord. (Revue melodique). 4 hands. *Beyer.*
A sparkling *resume* of the airs of Meyerbeer's brilliant opera, which contains a large number of taking pieces, and bright bits of melody.

Piano piece, No. 3. Op. 23. *Bargiel*
In sextuple measure, the second and fifth strokes throughout, with the left hand. In this simple form is included a great variety, and the whole is very pretty and suggestive, and a little different from anything else. If you wish something strangely pretty, buy these pieces.

Petitionen waltzes. Op. 153. *Strauss*
Very brilliant and Strauss-like, throughout, and of a style just now very popular.

Immortellen waltz. (Rustic pictures). *Baumbach*
Another excellent instructive piece of the above series.

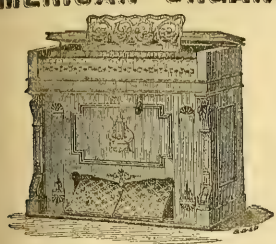
Harp on the tree. Romance for piano. *E. Hoffman*
Mr Hoffman, in a very elegant manner, reproduces in music, thoughts suggested by the sighing of the breeze past the strings of a harp, suspended on a tree. There is a harmonious succession of chords, garnished with a fret-work of arpeggios, runs, trills and all sorts of graceful turns, which are quite a sight to see, somewhat difficult to play, but very agreeable to the listener's ear.

Books.

The Organist's Portfolio. A series of Voluntaries, selected from the works of Ancient and Modern Composers. *E. F. Rimbault.* $1 00
One of the most pleasing books ever prepared for the organ; meaning by that, of course, no superiority to the *great* works of the great masters. But this is selected, with a very good judgment, from those masters, and is very skilfully adapted to the capacity of common organists, and the average taste of congregations. Most of the pieces have marked and striking melodies. Music is selected from Rinck, Spohr, Mendelssohn, Haydn, Mozart, Handel, Beethoven, Weber, Hummel, Hesse, Andre, Gluthman, Dussek, and others.
These voluntaries are for Reed, as well as Pipe Organs.

Music by Mail.—Music is sent by mail, the expense two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
10 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND BAND MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

1. Trust in God. (Soprano. Solo and Quartet).....30
2. O Lord, veil not thy face. (Quartet in Canon.50
3. Praise ye the Lord. (Quartet and Solo).....50
4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

1. Rejoice the heart of thy Servant. (Solo, Duet, Trio and Quartet).....40
2. I will praise thee. (Solo and Quartet).....40
3. O my Lord. (Quartet).....60
4. Hear my prayer. (Alto Solo and Quartet).....40
5. I will be glad. (Quartet).....60
6. Blessed be the Lord.....40
7. Trust in God. (Quartet).....40
8. Let thy loving Mercy. (Terzetto).....40

I that I had wings. (Quartet) *Barker.*30
the day of rest declineth. (Qt.).....*Emerson.*30
ide me. O thou great Jehovah.....*Emerson.*35
sus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New Yoek. 635-tf

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every Year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice, Price $3 75. Sold by all Music Dealers Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

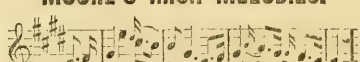
The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

CHEAPEST, BEST
AND
Most Complete Edition
OF
MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a - lone.

WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

*** This copy is an exact re print of the original as published under the personal supervision of THOMAS MOORE Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the *eminent success* of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as *peculiarly suited to catch the spirit of his country's music.* In these airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford. I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume —Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest. —Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmonean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country —in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price,	$2 50
" Cloth, emblematically embossed.	"	3 00
" " embossed and full gilt.	"	4.00

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLIONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND EXERCISES.

CATECHISMS, DICTIONARIES, PRIMERS, AND ENCYCLOPEDIAS.

TREATISES ON HARMONY AND THORO' BASS.

Instructions, Exercises & Music

FOR THE

ORGAN AND VOICE,

MELODEON,

SERAPHINE, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARIONET AND FLAGEOLET,

Concertina, Violoncello, DOUBLE BASS,

AND ALL

BRASS INSTRUMENTS.

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 660. BOSTON, SATURDAY, JULY 21, 1866. VOL. XXVI. No. 9.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.

Advertisements will be inserted at the following rates:

One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

GREATEST

Temperance Song Out!

"Father's a Drunkard, and Mother is Dead."

SUNG BY

"LITTLE EFFIE PARKHURST,"

in New York, with immense success.

For Sale by Oliver Ditson & Co., Boston, or sent post-paid by the Publishers,

JOHN F. ELLIS,

660—2t. Washington, D. C.

ROCHESTER ACADEMY OF MUSIC

Incorporated - - - 1860.

BOARD OF TRUSTEES:

Hon. ADDISON GARDINER,	Hon. LEVI A. WARD,
EDWARD M. SMITH, Esq.,	H. F ATKINSON, Esq.,
Hon. ROSWELL HART,	M. B. ANDERSON, LL. D.

HENRY APPY,.....Director.

Applications for instruction, or for information concerning the Academy, may be addressed to the Director.

Rochester, June 9th, 1866. 659—2t.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.

Address, care of Oliver Ditson & Co., Boston. [657-tf

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

AN ADMIRABLE NEW MUSIC BOOK.

NOW READY,

THE NEW HAYDN.

A Collection of Tunes, Chants, Anthems, etc., etc., prepared for all the wants of Social Assemblies, and for all occasions of PUBLIC AND PRIVATE WORSHIP.

To which are prefixed a brief but clear COURSE OF ELEMENTARY INSTRUCTION, many EXERCISES and QUARTETTES for SCHOOLS and EXHIBITIONS, and an excellent VOCABULARY of MUSICAL TERMS

BY B. F. BAKER,

One handsome volume, long octavo. $1.50.

☞ This book, it is believed, will be found superior in richness and variety of contents to any of Mr. Baker's previous publications, all of which have been much approved wherever they have been used, and circulated by scores of thousnads. The Publishers will send single copies on receipt of price, and will make liberal terms with Schools, Religious Societies, Teachers and Dealers.

TICKNOR & FIELDS, Publishers,

660-2t BOSTON.

Emerson's New Book,

"THE JUBILATE,"

IS NOW READY!

This Collection of Sacred Music excels the author's popular work "THE HARP OF JUDAH," in many essential particulars.

PRICE $1,38.

Sent by mail, post-paid, on receipt of price.

Choirs supplied at $12 a dozen. ☞ *Send in your orders early.*

OLIVER DITSON & CO., Publishers,

277 Washington Street.

GLORIOUS NEWS.

A NEW AND POPULAR

PRIZE TEMPERANCE SONG,

With Chorus and Pianoforte Accompaniment,

BY L. O. EMERSON.

Author of the "Jubilate," "Harp of Judah," "Merry Chimes," Etc.

"We predict for this new song a large sale and a wide-spread popularity; and we are glad of it, for the more such a song is known the more will peace, happiness and plenty reign among us. Simple, truthful, easy of execution, and attractive both in words and music, we see no reason why old and young may not sing it with pleasure and profit. Mr. Emerson is widely known as a composer, and this last production of his will add greatly to his fame. Let every one who can sing, sing "GLORIOUS NEWS."

"We commend this song most heartily to all our musical friends. It should have a place in the *repertoire* of every singer, and be seen upon every piano. Mr. Emerson has succeeded in producing a song of lasting merit, devoted to the interests of one of the noblest reforms of earth, and we hope the public will recognize his effort by giving it a wide circulation. It is decidedly the best temperance song we have seen."

Sold by all Music Dealers and sent, post-free, on receipt of 30 cents, by the publishers, ADAMS & CO., 21 Bromfield Street, Boston. 660—1t.

Waterfalls & Frizzes.

A NEW HUMOROUS SONG

Composed by T. E. A.

WITH LAUGHING CHORUS,

AS

SUNG BY THE "ALLEGHANIANS."

"We don't know when we have been more entertained than in hearing this new song. It gives, in a merry way, a summing up of the present fashions of the ladies, and boldly ventures to predict what is coming next—a prophecy in which the ladies will be intensely interested. We pity the O. B.'s if it proves true."

"A young lady of our acquaintance says she will follow the fashion as far as it now goes, but if what is predicted in the last verse of this song is ever "all the go," she will prefer not to go it. Be that as it may, the song is a good one and is selling rapidly."

Sold by all Music Dealers, and sent post-free on receipt of 30 cents by the publishers, ADAMS & CO., 21 Bromfield Street, Boston. 660—1t.

New Music for July.

VOCAL.

Mrs. Wobbinson. Comic . . ..*Solomons.*	30
I'd rather be a rose. Song.....*C. Blamphin.*	30
Fairy music. Duet.....*F. Abt.*	40
Cavalier's steed. Song.....*J. Ascher.*	35
In the spring. (Im Frühling).....*R. Franz.*	30
Prayer, sweet prayer. Chant.....*J. G. Gould.*	30
Angel Alice. Song and chorus....*T. M. Towne.*	30
The virgin's cradle hymn.....*G. G. Breed.*	30
There's no time like the old time. Song and chorus.....*A. B. Hutchinson.*	30
Wearing of the green. Song for Guitar.*Hayden.*	50
There's none so fair as she. Song....*G. Perren.*	30
Faithless Nelly. Song and chorus...*G. Barker.*	30
My heart, pray can'st thou answer. (Mein Herz, ich will dich fragen).....*Kücken.*	40
Through the roses. Song.....*C. F. Bates.*	30
Maid of Athens. Song.....*Eastman.*	30
Love's request. Song for guitar.....*Hayden.*	30
The Brook. " " ..... "	30
The sails we spread. Song.....*B. Richards.*	50
Will o' the Wisp. Song.....*J. W. Cherry.*	50
The day its last good-night hath said..*Mrs Blair.*	35
Evening chimes.....*Kücken.*	30
Bright blue eyes, and golden hair. Song. *Maria Bell.*	30
Gentle ladies, fair. (Dounine amabile.)"*Crispino.*"	60
Pietro darling, this cake. Song..... "	35
Too late to marry. Song..... *R. S. Pratten.*	30
Welcome home to the bride. Danish..*G. Linley.*	30
Thou fair but faithless one. Song.....*S. Lover.*	30
Little Fay, pretty fay. Song.... ...*J. Barnett.*	50
Song to the blessed Virgin.....*Mar Givas.*	40
Sit down by my side as of old. Song....*Webster.*	30
Beautiful Lena. Song and chorus...*W. Siebert.*	30
Darling, stay at home to-night. Ballad. *G. V. Webster.*	30

INSTRUMENTAL.

Three sonatinas.....*L. Köhler.*	1.00
Charlie is my darling. 4 hands.....*Osborne.*	50
Valse des Roses.....*E. Ketterer.*	75
Eight pieces for piano.....*W. Bargiel.*	35
Sunbeam Schottische.....*E. C. Gilbert.*	30
Robin Adair. Transcription.....*B. Richards.*	40
Gen. Scott's funeral march.....*Turner.*	30
Invitation. Lancers' quadrille.....*A. Mente.*	50
Maple polka..... .....*T. Emerson.*	30
Witch of the wave. Galop.....*S. B. Whitney.*	30
Il Balen. "Trovatore." Morceau Elegante. *E. Hoffman.*	60
O would I were a bird. Trans.....*B. Richards.*	50
Les Fifres du garde. Polka Militaire. 4 hands. *Ascher.*	60
Immortellen waltz. "Rustic pictures".*Baumbach.*	30
Coronation march. " " "	30
Do they think of me. " " "	30
Cradle song. *Kücken.* " " "	30
Sans Souci Waltz.....*G. M. Bratten.*	30
Long, weary day. "Sparkling diamonds".*Arini.*	30
Dream on the ocean. Waltz. " "	30
A happy dream. Caprice.....*Hartel.*	40
Nocturne. Op. 15. No. 1.....*Chopin.*	30
" " " 2..... ... "	35
" " " 3..... "	35

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel.
Strings, Music, and every requisite for the Harp.
Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

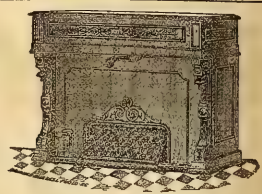
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

New Music for Sabbath Schools.

THE
Sabbath School Trumpet.

A COLLECTION OF
Hymns and Tunes, Chants and Anthems,

APPENDED TO WHICH IS A

JUVENILE CANTATA

ENTITLED

THE ORIGIN OF THE SEASONS,"

BY

W. O. & H. S. PERKINS.

Specimen copies of this new work will be sent post-paid on receipt of 30 cents. Special attention is directed to the "Trumpet" as being a collection of Music particularly suited to the young, and one that cannot fail to be generally adopted. The Cantata is one of the most attractive that has been published. It is easily presented, and for this reason will become popular in all Sabbath Schools as soon as introduced.

Price. In boards 30; paper 25. Just published by Oliver Ditson & Co., 277 Washington Street.

Dwight's Journal of Music.

Whole No. 660. BOSTON, SATURDAY, JULY 21, 1866. Vol. XXVI. No. 9.

Cavalry Song:—The Forlorn Hope.

From the German of G. Herwegh.

[This song was translated for the Sänger-Fest at Providence, here the original "Reiterlied" was sung by the Orpheus of ston to music composed by Liszt].

The night is o'er, the morrow come,
And on we ride, so still and dumb,—
We ride to our undoing!
The morning wind is blowing chill;
A glass more, landlord, quickly fill,
For Death waits the wooing!

Thou tender grass, ah! why so green?
Thou'lt blush all roses soon, I ween,
My blood thy leaves imbruing.
First swallow now!—On sword my hand—
For this I drink to Fatherland,
The death-vow renewing!

Quick now, again! the second quaff!
And this in Freedom's dear behalf,
This quaff o' the bitter brewing!
A heeltap! quick, whose shall it be?
This drop, O Roman Realm, to thee!
So here's to *thy* undoing!

To Sweetheart!—but the glass is dry—
The sabres flash, the bullets fly—
There! give my child the pieces!*
Now thunder on the foe! Away!
O wild delight! At break of day,
Thro' death, away,
Pursuing! pursuing!"

J. S. D.

* The rhyme can only be preserved here by some sacrifice simple, terse expression; thus:

To Sweetheart!—but the bullets fly,
Spears glitter—there the pieces lie—
These to my boy that's growing!

Here is the original German of the whole poem:

Die bange Nacht ist nun herum,
Wir reiten still, wir reiten stumm,
Und reiten ins Verderben.
Wie weht so scharf der Morgenwind!
Frau Wirthin, noch ein Glas geschwind
Vorm Sterben, vorm Sterben.

Du junges Gras, was stehst so grün?
Must bald wie lauter Röslein blühn,
Mein Blut ja soll dich färben.
Den ersten Schluck, ans Schwert die Hand,
Den trink' ich für das Vaterland
Zu sterben, zu sterben.

Und schnell den zweiten hinterdrein,
Und der soll für die Freiheit sein,
Der zweite Schluck vom Herben!
Dies Restchen—nun, wem bring ich's gleich?
Dies Restchen dir, O Römisch Reich,
Zum sterben, zum sterben!

Dem Liebchen—doch das Glas ist leer,
Die Kugel saust, es blitzt der Speer;
Bringt meinem Kind die Scherben!
Auf! In den Feind wie Wetterschlag!
O Reiterlust, am frühen Tag
Zu sterben, zu sterben!

For Dwight's Journal of Music.

Simple Counterpoint.

BY W. S. B. MATHEWS.

The general idea of the science of Counterpoint is to reduce to a system the principles that must govern our proceeding in composing one or more voice-parts additional to a given melody, or *subject*. This process was for a long time managed empirically. That is, the ancient writers observed that the best effects possible for the union of two voices were to be attained only by avoiding certain progressions and relations, and by adhering as closely as possible to certain favorite consonances and modes of melodic progression. Hence arose a great body of rules, all of which rested upon inductions made from actual observation, but with no apparent connection among themselves, and no very obvious relation to any great general principle or principles, such as in other sciences are ultimately found to underlie any body of related facts.

This system arose in the middle ages among the ecclesiastical writers, who, for the most part removed from the world by their monastic vows, found their labor and delight in beautifying and elaborating the song worship of God. The anthems of the *Mass* and the canticles of *Vespers*, according to the rubric, were always to be sung to the same melodies. But such monotony was inadmissable and uninteresting to choirs of trained singers, such as were to be found in most of the great churches and religious houses of that period. According to the usual law of commerce, the *demand* for variety *created the supply*. It was found that within certain limits the people and uneducated singers might perform the canticles according to time-honored custom; while the choir could, at the same time, surround this *plain song* of the people with a harmonic embellishment of independent, yet subsidiary, melodies. Hence arose successively the various orders of two-part counterpoint; namely: First Order, *note against note,;* Second Order, *two notes of the counterpoint against one of the subject*; Third Order, *four notes against one;* Fourth Order, *syncopations;* and Fifth Order, *florid counterpoint*, a combination of all the preceding. So also of the Three-voice, Four-voice, and Many-voice varieties of counterpoint.

We proceed to a summary of the rules of two-voice counterpoint; the problem being: To invent a second voice-part, which, sung at the same time as the subject, shall produce the most complete harmonic effect possible for two voices, under the voluntarily imposed limitation of employing exclusively either order of this class of composition that may be selected. First, then, of *note against note.*

I. Instrumental aid is dispensed with. Our task is to compose a secondary voice having always one single tone contemporary with each tone of the already-existing melody, called the Subject: and the new voice must not only produce a good harmonic effect when united with the subject, but it must have an individual and characteristic movement, or *tune*, of its own. Hence arise two classes of rules; of which one class answers the question: How shall the counterpoint progress, so as to secure its own separate recognition, while preserving due subordination to the subject? And the other:—What intervals is it most desirable to produce with the subject, so as to produce the most complete and satisfactory effect?

1. We proceed to consider, then, the melodic movement of the counterpoint. And first, to define terms. When the tones of a melody succeed each other by seconds, the melody is said to progress in *conjunct* movement. When skips are introduced, the movement is said to be *disjunct.*

It is evident, also, that, as compared with each other, there are three ways of progression possible to the voices. Namely: one voice may ascend while the other descends—in which case the movement is said to be *contrary*; one remains stationary while the other ascends or descends, making *oblique* motion; both voices ascend at the same time,—if by the same intervals, making *parallel* motion, or if by different intervals, making *similar* motion.

We are now prepared to consider the melodic movement of the voices, both absolute and relative. Conjunct movement is, in general, preferable to disjunct, because more easily sung; and because if the melodic thread have no breaks or interruptions, the listener may more easily follow both melodies.

The following considerations govern the progression of the voices as compared with each other. It will be remembered that the task is to give to the counterpoint as characteristic a movement as will be compatible with due subordination to the subject. Hence the rule: "Contrary motion is preferable to either oblique or similar. And *oblique* is to be preferred to similar; and *similar* to parallel. *Parallel motion by perfect consonances is inadmissible;* and *not more than three imperfect* consonances of the same denomination are allowed to succeed each other in parallel motion." Æsthetically considered, it is to be remarked that from the contrary motion of voices the mind receives the impression of a higher kind of unity than from the other varieties of motion: namely, "The union of separate and distinct things into one complete whole." Still another element is to be taken into consideration in determining how great a degree of melodic interest in the counterpoint would be compatible with the due super-eminence of the subject. Namely: the question whether the subject, or the counterpoint is to be enunciated in tones of the greater power, or more striking *timbre.* For it is very evident that if the subject is to be sung by a large number of voices, while the counterpoint is to be executed by a few, that the mere *weight* of the tone-mass will attraact enough to the subject, while a very considerable degree of melodic superiority may be allowed to the counterpoint, without thereby destroying the symmetry of the work in this respect.

2. With regard to the harmonic relationship of the voices the following considerations prevail. The tone that gives coloring to the chord is the *third*, for it is this that determines whether the harmony be major or minor. Now in the inversions of the triad the third makes with the other elements always a *third* or *sixth.* Hence the rule:

"Voices are to stand as much as possible in the intervals of thirds or sixths with each other. These intervals, however, are not to be attained by direct or similar motion, but as much as may be by contrary. Octaves and unisons are to be avoided, except in the opening and closing. And this for the reason that it is easier for two voices to commence in these intervals than in any others; but in the progress of the work we are to employ other consonances in order to obtain a more satisfactory harmonic effect. In this order, discords are not used. The consonance of the fourth is also forbidden because it does not sound well: and this for the reason that an additional voice is required in order to give a distinct idea of the harmony intended.

II. The second order of two-part counterpoint requires two notes in the counterpoint against one in the subject. This variety affords more license than the one already noticed. A limited use of discords is allowed; but they must appear, generally, as passing notes. Usually the accented part of the measure must be a concord. The counterpoint may begin with half a measure rest; in this case the tone following the rest must concord with the subject.

III. In the third order, there are four tones of the counterpoint against one of the subject. The use of four tones in the counterpoint allows the introduction of passing notes and appoggiaturas. The counterpoint may commence with a rest equal to one of its own notes, but the rest must be followed by a concord.

IV. Syncopations. In this order we have two tones of the counterpoint against one of the subject, as in the second order; but it differs from that in the fact that in this order the last tone of the counterpoint in one measure may be suspended into the measure following,—making discords of suspension, and producing the rhythmic effect known as *syncopation*.

V. Florid Counterpoint. In this order, which is the form of composition usually met with, all the preceding styles may be employed in the counterpoint. Each must be governed by its own laws; and the order of their introduction is subject only to the fancy of the composer.

In a similarly systematic manner are discussed the five orders each of *Three-part*, *Four-part*, and *Many-voiced* counterpoint; for even an outline of which space and time do not now suffice us. Reference is made, therefore, to Cherubini's COUNTERPOINT AND FUGUE, from a perusal of which it will appear that Simple Counterpoint is not such a very *simple* matter. And it is respectfully but earnestly suggested by the present writer that the study of the science of counterpoint would not be amiss in those who contemplate musical composition as among the possibilities of their future employment. And we offer this suggestion with less hesitation, because examination of several recent collections of Church Music has led us to believe that it is not always safe to expect a knowledge of this science to come by nature.

M. Bach's Dream.

(From the New York *Nation*.)

The report of the singular adventure which has created so great a sensation here, viz. the revealing of a couple of airs and the words of a song to M. Bach of Paris, in a dream or vision, determined your correspondent to undertake a visit to that gentleman in order to ascertain from him what amount of truth there might be in the romantic story that has so deeply stirred the curiosity of this lively and incredulous city. Accordingly, having learned the address of M. Bach, I proceeded to the house indicated, No. 8 Rue Castellane, opening out of the broad and busy Rue Tronchet, just behind the Madeleine. To my great vexation I found that M. Bach had just flitted, driven away probably by the enormous rise of rents in that part of the town; the portress, however, gave me the new address of the professor, No. 61 Avenue des Ternes, and thither proceeded your correspondent only to find that the descendent of the great Sebastian was taking, with his family, advantage of the sunny holiday, and was away for the afternoon. But, being bent on seeing M. Bach, and learning from him the particulars both of the "vision" itself and of the yet more surprising events which are said to have happened since then in connection therewith, I went again to the house two days ago, and had the satisfaction at last of finding him at home.

Having sent in my card, I was ushered into the parlor, where I saw the beautiful old spinet which holds so prominent a place in this strange affair. The parlor—the picture of neatness and order—shows evident traces of the refined and antiquarian tastes of its master. The clock over the mantelpiece dates from the time of Louis XIII.; the prints on the walls are all old and interesting; bits of old porcelain and other stray waifs of the past are scattered about the room, the centre of which is occupied by a long case of ancient coins, whose collection has been one of the "favorite pleasures" of the professor's life. The precious spinet, of oak, ornamented with much fine carving, tasteful gilded arabesques, intermingled with turquoises and gilded fleurs-de-lys, is placed, for the present, on a harmonium that stands near one of the windows.

The spinet is to the modern piano what the black and bitter sloe is to the golden "magnum bonum," or luscious "green gage," of modern gardening. It is the small, weak, modest beginning of the long series of "improvements" which have resulted in the glorious scope and tonality of Erard's pianos. It consists of a box, about a metre and a half in length, rather more than half a metre wide, and without legs, so that it was portable, like a violin, enclosed in a case. When played upon, the spinet was placed upon a table or on the old fashioned stand, shaped like an X, and called after that letter. The greater part of the box is occupied by the wires, very small and weak in comparison with those of a modern piano, but disposed in the same way. In the front of the spinet is a key-board, containing four octaves, identical with those of the piano in point of musical sequence, and the white and black keys arranged in the same order, but of smaller dimensions. These keys, when played upon, move a set of wooden sticks, about the size of a finger, the tops of which are furnished with metal points that strike the corresponding wires.

My contemplation of the particular spinet which has now become so famous was interrupted by the entrance of its owner, who, being made acquainted with the object of my visit, assured me of his perfect readiness to inform me of all the circumstances of the affair. I must premise that M. Bach, great-grandson of Christian Bach, one of the sons of the immortal Sebastian Bach, is himself between sixty and seventy years of age, in delicate health, but in full possession of all his mental faculties, a busy composer, and highly esteemed by his brother artists, both as a musician and as a thoroughly upright, honest, and amiable man. He is very well known in this city, having come hither when very young, received his musical education at the Conservatoire, and resided here ever since, engaged as a composer and teacher of music. "My son Louis picked up this instrument," said M. Bach, "at a bric-a-brac shop. Knowing my liking for curiosities of the kind, he at once presented it to me. Being, as you see, of remarkable beauty and finish, and in so unusual a state of preservation, this acquisition afforded me no little satisfaction. I wished to learn something of its history, but the dealer from whom Louis had bought it could only tell him that it had just been brought from Italy, by the person from whom he had purchased it, shortly before. I spent most of the day in examining my new treasure, and, at last, having as I thought, ferreted into every part of it, I discovered the inscription: "*Roma*, 1564," showing where and when the instrument was made. I amused myself with examining and playing on the spinet during the evening, and went to bed with my thoughts still running on my new acquisition. During my sleep I dreamed—as you have seen it stated in the journals—that a foreigner, elegantly dressed in the costume of the French court in the middle of the sixteenth century, with the pointed hat, slashed garments, broad-toed shoes, and numerous ribbons of that day, came towards me, bowing and smiling, and told me that the spinet now in my possession had formerly belonged to him, having been presented to him by his master, King Henry III., whose favorite musician he was; that the king had been greatly in love with the beautiful Princess Marie of Cleves, Marquise d'Isly, whom he had first seen at a hunt, and wished to marry her, but that this lady had died in a cloister; that the king used often to sing a song he had composed in memory of her, and that he (the musician) would then usually play a 'saraband' he had composed, to amuse the king in these moments of sadness: that the man in the dream had then sung and played the song and the saraband on the spinet, and that he had wakened in tears touched by the pathos of the song." In short, M. Bach repeated the whole story as your readers may remember it, vouching for the truth of the published account in every particular, even to the finding, to his unbounded amazement, of the copy of the two airs and the words, which he saw lying upon his bed when he opened his eyes next morning.

The mysterious production, which Mr. Bach showed me, is written on the blank half of a sheet of music paper, on the other half of which he had been engaged, the day before, in writing down something he was in the midst of composing. The notes are written like those now in use, but the clefs are different, so that it has been necessary to transpose the song and the saraband (both of which have been published) into those in ordinary use. The words of the song, like the notation, are written very small, with extreme neatness and delicacy, apparently in pencil, and many of the letters are formed with the exploded "Gothic tails" in use in the time of Henry III.

The historic particulars since discovered by M. Bach and his friends show that an Italian musician, named Baldazzarini, or Baltazarini (for the name is variously spelt), was in great favor with Henry III., and also that the young Princess of Cleves, whom the king fell in love with at a hunt, was shut up by the ambitious and unscrupulous queen-mother in a convent, where she was believed to have died of poison. The old and rare Journal de l'Etoile, a sort of gazette then published, and now to be seen at the Bibliotheque Imperiale, adds that the king went to the convent and demanded to see the corpse of his lady love, but that the abbess refused to let him do so, alleging that "decomposition had begun," but, in reality, it was thought, because she feared that the traces of poison would be discovered.

But the strangest part of this strange story is still to come. M. Bach assures me that at the period of his dream he had never even heard of the so-called "spirit manifestations" of modern times, and that, being utterly unable to account for the page of written music found on his bed, he was immensely perplexed, agitated, and troubled by the occurrence. "The dream alone," said M. Bach, "would have struck me as a very remarkable one; but still I should have regarded it as a dream, and should not have been made uneasy about it. But what was I to think of the tangible, visible proof of somebody's having been really there, afforded by the presence of the written music, this actual copy of the verses I had heard in my dream?" He spoke of the occurrence to his friends, who mentioned it again to all their acquaintances, and a host of literary men, artists and others came to see him and hear the surprising recital from his own lips. Alteric Second published a full account of the occurrence in the Grand Journal, from whose pages it was copied far and wide. And as, among the numerous visitors attracted by the story, came several firm believers in the developments of modern spiritualism, M. Bach soon arrived at the conclusion that the occurrence in question was of this nature.

"About a month after my dream," continued M. Bach, "I had a violent headache and a nervous trembling of my hand that I could not account for. I felt ill and uneasy. Suddenly, having heard of 'writing mediums,' the thought struck me, 'perhaps Baltazarini is wishing to make me write!' I can't imagine what put the idea into my head; but I took a pencil and held it on a sheet of paper. I lost my consciousness at once, and my hand wrote a verse of four lines, saying that the king had given the spinet to Baldazzarini. The turn of this verse being obscure, my hand then wrote as follows: 'King Henri, my master, who gave me the spinet you possess, had written a *quatrain* on a piece of parchment, which he had nailed inside the case, and sent to me. Some years afterwards, having to take a journey, and fearing—as I took the spinet with me to play on—that the parchment might be torn off and lost, I took it off, and that I might not lose it, I put it into a little hiding place to the left of the key-board, where it is still."

"At that time my spinet had been lent to the Retrospective Museum in the Palace of Industry, I could not ascertain whether this true or not. But as soon as the spinet was brought back to me, my son and I searched carefully for this parchment, but could

see nothing of it. At last, having taken it almost to pieces, we found a niche under the hammer so small that we could not get at it without taking out several of them; and there, hidden under the dust and cobwebs of three hundred years, we found a piece of parchment, blackened by time, thirty centimetres long, seven and a half wide, on which, when he had cleaned it, we found the verse alluded to, and running thus:

"Moy le Roy Henry trois octroys cette espinette,
A Baltazarini mon gay musicien,
Mais sis dit mai sone. on bien [ma] moult simplette,
Lors, pour mon souvenir dans l'estuy garde bien."

This parchment, which your correspondent has seen and copied, has a nail-hole on each corner; it is also pierced all around with a multitude of very small holes, which, which seem to show that it has been nailed all round with very fine nails. The writing and signature are exactly similar to those of Henry III. in authentic documents, and there can be no doubt that the piece is authentic, however obtained.

"No one could imagine," continued M. Bach, "the meaning of the word *ma*, surrounded by a line, as you see. But one day my hand was again moved involuntarily, and these words were written: *'Amico mio,'* the king joked about my accent in the verse he sent with the spinet. I always said *ma* instead of *mais*."

M. Bach and his friends have told me a number of other particulars relative to this singular affair, all extremely marvellous and all confirmatory both of the occurrence and of the historic truth of the statements thus strangely made; but these I really dare not give in this place, lest some of your readers should begin to doubt the sanity of your correspondent, who, faithful to the duty of a mirror, has but given you a faithful reflex of one of the topics which has been exciting the curiosity of the Parisians.

The Sword of Freedom.

[A free translation of "Das Deutsche Schwert," as sung by the grand chorus, with orchestra, at the Sänger-Fest in Providence.

The noblest weapon ever worn,
With fondest pride by hero borne,
Is Freedom's shining blade;
And it shall flash with might again,
And it shall smite oppression's chain,
And Kings shall be afraid.

That weapon is not bought and sold,
The freeman not from greed for gold
Will lift that sword of might;
But only in his Country's cause,
For hearth and home, for equal laws,
For Fatherland and Right.

And so its hilt is like the cross,
That men may count all else as loss,
Save Love that maketh free;
And so its blade, how bright to-day!
On time's great dial points alway
To Death and Liberty!

O evermore, my faithful sword,
Till Peace with Freedom be restored,
Still dye thee crimson red!
Th' exulting hero swings thee high,
Exulting rushes on to die,
Thee whistling round his head!

J. S. D.

[From the Shilling Magazine.]

Mendelssohn's St. Paul.

BY ROBERT SCHUMANN.

This is a work of the purest style, the production of a mind full of peace and love. It would be a mistake, besides being unfair to the composer, to compare it, even remotely, to the Oratorios of Handel or Bach. They are alike just as much as all kinds of sacred music, all churches, all pictures of the Madonna are alike; but Bach and Handel had reached maturity when they began to write, whereas Mendelssohn was still a mere youth. The work of a young artist whose imagination is overflowing with graceful images, and to whom life and the future are still full of charm, cannot fairly be compared with a work of an earlier and severer period by one of those divine masters who, from their seats among the stars, looked back over a long and hallowed life.

It has been rightly remarked that the chief drawbacks to the general effect of the work are to be found in the first half; that the minor part of St. Stephen, if not absolutely throwing St. Paul into the background, diminishes his importance; that Saul is presented more in the character of a convert than of a converter; also that the oratorio is too long and might with advantage be divided into two. A most inviting subject for criticism is the poetical manner in which the appearances of our Lord are treated (by a chorus of trebles and altos); but surely such speculations only spoil the idea, while it would be impossible to wound the composer's feelings more easily than in this, one of his most beautiful inspirations. To my mind nothing can be more appropriate than to represent God as speaking with many voices, and revealing His will through a choir of angels; just as in painting, His presence is indicated more poetically by cherubs hovering in the upper part of the picture than by the representation of an old man, or by the so-called sign of the Trinity, &c. Where the reality is unattainable, it is surely allowable to use the most beautiful symbol within reach. It has also been objected that some of the chorales in "St. Paul" lose their simple character by the ornaments with which Mendelssohn has adorned them. As if chorales were not just as well adapted to express joy and confidence as earnest supplication; as if there were not every difference between "Sleepers wake, and "In deep distress;" or as if a work of art had no demands to fulfil beyond those of a parish choir! Then, again, people wanted to make out that "St. Paul" was not even a "Protestant Oratorio," but only a "Concert Oratorio," which suggested to some wag the happy middle course of calling it a "Protestant-Concert-Oratorio."

It is always possible to make objections, and even plausible ones, and the industry of the critics deserves every respect. But granting all that can be said, how much there is in the oratorio with which no one can find fault! Besides its ruling spirit, the deeply religious feeling which pervades it, consider the masterly way in which, from a musical point of view, every situation is brought out, the uninterrupted flow of noble melody, the intimate connection of words and sounds, speech and music, so that the whole thing seems actually embodied before you; think of the grace which it breathes throughout, the admirable grouping of the characters, the endless variety of color in the instrumentation; realize its perfectly mature style and playful mastery over all forms of composition, and then say if there is any cause to be discontented.

I have only one thing to add. The music of "St. Paul" is, on the average, so easy to understand, so popular, and so effective, that it almost seems as if the great idea of its composer throughout had been to interest the public. Now, noble as this aim undoubtedly is, it may, if indulged in, rob his future compositions of that power and inspiration which is found in the works of those who, regardless of either aim or limits, gave themselves up singly to their great subjects. Lastly, it must not be forgotten that Beethoven wrote a "Mount of Olives" as well as a "Missa solennis;" and bearing this in mind, we may well believe that as Mendelssohn the youth has written a fine oratorio, Mendelssohn the man will write another that shall be still nobler.* Till then let us be content with what we have, and profit from it, and enjoy it.

* A prophecy afterwards fulfilled in the "Elijah." This article was written long ago.

Music Abroad.

HAMBURGH. The long announced Musical Festival in May began with a performance of Handel's *Messiah* in the church of St. Michael. A correspondent of the London *Musical World* writes of it:

That this large edifice, which can accommodate 4000 persons, should only be about half full, was a fact for which it is easy to account; the present state of affairs excites the most anxious misgivings in all classes. Nevertheless, the interest taken by the public in the proceedings increased each day, for the performance of *The Messiah* was marked by an unusual combination of talent. The chorus, made up of the choruses of the several local academies, was exceedingly good; the orchestra, highly satisfactory; and the organ, which possesses 80 registers, played by Herr Franz Weber of Cologne. There is certainly something magnificent and grand about the performance of an oratorio in a church, especially in one like St. Michael's, the acoustic qualities of which are so favorable that even the gentlest *piano* can be distinctly heard in the very furthest corner. In consequence of the indisposition of Mlle. Therese Schneider, Mme. Jenny Lind Goldschmidt undertook the whole of the soprano music. The other solo singers were Mme. Bettelheim, Herren Gunz and Stockhausen.

The second day's performance took place at 7 o'clock in the evening, in Sagebiel's handsome new room, or hall, which can contain with ease, down below, from 1,200 to 1,400 spectators. The galleries are arranged similar to those of the new Düsseldorf *Tonhalle*, and afford room for twelve or thirteen hundred more. The orchestra is arranged like that in Exeter Hall, London, that is, it rises pretty abruptly, so that the conductor, though standing below, can be conveniently seen by every one. Like St. Michael's church, this hall is distinguished for its excellent acoustic qualities.—The programme included the "Ode on St. Cecilia's Day;" the scene of the Furies from Gluck's *Orpheus*; and Beethoven's *Ninth Symphony*, the Ode being conducted Herr Otto Goldschmidt, and the two other works by Herr Julius Stockhausen. The "Ode on St. Cecilia's Day" was introduced to the Rhinelanders at the Düsseldorf Musical Festival of 1863, when, as on the present occasion, Mme. Jenny Lind-Goldschmidt and Herr Gunz sang the vocal solos. One of the gems of the performance was the rendering of the soprano air, No. 4, in G minor. It was sung by Mme. Goldschmidt, accompanied on the organ by Herr Weber, and on the violoncello by Herr Lindner, of the Royal Band, Hanover, who proved himself a consummate artist. The organ is very small, but its tone is soft and agreeable. Herr Gunz gave the tenor music very well and characteristically. Of the solo instruments, the violin, flute, and trumpet merit especial mention. The execution of the *Ninth Symphony* was highly spirited. At the head of the violinists were Herren von Königslöw, of Cologne, and Böie, of Altona; among the double-bassists were Herren Müller, of Darmstadt, and Breur, of Cologne. All the wood instruments were good; the horn and trumpet, admirable, as were, also, the kettle-drums. The vocal solos were entrusted to Mlle. Mandl, of Hamburgh; Mlle. Bettelheim; Herren Gunz and Stägemann. Herr Stockhausen deserves commendation for the mode in which he conducted generally, but there were very many details which did not please everybody. The writer of these lines, for instance, was among those who were not contented, because he is no advocate for the individual conception of classical works, and believes that for any musical composition, no matter what, there is only one correct *tempo*, and only one correct mode of performance, even when it is not so easy at once to seize the true spirit of the composition from its form. Thus it struck many persons that the *molto vivace*, 3-4 time, in the *Scherzo*, was taken so quickly, that for the *presto*, 4-4 time, it was scarcely possible to increase the pace. Now and then, too, the pace wavered. The *Adagio* on the other hand, in consequence of the *andante moderato*, 3-4 time, being taken too slowly, failed to come out with sufficient prominence when compared with the *Adagio molto e cantabile*, 4-4 time. But what struck musicians more than anything else, was the *tempo* of the recitatives for the basses in the introduction to the finale. Stockhausen made them play *presto*, and, at the rehearsal, justified this galloping pace by the fact that he, *as a singer*, could read the recitative in no other way, etc. Many members of the orchestra thought a singer ought to know best what *Recitativo* meant, namely, a piece of elocution or declamation, that can be introduced as well into a *presto* as into an *adagio*, and yet hold its own. As however, freedom of speech is not yet introduced into orchestras, and as musicians have not got to such a pitch that every member of a band can follow his own notions concerning the way in which a solo should be played, as a leader of the most modern school once asserted he might do, the recitative was given *presto*.

On the third day, the concert took place at half-past six, p.m., in the same locality. Among the works performed were the overture to *Der Freischütz*: he *Schöne Melusine* overture; the second part of Schumann's *Paradies und die Peri*; and a Violin Concerto by Viotti. Weber's overture was enthusiastically encored and repeated. Viotti's Violin Concerto was executed by Herr Joachim in a style which, even for Herr Joachim, was marvellous. The *Adagio* especially was a wonderful strain of song, and the interpolated cadences were magnificent. The singers in *Paradies und die Peri* were Mme. Goldschmidt, Mlles. Mandl, Bettelheim, Herren Gunz, Stägemann, and Stockhausen. Despite the numerous repetitions at rehearsal, the wind-instrument players made several serious mistakes at the performance. On the art of rehearsing judiciously, without losing time; of pointing out an error instantly and clearly, and saying how it is to be remedied, without tiring the band, and thus causing neglect rather than increased attention, etc., on this art, so useful to every conductor,

there ought to be a book written, and what is more, seriously studied by ninety-nine conductors of a hundred. Mendelssohn's *Schöne Melusine* overture was well played, but not redemanded. In the way of solo singing, Mme. Goldschmidt's rendering of the soprano air from *Il Rè Pastore*, by Mozart, was something to be remembered, as the reader will easily believe when he learns that the accompanyist—for there is an *obbligato* violin accompaniment—was no less a person than Herr Joachim himself. The concert was brought to a conclusion by a repetition of Handel's "Hallelujah." The whole proceedings wound up with a supper in the Victoria Hotel; and thus ended a festival, which, despite the threatening aspect of political affairs, proved a decided success.

STUTTGART.—A new three-act opera, entitled *Astorga*, words by Herr Pasque, music by Herr Abert, was produced at Stuttgart a short time since. The book is considered better than the general run of such productions. The following is the plot:—Astorga, the celebrated composer of the "Stabat Mater," is staying at the Court of the Duke of Parma, and between him and Eleonore, the Duke's niece, there exists the same kind of relation as existed between Tasso and his Princess Leonore. The Duke, however, compels his niece to marry Don Balbazes, the Spanish Governor of Sicily, who, some time previously, has caused Astorga's father, one of the first noblemen of the country, to be executed as a rebel, and forced Astorga, then a child, and his mother, to be present at the execution. The mother has died in consequence of this cruel act, which continually haunts the boy's brain and drives him to the verge of madness. When Astorga hears of Eleonore's union, he declares before the whole court that Balbazes is the murderer of his parents. Being challenged by Balbazes, Astorga flings his sword at the feet of the Governor, who is about to kill him, but a young girl, Angioletta, a pupil of Astorga, rushes between them. She loves Astorga, and conceals him for some months in her house. Messengers from the Emperor now arrive there to engage her as a singer. Among them is Balbazes, who suspects where Astorga is hidden, and wishes to gain Angioletta's heart. There is a third lover also, in the shape of Lauristan, one of the agents of the Emperor. This, together with the arrival of Eleonore, who has discovered Astorga's retreat, and, though the wife of Balbazes, still loves the musician, and wishes to save him, involves matters still more. At length, in the obscurity of night, the Gordian knot is severed by Astorga, who, though not recognizing him, but suspecting he is a rival, kills Balbazes in a duel. Angioletta now rescues the man she loves, by departing with Lauristan, who, on this account, spares Astorga. The latter is now free, but mad. At length, after the lapse of years, after all the efforts of Eleonore have proved in vain, he is restored to reason by hearing a performance of his "Stabat Mater," in which the voice of Angioletta is distinguished, above aught else; and he falls in her arms. The music was much applauded. After each act, and at the conclusion of the opera, the composer and the singers were twice called on. The day following the first performance the King sent for Herr Abert, and, after talking to him, in a most complimentary tone for half an hour, appointed him Royal Director of Music. (*Königlicher Musik-director*).

LEIPSIG.—The Klapperkasten Society here recently gave a grand entertainment to Herr Moscheles. The aristocracy of intellect and fashion were respectively and numerously represented by men celebrated in science and art, as well as by the highest government officials, and leading inhabitants of the town. There were some 250 ladies and 700 gentlemen present. The company were busily engaged admiring the decorations and pictures which graced the walls, and puzzling their brains to understand the gigantic inscription over the orchestra, and guess what was the object of a piano placed in the middle of the hall, and bearing the name, "Klapperkasten" (literally: Rattle-box); when the doors of the neighboring room were flung open, and a Herald, dressed in the richest costume and accompanied by eight trumpeters, and gorgeously habited, and blowing flourishes, made his appearance. He announced the object of the entertainment, and then alluding to the German name adopted by the society for the pianoforte, adduced reasons to show the right they had to such a commemoration. From out of the instrument, which is as much indebted to Moscheles for its present importance, as he is to it for his, there suddenly appeared Knaur's admirable bust of him. As the head of the evening, too, was born in the spring (30th May), and is still a true child of spring, the Herald called upon the representative of that season to appear, and consecrate the festivity. In obedience to the summons, Spring entered, drawn in a triumphal car. He recited some verses in honor of the life and labors of his favorite son, and then, as representing the Muse, crowned him, while melodies of his were gently played upon the organ. This "Scenic Prologue" was a great success. Now came the musical part of the proceedings. The programme was thus constituted. 1. "Les Contrastes" for two pianos, played by Herren Bernuth, Jadassohn, Rast, and Witte. 2. "Winternacht," song for mixed chorus, sung by amateurs. 3. "Alexandermarsch-Variationen."* In this, one of Moscheles' earliest works, Herr Derffel, from St. Petersburg, excited as much enthusiasm among his hearers as, fifty years previously, the composer himself used to do. 4. "Maifeier," song for mixed chorus; and 5. "Hommage a Handel," admirably performed by the two gentlemen first named. Dr. Roderich Benedix then delivered an address. Starting from a consideration of the meaning of the word "master," he referred to the great services rendered by Moscheles, and the lasting significance he would enjoy in history as the creator of the present system of pianoforte-playing, and as a virtuoso; as conductor of the London Philharmonic Concerts; as composer; and as Professor in the Leipsic Conservatory. The address was followed by three loud and ringing cheers from all present. Herr Moscheles, who was deeply moved, first expressed his thanks in words, and then clothed them in tune, by extemporizing upon the piano.

* The well-known and once popular variations on the so-called "*Fall of Paris.*"

London.

HER MAJESTY'S THEATRE. (From the *Times*, June 20).—Mr. Mapleson has redeemed two of the most important pledges of his prospectus in again bringing forward *Il Flauto Magico* and *Oberon*. The revival of the first of these, which contains the last two pieces composed by Mozart for the theatre—the solemn *Priestermarsch* and wonderful overture, written two days before *Die Zauberflöte* was produced at Vienna (September 30, 1791, the year of his death)—is one of the incidents that have redounded most to the credit of Her Majesty's Theatre under its present management. *Oberon*, with Mr. Benedict's interpolations and masterly recitatives, which, all built upon Weber's themes, might have come from Weber himself, has been a stock-piece since the time when Mr. E. T. Smith took the fortunes of the establishment in hand. The repertory could hardly have been enriched with two works in their different styles more universally admired.

The cast of *Il Flauto Magico*, in almost all essential particulars the same as last year, is for the most part remarkably efficient. We may at once note the single very weak point of the performance. The music given to the three attendants on Astrifiammante, Queen of Night ("drei Damen;" in the original text) is, with one exception, so ill supported that the two quintets ("Hm! perchè mentir" and "Dove, ohimè dove" are completely ruined. The exception is Madame Trebelli-Bettini, who is thus unfairly sacrificed to the incompetency of her companions. On the other hand, the music of the good "genii" ("drei Knaben") is extremely well sung by three young ladies of the company—Mlles. Bauermeister, Zandrina (niece of Mlle. Titiens), and Drasdii. All the other parts are adequately filled. A better representative of the character of Pamina than Mme. Harriers-Wippern could not now be found. As an acting part Pamina is a mere abstraction; but Mozart has made her sing so melodiously that the ear is ravished by the strains that proceed from her lips. Mme. Wippern, about whose powerful, sweet, and clear toned soprano there cannot be two opinions, is also a highly accomplished vocalist. In the concerted pieces her musical aptitude is of rare advantage, and she sings the duet with Papageno ("Là dove prende amor ricetto") in a style that is simply faultless. Here she is lucky in being associated with a Papageno like Mr. Santley. A greater treat than this favorite melody—for it is all melody—thus phrased and articulated by two such thorough singers, could not be wished. Into her most important solo, the impassioned air, "Ah lo sò, più non m'avanza," Mme. Wippern throws an expression as genuine as it is earnest. Her whole performance, in short, is unexceptionably satisfying. Nor can anything but praise be fairly bestowed on the Tamino of Signor Gardoni, whose delivery of the beautiful apostrophe to Pamina's portrait ("Ah! cara immagine") is in every way perfect. Indeed, if the singing of Mozart's music could be accepted as the ordeal, instead of that of passing through the fire and water, there can be little doubt that Sarastro would admit our Tamino and Pamina to the Temple of Isis and Osiris without an instant's hesitation. So musical a Papageno as Mr. Santley is, we are inclined to believe, unexampled.

In Mlle. Sinico he is matched with a Papageno worthy of him, and the comic duet of the last act ("Pa-Pa-Pagena! Pa-Pa-Pageno") is full of animation and spirit. Sarastro, high-priest of Isis, has been represented both by Signor Foli and Herr Rokitansky. Both good. The possession of a deeper bass voice is to the advantage of the latter, and this more especially in the fine air with chorus, "Possenti Numi, Iside, Osiri" (with those marvellous trombones in the orchestra). But with regard to Sarastro's second air, the popular "Qui sdegno non s'accende" ("In diesen heil'gen Hallen"), we rather prefer the smooth singing of Signor Foli to the more sonorous delivery of his successor. Nevertheless, as we have hinted, both are excellent. Last, not least, the Queen of Night of Mlle. Ilma de Murska is what it was last year—a performance in its way unique. In the slow movement of Astrifiammante's first air the Hungarian lady is singularly happy. The still more trying *bravura*, "Gli angui d'inferno," is transposed for her a note lower—and wisely, when it is remembered that owing to the elevation of the diapason, between what in Mozart's time was "F," and what in our time is "E flat," there can scarcely be any perceptible gradation. The transposition, at any rate, allows Mlle. de Murska to put forth all her energy without physical inconvenience; and thus her execution of this great air, which used to be comparatively imperfect, is now distinguished no less for vigorous certainty than for the right musical feeling. Nor does it fail to make an extraordinary impression.

Oberon is even more strongly represented, inasmuch as all the characters, big and small, even to Babekan (Signor Gassier), who has little to do but fight with and be killed by Sir Huon, in the first scene of the second act, are in practised hands. A better Oberon we do not remember than Signor Bettini, who gives the air allotted (in Mr. Benedict's version)* to the King of the Fairies, and which contains in the second movement a reference to the *cantabile* theme of the overture, as correctly and as effectively as could be imagined; while to the music of Puck is rendered full justice by Mme. Demeric-Lablache; the song of the Mermaid is prettily warbled by Mlle. Bauermeister; and the little that devolves upon Scherasmin, Sir Huon's squire, is done in perfection by Mr. Santley, whose duet with Mme. Trebelli-Bettini (Fatima), "Vida in riva alla Garonna," becomes one of the "hits" of the opera. To improve the cast of the three chief characters would be hardly possible. None can have forgotten the Reiza of Mlle. Titiens, upon whose irreproachably fine performance it is unnecessary again to dwell. A more splendid piece of musical declamation than her great *scena*, "Vaste tremendo mare," from one end to the other, has not been heard in our day.

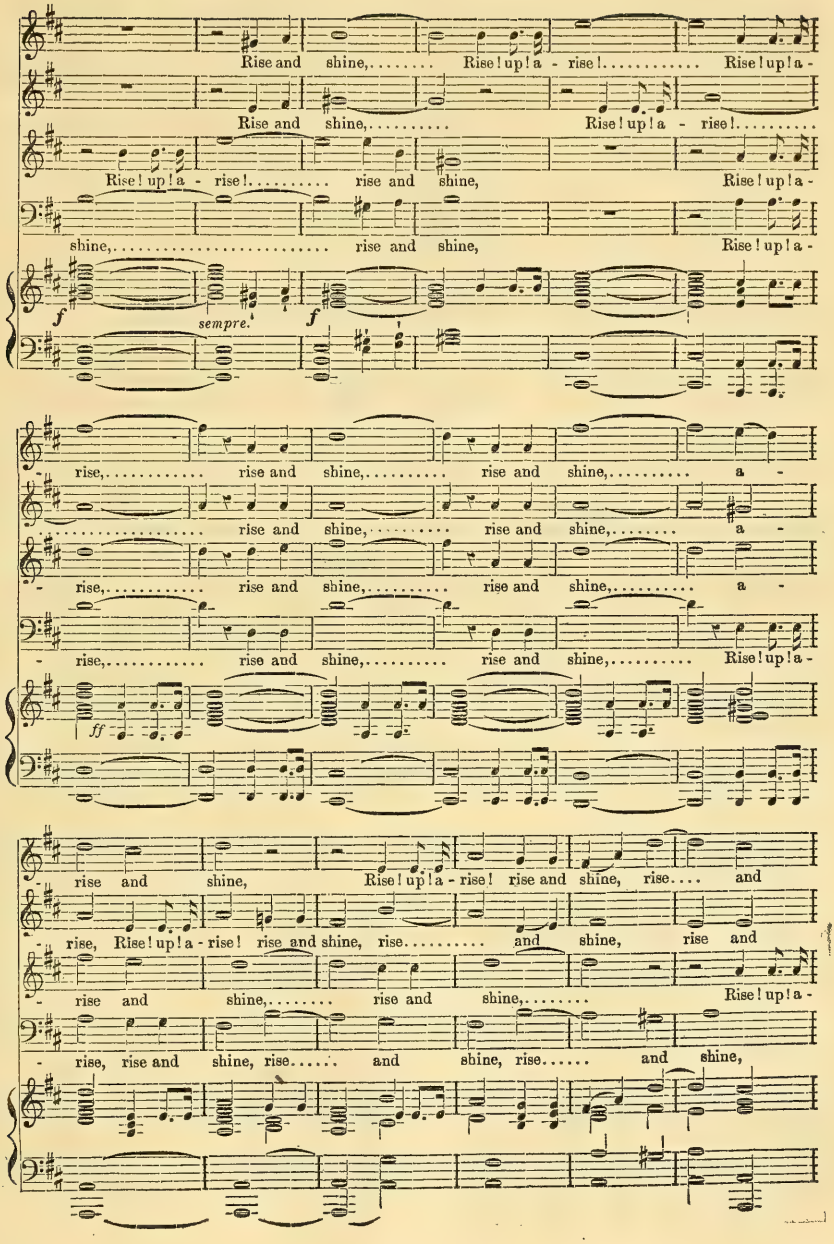
Signor Mongini's Sir Huon will also be remembered, although it is four years since he played the character. That the music of Weber is now as much to the taste as it is essentially well suited to the voice of the Italian tenor was shown not long since, when he took the place of Signor Stagno as Max, in *Der Freischütz*, and gave unanimous satisfaction. His Sir Huon has vastly improved. Some parts of the music are calculated to display the magnificent power and quality of his voice as effectively as anything in his own sphere of Italian opera.

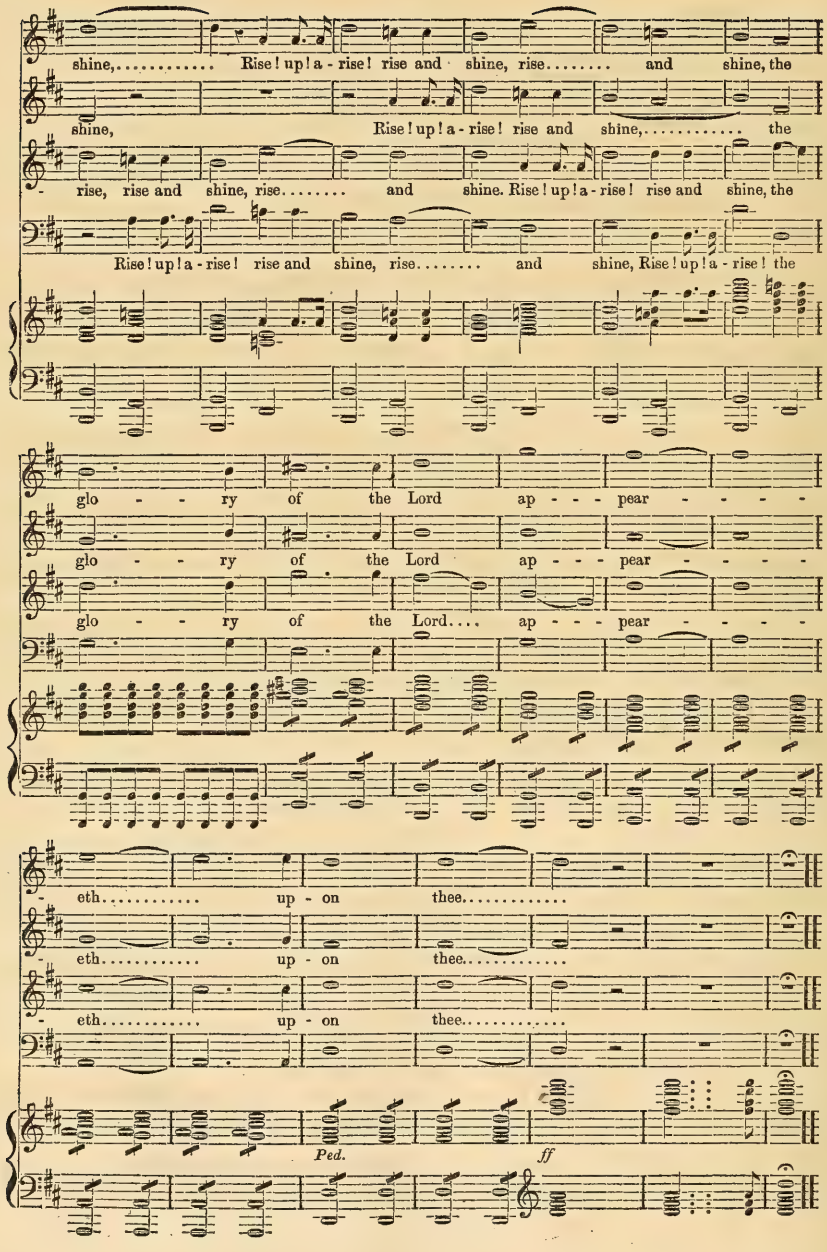
Bearing the Fatima of Mme. Alboni still in mind, we must eulogize without reserve the Fatima of Mlle. Trebelli, Mme. Alboni's legitimate successor. To sing the two characteristic and charming airs with which Weber has adorned the part ("A lonely Arab maid," and "Oh, Araby, dear Araby!") more sweetly and unaffectedly—more musically, in short, than Mme. Trebelli sings them, would be impossible. These three artists, joined by Mr. Santley, in the admirable quartet at the end of the second-Act ("Over the dark blue waters") create an effect only to be produced by four genuine voices—soprano, tenor, contralto and barytone-bass—in the throats of four thorough adepts in the vocal art. The quartet alone, thus delivered, would give *éclat* to the performance of *Oberon* at Her Majesty's Theatre, leaving out the noble execution of the overture and grandly imagined storm (Act III.), by Signor Arditi's orchestra, and the fine singing of the chorus throughout the opera.

ROYAL ITALIAN OPERA. *Fra Diavolo* was recently revived at this theatre. The *Times* says:

The attraction of the revival is, we need hardly say, the Zerlina of Mlle. Paulina Lucca, which was expected to be and has turned out a genuine success.

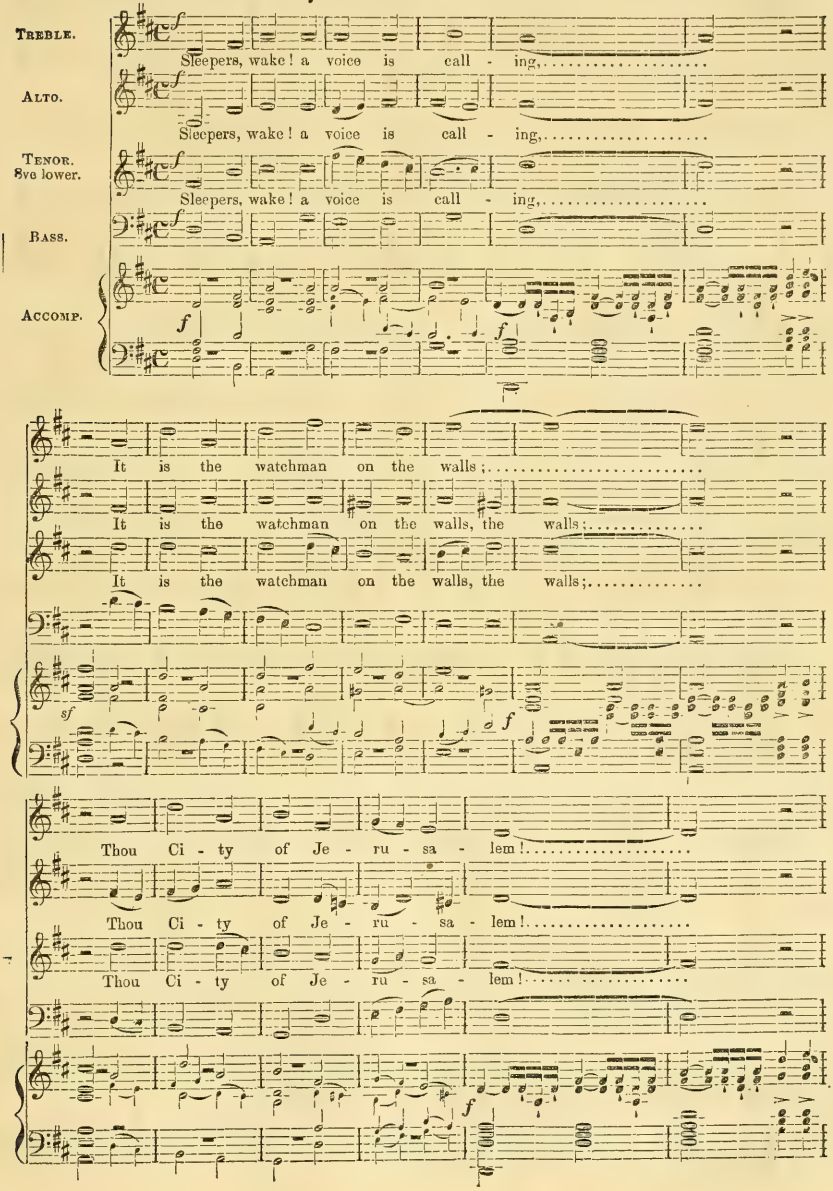
* This air originally belonged to Sir Huon; but, Braham wanting something more vociferous, Weber composed for him "Oh! 'tis a glorious sight," the slow movement of which might almost have been written by Braham himself.

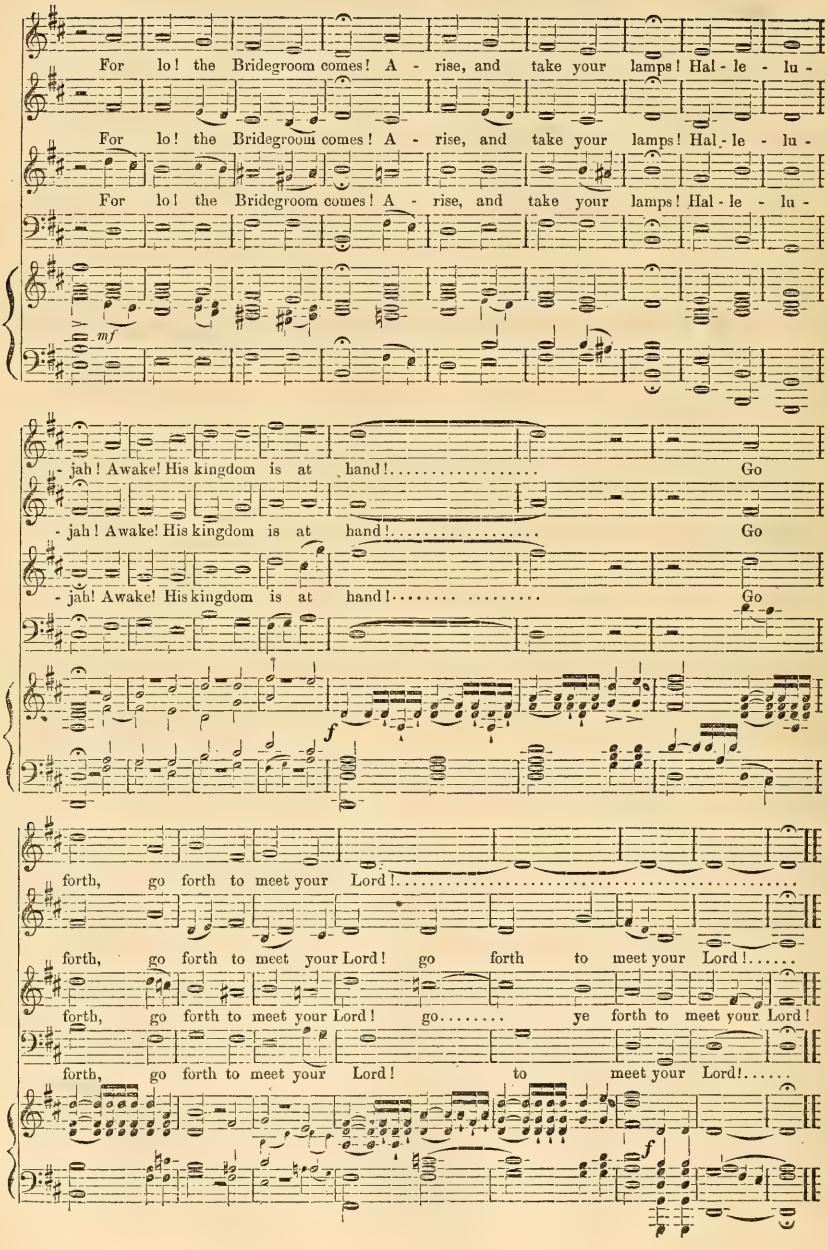

Rise and shine,..... Rise! up! a - rise!..... Rise! up! a -
Rise and shine,..... Rise! up! a - rise!.....
Rise! up! a - rise!..... rise and shine, Rise! up! a -
shine,..... rise and shine, Rise! up! a -
f
sempre.
f
rise,..... rise and shine,..... rise and shine,..... a -
..... rise and shine,..... rise and shine,..... a -
- rise,..... rise and shine,..... rise and shine,..... a -
- rise,..... rise and shine,..... rise and shine,..... Rise! up! a -
ff
- rise and shine, Rise! up! a - rise! rise and shine, rise..... and
- rise, Rise! up! a - rise! rise and shine, rise..... and shine, rise and
- rise and shine,..... rise and shine,..... Rise! up! a -
- rise, rise and shine, rise..... and shine, rise..... and shine,


shine,..... Rise! up! a - rise! rise and shine, rise..... and shine, the
shine, Rise! up! a - rise! rise and shine,..... the
- rise, rise and shine, rise..... and shine. Rise! up! a - rise! rise and shine, the
Rise! up! a - rise! rise and shine, rise..... and shine, Rise! up! a - rise! the
glo - - - ry of the Lord ap - - - pear - - - - -
glo - - - ry of the Lord ap - - - pear - - - - -
glo - - - ry of the Lord.... ap - - - pear - - - - -
- eth..... up - on thee.....
eth..... up - on thee.....
- eth..... up - on thee.....
Ped.
ff

No. 6. Chorus.—"SLEEPERS, WAKE! A VOICE IS CALLING."

Choral. *Con Moto.* ♩ = 69. Matth. xxv. 1.




For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -
For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -
For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -
mf
- jah! Awake! His kingdom is at hand!..... Go
- jah! Awake! His kingdom is at hand!..... Go
- jah! Awake! His kingdom is at hand!..... Go
f
forth, go forth to meet your Lord!.....
forth, go forth to meet your Lord! go forth to meet your Lord!.....
forth, go forth to meet your Lord! go..... ye forth to meet your Lord!
forth, go forth to meet your Lord! to meet your Lord!.....
f

Mlle. Lucca, not attempting to confer a higher musical importance upon the character than was contemplated by Auber, dispenses with the grand air from *Le Serment*, which, at the beginning of the scene in the bedroom, Mme. Bosio used to sing with such dazzling brilliancy, but which was, nevertheless, entirely out of keeping. In atonement, however, Mlle. Lucca (who retains Zerlina's original and more characteristic air) acts the part of the inn-keeper's daughter as we have never seen it acted before by any singer of any nation. Her delivery of the romance about Fra Diavolo, which Zerlina sings to "the Marquis" (the formidable brigand in disguise), is in itself, though a thought over-acted, a little drama. But best of all—and here, indeed, the character of Zerlina stands revealed—is the scene where, on the night before her wedding with Lorenzo, the innocent girl, in the solitude of her chamber, gives full vent to the emotions engendered by her expectant happiness. The whole of this is carried out in the true spirit of comedy, with a liveliness as naturally expressed as it is happily conceived. Nothing more easy and impulsive, nothing more unobtrusive in its unconscious absence of reserve, could well be imagined. In short, as a piece of comedy, we repeat, no Zerlina we can call to mind has equalled the Zerlina of Mlle. Lucca.

Next comes Milord Rocburg—a *"milord impayable,"* as opera-goers for the last ten years are well persuaded. This impersonation is a specimen of grotesque comedy for which it would be vain to seek a parallel. Only the prince of *buffo* actors could have conceived it, only the prince of *buffo* actors could have embodied the conception. But that Ronconi is the prince of *buffo* actors is as true as an axiom. His performance beggars description. It is as racy as it is singular, as full of life as it is full of humor. That at the same time it bears very little resemblance to a live "milord," travelling at ease for his recreation, is more than probable. It is unfortunately too good to be true. But though absolutely like nothing in existence that we know of, it is not the less inimitable; and we should prize it the more from the certainty that it must die with its inventor. To imagine a Lord Rocburg after the Lord Rocburg of Signor Ronconi is difficult. To imitate it would be an ungrateful task, to equal it impossible. No doubt there are people who will insist that it is a caricature; but, caricature or not, in sober truth it is a creation. Mlle. Morensi, judged from a dramatic point of view, is a very good Lady Rocburg; and the pity is that she cannot sing the music as well as she plays the part. Much vocalizing of an unimpeachable sort is not expected of "Milord," either on the French or on the Italian stage; but it is the contrary with "Miladi." Signor Naudin under the circumstances, is perhaps as good a Fra Diavolo as could be obtained just now. French by parentage, if not by birth, he is eminently French in his manner of singing, and supereminently French in his manner of acting. He makes neither a very seductive Marquis, nor a very dashing brigand, and his attitudes while delivering the serenade of the imaginary Agnes ("Agnese la Zitella") (Act II.) are preposterous; but, take him for all in all—with his two distinct voices, his chest voice and his head voice, his loud voice and his soft voice—he masters the whole of the music with ease and, after a fashion of his own, sings it effectively enough. The two thieves, Beppo and Giacomo (Signors Tagliafico and Ciampi) are as good as could be wished. Signor Tagliafico's Beppo, indeed, is in its way a remarkable performance, as grotesque as anything well can be, but exquisitely humorous.

L'Elisir d'Amore, that most piquant and delightful of lyric pastorals, has re-appeared with Mlle. Adelina Patti as Adina, Signor Mario as Nemorino, and Signor Ronconi as Dulcamara. With such an Adina, such a Nemorino, and such a Dulcamara—such a coquette, such a lover, and such a charlatan—this best of Donizetti's comic operas must always be welcome. There is nothing more absolutely perfect to be witnessed on the stage. But we have described it over and over again.

ORCHESTRAL SOCIETIES. The seventh concert of the Philharmonic Society (Hanover Square Rooms) again included but one symphony. This time, however, the reason to loyal amateurs was imperative. The Prince and Princess of Wales honored the performance with their presence, and it is notorious that one of those illustrious personages decidedly objects to long programmes. Then the symphony was old Haydn's cheerful and masterly "Letter V"—his second best in the key of G. So who could have the heart to complain? The overtures were Herold's flashy *Zampa* and Beethoven's splendid *Lemora* (*Fidelio*, No. 3), both, like the symphony, well played, and one at least right welcome. The solo was for violin—Spohr's *Scena Cantante*, the player, M. Wieniawski, who plays Spohr as he plays every other master, in the genuine, dashing Wieniawski style. An unusual number of vocal pieces, contributed by Mesdames Harriers-Wippern and Trebelli-Bettini, Signor Bettini, Bossi, and Foli (from Her Majesty's Theatre), and the Wedding March of Mendelssohn (introduced with a purpose), completed a programme which, on the whole, could hardly have satisfied subscribers. Professor Sterndale Bennett conducted.

At the eighth and last concert of the season (on Monday evening), Mozart's symphony in C (No. 1), the *Eroica* of Beethoven, Professor Bennett's overture, *Die Waldenymphe*, the *Jubilee* of Weber, Schumann's pianoforte concerto in A minor (pianist Herr Jaell), and vocal music by Mlle. Titiens and Dr. Gunz, were given.

Dr. Wylde's fifth and last New Philharmonic Concert (St. James's Hall) was the most brilliant and most brilliantly attended of a season which has been more than usually prosperous. The symphony was Beethoven's "C minor;" the overtures were *Der Alchymist*, *A Midsummer Night's Dream*, and the *Ruler of the Spirits*. How these grand specimens of the four most distinguished instrumental composers of modern times were performed by the fine orchestra which the Gresham Musical Professor delights in conducting we need not stop to describe. Beethoven's piano-forte concerto in G (No. 4), his last but one and best but one, was as great a treat as the symphony itself. The solo-player was Mr. John Francis Barnett, whose annual appearance at the New Philharmonic Concerts is invariably looked forward to with interest. This admirable young musician has never played better than on the occasion under notice, and was never greeted with more cordial marks of approval. It is worth recalling that the concerto in G was the piece performed by Mr. Barnett when, years ago, he made his public *debut*, as a pupil of Dr. Wylde's, at the New Philharmonic. His progress, since, both as pianist and composer, has been steady and sure. The vocal music at this concert, except the "Last Rose of Summer," and even of that Madame Grisi chose the Italian version, consisted exclusively of excerpts from Italian operas. The other singers were Mme. Trebelli-Bettini, Mlle. Sinico, Signor Bettini, and M. Gassier.

At the fourth and last concert of the Musical Society of London (St. James's Hall), Schumann's fourth symphony (in E flat), though very finely played by the orchestra, under Mr. Alfred Mellon's vigilant control, was even more coldly received than some time previously at one of the New Philharmonic Concerts. This is, we are inclined to think, the least masterly and the least happy in ideas of Schumann's orchestral works. The overtures—Spohr's *Jessonda*, Professor Bennett's *Die Naiaden* and Weber's *Jubilee*—seemed much more to the liking of the audience, who bestowed most applause upon the graceful and highly-finished composition of the Englishman. M. Wieniawski created an extraordinary sensation by his vigorous, striking and original performance of Mendelssohn's violin concerto.

PARIS. At the Grand Opera, during the last week or two of June, Meyerbeer reigned almost exclusively. M. Dumestre was successful in the *Africaine* as Nelusko. Next came the *Prophète* before Gueymard's vacation; then *Robert le Diable*, *L'Africaine* again, and so on.

The first performance of M. Flotow's opera *Zilda*, which has been in rehearsal several weeks at the Opera Comique, was given on Monday the 20th ult. —M. Bagier, the director of the Italiens, has determined to suppress the ballet next season, and to reduce the number of representations to three weekly. —Nicolai's *Joyeuses Commères de Windsor* was produced at the Theatre-Lyrique, on Wednesday, the 22nd ult.—M. Victorien Sardou, it is said, has written the libretto of a comic opera, entitled *Venito*, for which M. M. Gavaert is to compose the music. The number of concerts given in Paris the past season has amounted to two hundred and sixty nine, distributed in the following manner:—thirty-seven at the Conservatoire and at the Cirque-Napoleon; seventy-two at the Salle Herz; eighty-five at the Salle Pleyel; fifty one at the Salle Erard; and the remainder in second-rate concert-rooms.

Gounod's *"La Colombe"* and Flotow's *Zilda* were played several times in the following week. The next novelty at the Opera Comique will be the new work by Ambrose Thomas, *"Mignon,"* which is promised in September.—*Don Juan* still draws good receipts at the Lyrique, where Ristori has been playing *Medea* and *Maria Stuarda*. A new opera, *Sardanapale*, by Victorien Joncières, is announced for September.—It is rumored that M. Carvalho means to bring out Wagner's *Lohengrin* next winter, with the Swedish singer, Mlle. Hobbe, in one of the principal parts.—The Grand Opera proposes to mount Gluck's *Alceste* for M. Gueymard, with Villaret as Admète and David as the Priest.

The Paris art-papers deplore the loss which French literature has suffered in the death of Méry, poet, novelist, dramatist, wit and profound scholar. As a poet he has left his mark in "The Nemesis," as a novelist many surviving works speak to his ability—"La Guerre du Nizam," "Les Damnés de Java," "La Floride," "Le Bonnet Vert," and others. His dramatic works are known to frequenters of the Theatre Francais and Odéon: to the Opera he gave *"Semiramis,"* *"Herculaneum"* and *"Jeanne d'Arc;"* an opera comique of his saw light at the Lyrique, named *"Maître Wolfram,"* and two volumes of comedies and proverbs constitute his published works in this direction. His latest achievement was the poem of *"Don Carlos,"* to which he had put the last touch when death seized him. His scholarship was profound and extended: Greek, Latin and Italian with their literature were as familiar to him as French. Maria Escudier writes of him, "He was by turns a Florentine contemporary of the Medici, an Athenian of the age of Pericles, a Roman under Augustus; and not to him could the old Athenian have said, as to the philosopher Anacharsis, 'Thou art a stranger.' Méry would have spoken Ionian at Lesbos, Æolian to Sappho's compatriots, Dorian to the colonial subjects of great Greece or to the fellow citizens of Theocritus." With deference to M. Escudier we think he knows very little of what dialects Méry would have spoken—very little in fact of his subject at all, thus to fix down Greek dialects to a French measuring post in the nineteenth centnry. Nevertheless, extravagant eulogium, though it may cast ridicule on the writer, does not impair Méry's attainments, which were notably great. The *Revue et Gazette Musicale* says of him "We cannot fix Méry's rank in the future: we are too near the hour when he sparkled in brilliant talk and witty paradoxes, and when he won general love for his easy and amiable character. If he was no volcano of a great and equal flame, he he was at least a brazier whence escaped millions of sparks." The *Evènement* says, "Properly described he was not so much a poet, a novelist, a dramatist, or a journalist, as an improvisatore."—*Orchestra.*

MUNICH. Hans von Bülow, worried by incessant attacks, has resigned his office of Court pianist to the King of Bavaria, and left Munich with his wife. The unfortunate monarch, deserted now by both Wagner and Bülow, has written the latter a letter begging him to reconsider his determination.

VIENNA. Both German and Italian operas are closed, and of course, by the latest war news from Bohemia, the old Austrian empire must be singing from the other side of its mouth. The last operatic event of interest was the performance of Weber's *Preciosa*, with Walter for tenor, Boch for baritone, and Mmes. Prauze, Dustmann and Tollheim.

Berlin journals complain of the falling off of receipts at the theatres, consequent upon political troubles. The same cause renders musical and theatrical news from all parts of Germany of the scantiest description.

The musical world is anxiously expecting the appearance of Mr. Thayer's *Biography of Beethoven*. Part of the MS. is translated into German, and it will appear in both countries simultaneously. Mr. Thayer is American Consul at Trieste.

The mobilization of the Prussian army has ruined the theatre at Carlsruhe. The tenor Stolzenberg has been drafted into the Rhenish Contingent, and another singer—Roberstein—has also been compelled to take military service.

The war now waging in Italy and Germany is destructive of the progress of art and the prospects of artists. The revolution of 1848 drove to England a host of musicians of every degree of talent—amongst others, Molique, from Stuttgardt, and Halle from Paris.

The large organ built for the magnificent cathedral at Geneva, St. Peter's, was to be inaugurated by a musical festival on the 27th, 28th, and 29th of June. Organists not only from all parts of Switzerland, but from Paris and Cologne, have been invited to test the instrument. Three inauguration concerts were to be given, for which many celebrated artists had promised their services.

Dwight's Journal of Music.

BOSTON, JULY 21, 1866.

Prof. Adolf Bernhard Marx.

This well-known musical writer, the author of "The Theory of Music" (*Musiklehre*), "The Theory of Composition"(*Compositionslehre*),"The Music of the Nineteenth Century" (*Die Musik des 19ten Jahrhunderts*), "Beethoven's Life and Productions" (*Beethovens Leben und Schaffen*), "Gluck and Opera" (*Gluck und die Oper*) "Hints for the Performance of Beethoven's Works" (*Anweisung zum Vortrage Beethovenscher Werke*) and "Reminiscences" (*Erinnerungen*), died at Berlin, after a long and painful illness, on the 17th of May. His claims to be considered a composer consisted in his having written an oratorio entitled *Moses*. But in spite of many isolated beauties, the oratorio achieved no permanent success. Several of his literary works were, however, very highly esteemed, especially his "Theory of Composition" (the large work in four octavo volumes), of which numerous editions have been published. The *Neue Berliner Musik-Zeitung* says:

"Though we did not always agree with his æsthetical views; though we attached no artistic value to the Biographies, and the opinions advanced in them, but looked upon them rather as tending to promote the cause of *bels-esprits* and *dilettanti*, than aught else; and though we considered the "Reminiscences" as nothing better, at most, than mere *feuilleton* work, we must direct attention to the fact that, in his theoretical books, Marx published much that was suggestive and new.

"In private, Marx was a most worthy man, of varied knowledge, full of youthful, eager zeal for the Beautiful, and possessed of an independence of character that cannot be sufficiently praised. His ambition and his vanity were far removed from aught connected with petty interests, and his heart was filled with idealistic hopes and wishes. Honor to his memory!"

This is but a temporate tribute to a rare and valuable character in the history of musical progress; but we must think it comes far nearer to the truth than such disparaging and even harsh allusions to him as we find in recent English musical journals. Thus the London *Orchestra* makes no mention of his death but this flippant sentence: "A theorist of some eminence, A. Bernhard Marx, Professor of the University of Berlin, has died in that town after long suffering. He was the author of a Life of Beethoven and of an oratorio on the subject of Moses." And the *Athenæum*, while acknowledging some merit in his works on Composition, dwells mainly on the bitterness of some of his criticisms in his later years, his prejudices against his superiors, like Mendelssohn, &c., and even hints that he pushed his theories to an extreme that made them useless.

Marx doubtless had his faults, some of which—personal prejudices, acrimonious criticism—grew upon him in his later years. He wrote perhaps too readily and too much, and with a certain egotism, claiming a very large part of the public conversation, so to speak, upon all musical topics. In spite of the failure of his compositions, he frequently in his essays draws illustrations and examples from "my Moses." His style is intricate, crooked, metaphysical, and, as we have often had painful occasion to know in introducing some of his ideas to our readers, most ungrateful to translators. Worst of all, he seems to have become possessed with a mania for book-making, which led him finally into haste and carelessness, a neglect of thorough, conscientious critical examination of material, as has been pointed out in the case of his Life of Beethoven so convincingly, that perhaps the thought, the appreciatfon of Beethoven as an artist and a creator which that work contains has been by some underrated in view of its carelessness as to historical detail. But making all these allowances, Marx has done a noble work for Art and Music, for the large, liberal, ideal culture of man. His "Theory of Composition" has always seemed to us the most philosophical and vital presentation of the subject yet made to the world. It unfolds the whole, as by a natural growth, surprisingly beautiful, from a simple central principle or germ. It is a pity that only one of its four volumes has yet been translated and published in America. But most that has been quickening and useful in shorter theoretic treatises for years past really owes its inspiration and its method to the great work of Marx. His "Music of the Nineteenth Century" takes a large and intelligent survey of the whole field, and affords many paragraphs and whole chapters of permanent criticism and suggestion; we have drawn somewhat largely from this work in our efforts to lay before our readers the best thought of the German mind upon themes of musical art and science. On the whole, we think the following appreciation of Marx in the *National Zeitung* of Berlin is not too highly colored.

"Through a long life indefatigably active as teacher and as writer, Marx leaves us not only the grateful memory of what he has done, but the best part of his being has become an enduring possession to us, a continually operative mental inheritance for all who approach it with an earnest and receptive spirit. To him it was given to fulfil the most genuine calling of man, name to render back to the world and to mankind what they have given him in impressions, experiences and incitements. The germs which nature had placed in him, bore fruit a thousandfold; the task he found appointed to him he, like a faithful laborer, has carried through to the end. Marx possessed in rare combination the collective peculiarities required for the successful exercise of the teacher's office. To broad, extensive knowledge, in every part transparent with the reflection of a high pervading idea, he united sound reflection, enthusiastic *abandon* to the subject in hand, sturdy industry, and finally a wonderful power of always giving to the matter which he had to teach the precise form, which the end in view, the more or less advanced cul ture of the pupil, and his more near or remote relation to the Art demanded. We have often witnessed in our own experience how convincingly the words of the writer have fallen upon the youthful mind and what an echo they have there awakened. Partly by natural endowment, partly in consequence of his many years' experience as a teacher, he commanded in a high degree that eloquence which opens the way of understanding to one who does not fully trust his own power and insight. The constant mediation between the particular and the universal, the moral pathos, the subjective warmth penetrating all, the richly picturesque, we might say—full-chord execution of the fundamental thoughts—these and other like excellencies, which were united in Marx, must have knit the firmest tie between him and young pupils who were eager to learn.

"Marx was born in Halle in the lap of the Israelite community. According to his father, who was a physician and a zealous admirer of Voltaire, the year of his birth was 1799; but according to the register of the synagogue, it was 1795. From his youth up he sang, played and composed. Nevertheless, after embracing Christianity and receiving his early education at the gymnasium of his native city, he chose the law for a profession. While he attended the university in Halle, he continued to devote every hour which he could spare from the Institutes and the Pandects to the sweet friend of his childhood, Music. For a short time only he received systematic instruction in Thorough Bass from Türk; even then he could not fail to see, that the old set way of teaching, with its mechanical apparatus of form and rules, with its jejune schematism and stubborn faith in authority, was no spring of artistic life. After passing the first two examinations, he was assigned as *Referendarius* to the court in Naumburg, and afterwards to the *Kammergericht* in Berlin. The intellectual atmosphere that here surrounded him, the rich musical activity of the capital, and personal contact with its most prominent representatives strengthened his artistic tendencies to an earnestness and a power, which no longer left it possible for him to idly look on and enjoy. He founded the Berlin *Allgemeine Musikalische Zeitung*, which he conducted for seven years; he gave instruction in the theory of music, in piano-playing and singing; he composed industriously and laid, in silent, unremitted labor, the foundations of that system, which ensures his name a lasting place in the history of Art.

"In spite of enticing prospects, which opened before him in his juristical calling, he renounced the service of the State, to give himself up wholly and entirely to the activity for which he felt an inward impulse. In 1830 he was appointed teacher and academic musical director at the Berlin University, and the philosophical faculty at Marburg gave him the doctor's diploma.

"His compositions which acquired publicity, besides a succession of secular and sacred songs and choruses, were: a musical farce, called "Jery and Bätely," which had a *succes d' estime* upon the royal stage, several melodramas, which were performed in the Königstädtischer Theatre, and finally the Oratorio "Moses," which, in spite of the recognition which it won in several North German cities, was never able to establish a firm foothold in our public Art life. Persons well acquainted with the score speak of its fine treatment of character, of the intimate accord of words and tones, of the concise energy of expression breaking away from sweetish conventionality and routine. With this work, whose success did not answer to the expectations of its author, his career as a composer reached its close.

"Since then, Marx has given his whole time and strength to the office of teaching, restlessly and with that fiery zeal that is kindled by an inward revelation of experience, by speech and writing, in the smaller circle of younger brethren of his calling, as well as before the mass of music-

lovers and amateurs, testifying of that which he believed to be right and true. Among his immediate pupils we meet more than one noted name; George Vierling (founder and for some time head of the Bach Society in Berlin, and one of the more sterling composers of the day) and Carl Reinthaler owe to him their artistic education.

"There is scarcely a field of musical science in which his inexhaustible pen has not been active; Marx's writings form a small library by themselves. Among those exclusively dedicated to pedagogical ends, the great *Theory of Composition*, in four volumes, already in the fifth ed n, holds the first place; it aims to prepare learners for their calling in an artistic and not, as hitherto, in a mechanical manner, inasmuch as it conceives of music as a sonorous reflection of the soul and thus as a harmonious link in the representation of human nature. In the old method the main attention was given to technical rules and processes; here the scholar's sense was to be awakened and developed to true inward perception and understanding. The net gain contained in the great period from Bach to Beethoven is booked for the first time in this work; especially has it won the highest merit by the scientific manner in which it gives the reasons for the various musical forms, which it regards as the living expression of the idea.

"Of late years Marx has more and more frequently stept out of the narrower circle of a professional audience with his literary labors; his *Music of the Nineteenth Century*, the *Biographies of Beethoven and Gluck*, finally the *Recollections* (*Memorabilia*) from his own life are addressed to the whole Art-loving public. As these books one after another lay before us for review, we had always to point out anew how truly their author, by the width of his intellectual horizon, by his singular freshness, individuality and definiteness of conception, and not less by his brilliant talent for presenting his ideas, was called to be a mediator between the masters of German music and their people. Even in the last of these writings, the *Recollections*, the fidelity of memory, the all-sided susceptibility, so energetically grasping every subject, as well as the blooming color of expression, are astonishing. Yet for its composer it had an old man of nearly seventy years, who by the advice of his physicians was to renounce all efforts of thought and investigation, and who sketched these memoirs for recreation and comfort in severe bodily sufferings."

Music in the Open Air.—Need of a Civic Band, a School for Instruments, &c.

These headings are but hints of old ideas which we have many times suggested, and which now naturally come up again in these midsummer days, when music on the Common by municipal provision, musical exhibitions of the common schools, music at Commencement, &c., remind us how more and more clearly certain wants are felt, how something already is beginning to be realized, especially in the Schools, and how much yet remains to be done. The points which we propose to discuss (not to-day with the thermometer at 100°) are: first, the desirableness of what we have before called a *Civic band*, as distinguished from a merely military and brass band, to be organized under the patronage of the City, to include the gentler instruments as well as brass, and to number say some 60 instruments, this to be ready for public civic festivals and processions, for music for the people on the Common and in halls, for Academic festivals, &c.; secondly, as a nursery and source of supplies for such a band, a free public school for instruments, where boys showing talent may be taught to play all kinds of instruments. This would form a complement to the teaching of vocal music in the public schools; and it would raise up the material for our nobler orchestras on which we shall rely for Symphonies and all the higher music.

But for the present we merely hint again the want. And in the matter of bands and open-air music (now that the City Fathers have again set bands to playing twice a week upon the Common) it will illustrate our meaning to show how precisely what we remarked of similar doings in the summer of 1853 applies to such music as may now be heard upon the Common. Here are extracts from what we then wrote:

From a staging, a small military band, of sixteen instruments, all brass, except the drums and cymbals, were discoursing just such marches, opera choruses arranged as marches, and so forth, as are daily ringing through the streets of all our cities in the frequent military parades. It was a good band enough for its size, and for its kind, which happens just now unfortunately to be the *only* kind,—cornets and saxtubas being the reigning fashion, with quite as tyrannizing an exclusiveness, as prevails ever in the fashion of our hats and coats.

This musical providence on the part of the municipal powers is, it is well known, far from a bountiful and overflowing one. The measure was a bare triumph of the pressure of popular opinion, (well represented on the part of the majority of the fathers) against the tenacious, higgling resistance of the Philistines. Of course therefore, the idea, which was originally generous and ideal, came through the fight only alive, and plucked and curtailed of a great part of its beauty and its fair proportions. It was a very cautious, stinted, half-way sort of provision that was at last reluctantly adopted. A band too small, at hours too ridiculously and Puritanically early to partake of the charm and stillness of the evening, or even to admit of the attendance of the laboring classes, for whom the benefit was principally intended! Thus saith the law: One evening in each week there shall be music on the Common from seven until nine; and again on Saturday evening, *from six till eight* o'clock! There is an ingenious irony in this considering that long days (to the million) simply and practically mean long days of work. It is as much as to say to them; Work while day-light lasts; go to bed when the sun sets, or to prayer in preparation for the Sabbath; and be refreshed with all the music you can get between whiles. That it is morally dangerous and profane to be out under the trees of a midsummer night, after eight o'clock, listening to carnal music, we are not distinctly taught in the aforesaid ordinance; but this would seem the natural inference.

This, to be sure, is a local matter, and it perhaps requires apology for discoursing to our readers of an affair so purely and intensely *Boston*. But we apprehend the case is a fair type of the position, with regard to public outlays for the artistic culture and amusement of the people, of nearly every municipality in our republic. Democracy is not yet wise in these important considerations of its true self-culture, —we might almost say self-preservation. Art has flourished chiefly among princes, and has been lavished on the amusements of the people as a sort of paternal favor by the arbitrary powers, to offset somewhat their oppressions. But Democracy, more than all social systems, needs the harmonizing, humanizing, liberalizing and refining influence of Art. There is nothing which it can so well afford to pay for, if it took a far-seeing view of its own interest.

Democracy has yet to learn to value and to enter into this its rightful and most beautiful possession, without which liberty is only negative, and wealth a means without an end. So far Democracy has evinced a niggardly, utilitarian economy with regard to all propositions for making the externals of its life beautiful and inspiring; it has seemed constitutionally afraid of public luxury and refinement; while by a natural reaction it has squandered and wasted without stint upon coarse and idle modes of celebration in the name of patriotism. Our patriotic rejoicings, our occasions for the overflow of national and public feeling, have all been in the most noisy, rowdy, pop-gun and cracker-firing style of free expenditure. More money is burnt out in guns and fire-works in a single hour, [think of Portland!] than it would cost to keep a permanent supply of excellent music throughout all the summer nights. It would seem as if our patriotic rejoicing was the joy only of the lower and more animal faculties that enter into the composition of a man. The sounds we hear upon those proud occasions are all borrowed from the enginery of destructiveness; they all smack of war and of the demons of the nether world let loose. Call you this economy, O legislators and city fathers? Is money puffed away in gun-powder a better cement of society, than public gardens filled with statues, and public music filling the air, and making the very senses willing captives to lessons of rhythm and refinement, and spontaneously inclined to all things gentle and harmonious? We pay much for "Union" and for "Union-saving:" consider whether the sentiment of Art, inspired throughout the people, might not become a quite important guaranty of union, harmonizing the very nerves and fibres of each sensitive member of the whole social body, like so many strings of a vast instrument,—to speak figuratively.

We will be thankful, as we have said, for this beginning. But we could not listen without thinking how much more might, and we trust will another year, be made of it. In the first place, such bands are much too small, to be entirely efficacious; the music should be clearly audible to those who are promenading freely in the pleasant paths and avenues in all parts of the common; the harmony should come in full, rich, copious strains, with nothing thin and meagre in its rendering. Music for the million, in the open air, should be on a large scale.

In the next place it was entirely a *brass* band, and as such incapable of giving due expression to the finer kinds of music. Like all the street bands, it is conformed wholly to the military standard. We apprehend that something more than military music is desirable on these occasions;—something quite different and remote from that, in fact. Martial music is as familiar to the public ear, as the rattle of carriage wheels, day after day, the summer long. On that score we have opportunities enough. But opportunity for something better was the thing demanded. Brass bands are not only coarse and noisy; but the component instruments, being all of one family, mere cousins to each other, produce a monotonous aggregation of tones, instead of a rich blending of tones, of well contrasted qualities.

We want to raise the taste, as well as minister to the amusement, of the people; and although any kind of music is better than nothing, as a recreation to the weary sons and daughters of continual toil; yet it would be much better, and by no means impracticable, to have music that is artistically good and elevating, and have such well loved and appreciated. We see not why even the most perfect of all instrumental combinations, the orchestra, with strings as well as wind instruments, may not be available for out-of-door refreshment in the still and pleasant summer nights. Then should we hear not aggravating *arrangements*, but *bonâ fide* productions of fine compositions in their original and only worthy shape. Fancy the hearing of Mendelssohn's dream overture, under the trees, some fine midsummer night! We do not anticipate this speedily; but the hint may be worth considering for the future.

Old Harvard. Music is at last becoming a *topic* in our Universities. Two years ago we noted among the well chosen subjects of Commencement "parts" two which related to music; one young man discoursed of "Musical Form," another of "Felix Mendelssohn." This week we find upon the list: *Thesis*: "Conditions of an Appreciation of the Music of Sebastian Bach," by George L. Osgood. We apprehend that the piece was written but not spoken, for on that very Commencement morning, the young graduate (who is the fine tenor singer of whom we have recently spoken) was to embark with his friend and teacher, Mr. John K. Paine, for Europe. May the war not interfere with the musical tour which they have promised themselves! Mr. Paine has leave of absence from his duties as instructor at the College until March.

At a meeting of the Arion Society of New York, on the 3d inst., Carl Zerrahn was elected an honorary member of the Society.

The Board of Music Trade, lately in session at Newport, R. I., voted $200. in aid of the sufferers by the fire at Portland.

Mr. A. W. Thayer, that nobly enthusiastic American, to whom the lovers of Beethoven's music are so deeply indebted, has addressed the following letter to the Editor of the *Leipziger Allgemeine Musikalische Zeitung*:

"I have just heard that a new lithographed portrait of Beethoven, by Kriehuber, after an old painting in the possession of Beethoven's family, has recently been published by Artaria, Vienna. The original is the knee-piece of which Schindler speaks (vol. 1, p. 287, 1st edition), though he knows nothing about its pedigree. As I was fortunate enough to become ac-

quainted with the painter some weeks before his death, and as I spoke to him on the subject, I am in a position to furnish you with certain particulars. The late Herr Mähler, a native of Coblentz, went to Vienna in the autumn of 1803, and was introduced at Beethoven's, as a Rhinelander, by Stephan von Breuning. The young man was, in his leisure hours, a poet, a musician, a composer, and a painter. The public is indebted to him for a great many portraits of Viennese composers, which are now in the possession of the 'Gesellschaft der Musikfreunde' in Vienna. The portrait in question was painted not earlier than 1805, nor later than 1807. After the lapse of so long a period, Herr Mähler was no longer able to give the exact date. I possess several copies of letters of Beethoven to Mähler, and in one of these this portrait is mentioned. Beethoven was painted once more by the same gentleman in 1817; this picture was purchased, after Mähler's decease, by Professor Karajans, of Vienna, in whose possession it stil is."

Thinking the readers of the *Musical World* would not object to see a letter from A. W. Thayer even about a portrait of Beethoven, I was at pains to toss it into English. By the way, the mention of the *Musical World* reminds me of the fact that Volume I. of Mr. Thayer's long-promised "Life of Beethoven" has at length come to pass—a fact welcome not only to the *Musical World* in particular, but to the world of music in general.—*Lond. Mus. World.*

Rochester, N.Y. On the 10th inst. Mr. James M. Tracy completed his six musical soirées, with a programme composed purely of four piano-forte Sonatas of Beethoven; viz: those in F and D, op. 10; that in B flat, op. 22; and the "Moonlight" one, so called. The two preceding programmes, which lie before us, are also mainly of the same high classical character. That of May 6 includes the Beethoven Sonata in C, op. 2, No. 3, and the "Moonlight"; Thalberg's *Tarantelle* in C minor, and Chopin's B-flat minor Scherzo; besides German songs by Mr. Keiser and an English ballad by Miss Jennie Ball. On June 16th, Mr. Tracy played Beethoven's Sonatas in E flat, op. 7, and in D (Pastorale), op. 23, and a Sonata by Weber, in C, op. 24; Miss Bull sang "With verdure clad," and a pupil of Mr. T.'s played that famous "Op. 2" of Chopin's (Variations on *La ci darem*). Such programmes show a high and earnest purpose, in which we understand Mr. Tracy has persevered in spite of indifferent patronage and even narrow opposition. Let him not be discouraged; if his power of rendering Beethoven be half as great as a local journal claims for him, he will certainly succeed in the end.

San Francisco. Music-lovers and fashionables in the Golden Gate city, blindly taking it for granted that Italian Opera is the height and sum of all musical felicity, are anxious to make it a permanent institution among them, and to this end have lately organized an Association on the following basis:

The undersigned, desirous of securing the permanent establishment of the Italian Opera in the city of San Francisco, and being satisfied that an adequate support to secure that result can be obtained from the music-loving portion of its citizens, do hereby recommend the organization of an association to be called the "San Francisco Italian Opera Association," that shall have for its object:

First. To secure, by the support and influence of its members, the permanent establishment of the Opera in the city of San Francisco.

Second. To enlist and concentrate the support of those favorable to the purpose of the Association, by becoming members thereof.

The affairs of the Association to be regulated by a Board of Officers, to be selected at the first meeting, who shall be governed by such rules and regulations as may then, or from time to time, be adopted.

It is expressly understood that no power shall exist in the rules and regulations of the organization to contract any debt or liability; nor shall any assessment, except the monthly sum of one dollar, be levied at any time, without the unanimous consent of the members present at the meeting when such assessment is proposed.

After several preliminary meetings, the following officers have been chosen, to serve until the first annual meeting in January next:

President, R. C. Rogers; Vice-President, Daniel Knight; Honorary Vice-Presidents, Ogden Hoffman, Hall McAllister, F. H. Grain, A. Caselli, I. Friedlander, N. Larco, Camillo Martin, L. Seligman, W. C. Walker; Directors, John Benson, S. M. Dettelbach, Raphael Weill, George A. Parker, T. F. Cronise, J. C. Ford, Henry G. Langley, H. C. Logan, William Willis; Treasurer, M. Gray; Secretary, David Wilder.

Either of the above named directors will receive subscriptions from those who wish to join the Association. The fund arising from the monthly contributions of members will be used in accordance with the wishes of the Association; but it is suggested that if in the future any Eastern operatic manager should express a desire to come here with a first-class troupe, this fund may be depended upon to guarantee him against actual loss. The formation of a musical library has also been suggested as a worthy object for the Association. All persons *except professional musicians* are eligible to membership, and the Association will be entirely independent of managerial influences.

It seems that arrangements are already made for a season to begin this very month. Judging by the following list presented to the Directors by Sig. Bianchi, the season will be stunningly Verdi-ish:

Verdi—Il Trovatore, La Traviata, Ernani, Rigoletto, Attila, Macbeth, I Masnadieri, I due Foscari, I Lombardi, Un Ballo in Maschera.

Donizetti—Lucia di Lammermoor, Belisario, Lucrezia Borgia, Il Poliuto, Linda di Chamounix, La Favorita.

Bellini—Norma, La Sonnambula.

Mozart—Don Giovanni.

Meyerbeer—L'Africaine.

Gounod—Faust.

Halevy—La Juive.

Ricci—Crispino e la Comare, Chi dura vince.]

Petrella—Ione.

Pacini—Saffo.

Signor Marra, baritone, and Signor Milleri, basso profundo, are already on their way from New York, to be joined here by Signorina Brambilla, Signora and Signor Bianchi, and the best resident talent, with a chorus of 18 voices and an orchestra of 16 instruments, under the direction of Mr. Herold. It is understood that if a sufficient number of subscribers can be obtained for the season, the orchestra will be enlarged, and that an engagement may possibly be effected with the celebrated soprano, Noél-Guidi, now in New York.

Cincinnati. The *Commercial* of June 27, has the following history of what is now one of the most important musical societies of that city:

The Harmonic Society was originated by Dr. O. D. Norton, who, with S. S. Foster, Henry Appleton and Alfred Squires, met weekly at the house of the last named gentleman, on Fourth street, west of Race, to sing the beautiful quartets of Mendelssohn. Dr. Norton suggested a musical organization on a large scale, and for this purpose consulted with Victor Williams, Mr. Locke, the music teacher, and other professionals in the city. The work looked very discouraging, and proved to be so for a length of time. In the fall of 1860, in October, a public meeting was called at the Wesleyan Female College to organize a musical society. The meeting was largely attended, and resulted in the election of the following gentlemen as officers for the society: Robert Barnett, President; W. K. Coolidge, (deceased) Vice-President: Henry Appleton, Secretary, and Dr. Norton, Treasurer. Victor Williams labored faithfully to carry out the object of the association, and assisted materially in placing it on a firm basis. Forty ladies and gentlemen weee enrolled as members; the Boston Academy chorus books were procured, and some funds were raised for the purchase of music, &c. The first oratorio the Society tried its ability on was "Judas Maccabæus," but it was never given in public.

The enterprise dragged along during the war, but the organization was maintained until the fall af 1863, when a re-organization took place, the basement of Dr. Boynton's church, on Vine street, above Eighth, being kindly offered and accepted for that meeting.

At that time, Mr. L. C. Hopkins was chosen President; Mr. Garlich, Vice President; Jacob Burnett, Secretary; the Treasurer's name we forget. Trustees were appointed, and Prof, Charles Barus made Musical Director, with Mr. Henry J. Smith as Assistant. Dr. Norton turned over $130 to the new Treasurer together with a clean set of books, not a single debt remaining unpaid, and out of this small beginning has grown our present Harmonic Society, which, under the wise and liberal management of Mr. Hopkins, has been able to subscribe $3,000 to the new Opera-house and has won great credit and some renown as a musical association.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

What is Love? Song. *Elizabeth Philp.* 30
An elegant little song; words and music of classic goodness, and in somewhat antique style.

Paddy Blake's Echo. Comic Song. *S. Lover.* 30
A remarkable Irish echo, surely. To the question, "How do you do, Paddy Blake?" it politely answered, "Very well, I thank you, sir!" For the skilful use Teddy Keogh made of the echo, see song. First-rate comic song.

That shalt thou see. (Le Vedrai). *"Crispino."* 40
Contains the scene in which the cobbler receives his commission as M.D. from the Comare, who bestows it, in spite of his assertion that he is "the chief of the asses." Sprightly music.

Anita, or The Chieftain's wife. *B. Richards.* 40
Founded on an incident in the life of Garibaldi, whose wife is said to have died from exhaustion, during one of his hazardous retreats. Quite a touching and beautiful song.

Singing through the Forests.
A popular song or glee, here arranged so as to be sung either as a solo and chorus, or as a quartet throughout.

Maids of the Greenwood. Duet. *Glover.* 60
It is to be presumed that other people beside Glover write duets, but perhaps no one has written more really good ones than he. This will rank among the best.

Hilda. Song. (Melody of Hilda Waltz). *Godfrey.* 30
A bright, cheerful affair, arranged from a waltz which has become popular.

Instrumental.

Piano piece. No. 4. *Bargiel.* 35
Minor, and somewhat dreamy and sad in character, with a little tinge of Chopin-ism. Not difficult, especially, and quite original.

Prè aux Clercs quickstep. (Dewdrop, No. 24). *Bellak.* 20
Pretty and easy.

Fantasie Brilliante on Norma. *G. Leybach.* 90
A splendid exhibition or concert-piece: among the very best that have been made from the great opera. Somewhat difficult, but not beyond the reach of a player of average ability

Quartet in Fidelio. For Brass Band. *Burditt.* 1.00
The well-known and admired piece, sung by Fidelio, the prison-keeper and his daughter, and the daughter's lover. Brilliant enough to please anybody, and a good classic piece for practice.

Vivienne waltz. *L. M. Miller.* 30

Books.

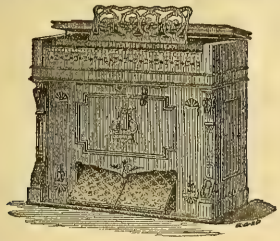
Gems of Scotish Song. A collection of the most beautiful Scotch Ballads, set to music. Arranged and compiled from the very best sources, and latest revisals of the author's works.
Boards, $2.50
Cloth, 3.00
Full gilt, 4.00

It would be difficult to name a book containing more genuine melody than is included in the above named volume, which is uniform in appearance with the Home Circle series, has 200 pages of excellent music, and, one would think, must contain *all* the good Scotch songs. There are doubtless others, however, but the hundred and sixty titles in the table of contents indicate a very large collection, and one which may be safely presented to a musical friend, with the certainty it will please.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,

640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2 O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Tric and Quartet).....40
" 2 I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings (Quartet) *Barker.*30
So the day of rest declineth. (Qt.).....*Emerson.*30
Guide me. O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,

277 Washington St., Boston.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS

FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable Instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75
This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—P. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The Rural Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 661. BOSTON, SATURDAY, AUG. 4, 1866. VOL. XXVI. No. 10.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

BEAUTIFUL MUSIC.

Published by H. T. Merrill & Co., 91 Washington street, Chicago, Illinois.
Little Barefoot (by Howard).....30 cts.
A beautiful song and chorus dedicated to Miss Maggie Mitchell.
Mary of Fermoy (by Howard).....30 cts.
This is a splendid song, in answer to "Pat Malloy."
In Press, "I'm a Happy Laughing Maid," and "Let's Sit Down and Talk Together."....30 cts. each
For Sale by OLIVER DITSON & CO.
*** Music sent to any part of the United States by mail on receipt of the prices. 661—2t.

NEW MUSIC
FOR THE
CABINET ORGAN AND PIANO.

Doux Espoir—Nocturne,
J. L. BATTMAN.....75

Nocturne, by Chopin, Op. 32,
J. L. BATTMAN.....1.00

Un Voeu A La Vierge,
J. L BATTMAN.....75

Adieu and Chasseur de Alps,
J. L. BATTMAN.....75

Serenade, by Schubert.
J. L. BATTMAN.....60

Nocturne by Chopin, Op. 9.
J. L. BATTMAN.....60

The above are beautiful transcriptions arranged for the Cabinet Organ and Piano. They are charming parlor pieces and of moderate difficulty.
Sold by all music dealers or sent post-paid on receipt of price
S. BRAINARD & SONS, Publishers.
661 Cleveland, O.

GREATEST
Temperance Song Out!
"Father's a Drunkard, and Mother is Dead."
SUNG BY
"LITTLE EFFIE PARKHURST,"
in New York, with immense success.
For Sale by Oliver Ditson & Co., Boston, or sent post-paid by the Publishers,
JOHN F. ELLIS,
660—2t. Washington, D. C.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

Emerson's New Book
THE
JUBILATE
EXCELS
In many important particulars his celebrated collection
"THE HARP OF JUDAH."
All who have seen it decide that it is
The Best Book for Choirs.
The Best Book for Schools.
The Best Book for Societies.
The Best Book for Conventions.
The Best Book for Practice.
The Best Book for Social Singing.
The Best Book for Families.
The Best Book for all Singers.
Suited to all Denominations.
Suited to all Occasions.
Suited to all Capacities.
Suited to Every Singer.
IN ITS SINGING SCHOOL EXERCISES.
IN ITS GLEES, PART-SONGS, &c.
IN ITS ANTHEMS AND SENTENCES.
IN ITS CHANTS AND SELECTIONS.
IN ITS VARIETY OF HYMN TUNES.
PRICE $1.38.
Sent by Mail, post-paid.
WHOLESALE PRICE, $12 a dozen.
☞ Send in your orders early.
Sold by all Music Dealers throughout the United States and Canadas.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

New Music for August.

VOCAL.

I'll say good night. Song.....*F. Wilmarth.* 30
Far from home. Song.....*F. Wilmarth.* 30
Etta Moore. Song.....*F. Wilmarth.* 30
Haunting thoughts. Song.....*Reichardt.* 40
Heavenly Shepherd. Solo and Quartet. *Stearns.* 30
Wherever I wander, I'm never alone. Ballad. *L. V. Crosby.* 30
Behold the storm. (Voici l'orage). Trio for female voices. "Harmoniennes."....*Concone.* 40
Sunrise. " " " 40
Childhood's memories. Ballad for Baritone. *Whitney.* 30
Gentle Nellie, thou hast left us. Song....*Blake.* 30
What is Love? Song.....*Elizabeth Philp.* 30
That shalt thou see. (Le Vedrai)...."*Crispino.*" 40
Paddy Blake's Echo. Comic Song.....*S. Lover.* 30
Picciolo. Song.....*B. Richards.* 30
Anita, or The Chieftain's wife.....*B. Richards.* 40
Maids of the Greenwood. Duet.....*Glover.* 60
Sweet Nightingale. Song.....*Boscovitch.* 40
I love him, I dream of him. Song.....*Dolores.* 30
O give, O give. (Pieta, pieta)...."*Il Prophete.*"
Almost there. Ballad.....*J. C. J.* 30
Three fishers. 2d setting.....*S. D. S.* 50
Tantum ergo. (The Gloria). Duet....*Girac.* 40
Lauda Sion. (The Gloria). Duet.....*Girac.* 40
I think of thee at morn, love. Song. *G. Goodfellow.* 30
In the valley she is sleeping. Song....*Webster.* 30
Earth beneath your feet. Song.....*Dolores.* 30
Gentle ladies, fair. (Dounine amabile.)"*Crispino.*" 60
Pietro darling, this cake. Song..... " 35
The sails we spread. Song.....*B. Richards.* 50
Will o' the Wisp. Song.....*J. W. Cherry.* 50
Too late to marry. Song.....*R. S. Pratten.* 30

INSTRUMENTAL.

L' Etoile du Nord. (Slave of the North). Re[illegible] melodique). 4 hands.....*Be[illegible]*
Piano pieces, No. 3 and 4.....*Bargiel,* each. [illegible]
Harp on the tree. Romance for piano. *E. Hoffman.* 75
Petitionen waltzes.....*Strauss.* 6
Quartet in Fidelio. For Brass Band.....*Burditt.* 1.00
Vivienne waltz.....*L. M. Miller.* 30
La Norma. Fantasia brilliante. Op. 65. *Leybach.* 90
Forest flower waltz.....*Coote.* 40
Leland's opera waltz.....*Lesta Vese.* 30
Romeo and Juliet. "Moisson d' Or.."..*Alberti.* 20
Tyrolese march. (Swiss bell ringers.)..... 35
Mc'Vickers Redowa waltz..... 30
Juanita. "Sparkling Diamonds."..... *Arini.* 30
Guard's waltz. "Rustic pictures."...*Baumbach.* 30
Silver wave barcarolle.....*Allen.* 30
Traceries light and elegante.....*Colby,* each. 30
1. Golden galopade. 2. Moonlight march.
3. Brook quickstep. 4. Bluette schottisch.
5. Shower polka. 6. Grove march.
Three sonatinas.....*L. Köhler.* 1.00
Charlie is my darling. 4 hands.....*Osborne.* 50
Valse des Roses.....*E. Ketterer.* 75

BOOKS.

THE JUBILATE. A Collection of Sacred Music for Choirs, Singing Schools, Musical Conventions, &c. By *L. O. Emerson*.....$1.38

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

---

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.
Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

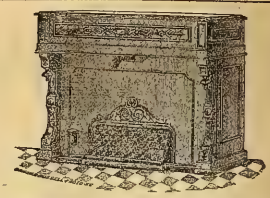
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

AN ADMIRABLE NEW MUSIC BOOK.

NOW READY,

THE NEW HAYDN.

A Collection of Tunes, Chants, Anthems, etc., etc., prepared for all the wants of Social Assemblies, and for all occasions of

PUBLIC AND PRIVATE WORSHIP.

To which are prefixed a brief but clear COURSE OF ELEMENTARY INSTRUCTION, many EXERCISES and QUARTETTES for SCHOOLS and EXHIBITIONS, and an excellent VOCABULARY OF MUSICAL TERMS

BY B. F. BAKER,

One handsome volume, long octavo. $1.50.

☞ This book, it is believed, will be found superior in richness and variety of contents to any of Mr. Baker's previous publications, all of which have been much approved wherever they have been used, and circulated by scores of thousands. The Publishers will send single copies on receipt of price, and will make liberal terms with Schools, Religious Societies, Teachers and Dealers.

TICKNOR & FIELDS, Publishers,
660-2t BOSTON.

Dwight's Journal of Music.

Whole No. 661. BOSTON, SATURDAY, AUG. 4, 1866. Vol. XXVI. No. 10.

Germania.

SUGGESTED BY A PICTURE.

BY G. C. SWAYNE.

On her Rhine-rock stands Germania, stands on guard with ardent glance.
In her right the pointed broadsword, frowning back the threats of France;
On her shield the coal-black eagle, double-headed, lies displayed.
Locks and vesture boldly floating, stands the mythologic maid.
Blame we not the patriot-painter, if a dream his fancy caught,
If the high hope of his bosom was the mother of his thought.
Blame we not the patriot-sculptor, if beneath his plastic might
Soon Arminius mounts colossal on the Teutoberger height—
Stout Arminius, Northern Ares, who the Roman Mars withstood,
Sweeping clear of Cæsar's legions all the dusk Hercynian wood.
Painted thus the mail-clad virgin peace and glory doth forecast,
While that helmet 'mid the lightnings telleth of a glorious past.
Other were the tale, Arminius, could Thorvaldsen's spirit bright
Spring to life, or Danish limner paint thee to the life aright;
Thou wouldst lie a helpless giant, tangled in a maze of chains,
Pestered by a host of pigmies, bleeding from a hundred veins;
Fen as over prostrate Ares, in the old Homeric lay,
Otus stood with Ephialtes, shutting out Olympian day,
Overhead two monstrous warders brooding make thy sleep afraid,
Curdling up the heart within thee with a dank, ill-favor'd shade,
Sworn alike to guard thy durance, sworn to thy eternal woe,
Though in hate to thee as brothers, each the other's bitter foe;
Never stir the arm, Arminius, never raise upon the knee,
Hapsburg leagued with Hohenzollern still forbids thee to be free.
Thou art great in soul, Germania, boundless is thy wealth of thought—
Great in Art, and great in Science—wonders hath thy spirit wrought,
Since the Friar found the powder that the towers in ruin hurl'd,
Since the printing-engine's father made the lever of the world.
Schiller taught how Tell and Orange broke an alien despot's rod;
Goethe sang and walked in beauty, noble as a Phidian god;
Music thundered with Beethoven, laugh'd and languish'd with Mozart.
Till Italia owned thee sister—heiress of her realm of Art.
Then, the subtle Greek surpassing, Hegel, sage of wintry skies,
Stripped the fateful tree of knowledge of the fruit that never dies.
Gazing into Truth's bright essence till his mortal eyes grew blind,
Melting Time and Space and Being in the crucible of Mind;
Him hath Nature's patient searcher in the race of Fame outdone,
Reading off in flames prismatic half the secrets of the sun.
Freedom hath a life, Germania, higher than the life of Mind—
Freedom changes men to brothers, gives them eyes to see their kind;
Freedom thou wouldst have—a glimmer, just to light thy lamp at home,
Not a sun to gild with glory distant Poland, Venice, Rome:
So in life-long trance thou liest, daring naught, yet knowing all,
Laughing-stock of all the tyrants, Europe's longest-suffering thrall;
Still on broken reeds relying, trusting in a Hapsburg's word,
Hailing as the glaive of Justice Hohenzollern's felon sword;
Never, never thorns of Hapsburg grapes of Faith and Freedom bore,
Figs from Hohenzollern's thistles thou shalt gather nevermore.

Beethoven's Letters.

(From *The Nation*).

To his interesting collection of the letters of Mozart, Dr. Nohl has now added another of the letters of Beethoven, by no means, however, so interesting; for they not only add very little to what we know of Beethoven from the life of him by Schindler, but are in themselves for the most part merely tedious details of business or pitiable exhibitions of temper. And for one so much given to writing as Beethoven was, it is rather surprising indeed that letters of a more attractive sort have not been found, especially as Dr. Nohl conjectures that twice as many as he has been able, after infinite labor, to present in this collection, may exist scattered over Europe. Yet, meagre as the work is, it will not fail to find many readers; for it introduces us once more to the presence of the great master, whose personality it is so necessary to comprehend in all its originality in order fully to understand his works.

Of Beethoven, the man, therefore, we propose now to say a word as explanatory of his letters, as, indeed, the best criticism upon them; for, unlike the letters of Mozart, or the still more charming letters of Mendelssohn, they do not in themselves present his whole character. The strange, weird outlines they suggest must be filled up from other sources.

Born in Bonn, in 1771, the life of Beethoven was contemporaneous with that great intellectual development in Germany, which has made it such a power in the present century. While Herder and Lessing and Goethe breathed a new spirit into criticism and philosophy, Gluck and Bach and Mozart and Handel led the way to that eminence in music which Germany has ever since maintained; and Beethoven carried on the work they began. Like a being who has descended from an ideal world to redeem this, he was in perpetual struggle with the past; and his early days in Bonn, before he had attained a full consciousness of his task in life, were his only happy ones. They were to him, as has been well said, what the sweetly fanciful larghetto of his second symphony has been to the world, an undisturbed because unconscious happiness. His father and grandfather were musicians before him, and he showed early great musical genius. At the age of fifteen he was made organist of the court chapel at Bonn, and at the age of twenty-two went to Vienna to study under Haydn. Mozart had died a year before, and it was only once, on a flying tour to Vienna in the winter of 1786–7, that Beethoven met him; and how Mozart recognized his genius is illustrated by a curious anecdote. Beethoven had acquired much reputation for his improvisations upon the piano, an exercise in the genuineness of which Mozart had no real belief, fancying that the pieces to be played were secretly agreed upon beforehand. He resolved, therefore, to test Beethoven, and gave him as a subject a chromatic fugue, the motive of which contained the opposite subject of a double fugue. Beethoven instantly detected the deception, and, reversing the motive, improvised a regular double fugue, and the lively Mozart slipped away into an adjoining room to say to those he found there that here was a youth the world would hear of.

The placid mind of Haydn, however, could less understand the soaring genius of Beethoven, and they soon separated. The immediate cause of the rupture, indeed, is said to have been the fact, which Beethoven one day accidentally discovered, that Haydn neglected to correct his errors. That was, in Beethoven's eyes, a *crimen lesæ artis*, and he broke from him at once; and when, notwithstanding, it was suggested to him afterwards, at Haydn's instance, that in the compositions which he was publishing he should call himself Haydn's pupil, his proud, curt reply was that he had indeed taken lessons of Haydn, but had learned nothing from him. And that answer is the key to the history of his subsequent career, with its ceaseless effort to ascend up out of the present and out of the past to dwell in newer regions and among sublimer thoughts.

Shortly afterwards, the Prince Lichnowski took him into his palace, and the princess watched over him with the care of a mother; his whims, and they were many, were consulted; he enjoyed the best society, and he had fully, as yet, his sense of hearing. There was nothing to disturb his repose, as it finds expression in his first and second symphonies, in his first quartets, in the septet and first twelve piano sonatas. But beneath this apparent calm there was a turbulent, restless spirit at work in him, which drove him presently out into the dreary world to battle with its routine and to vivify it anew. Kind as his patrons had been, he felt it better to hunger and be misunderstood than not to be himself, supreme in his own sphere. And he gained what he sought, but he gained it with that strain of discord in his finer nature, which is to the soul of the artist what the shadow of a cloud is to a landscape. The desire not to improve, but to recreate the world, to make it different from what it was in kind as well in degree, was the error which ruined his earthly peace, for he persisted in judging all relations of life by the unattainable ideals which drew him on in music. Yet it was out of this opposition to the reality, out of this dualism of his life, which was to him a sorrow and bitterness known to but few beside him, that there came, after long struggle, the final victory of his later creations.

It is not, however, to his compositions that we wish now to advert, but to that moral superiority which, in spite of his infirmities of temper and his eccentric habits, marks the career of Beethoven from the first day we have any knowledge of him to the last. For to appreciate these letters, sterile as most of them are, one must understand the real elevation and the unquestioned purity of Beethoven's life. In the midst of a corrupt city and a still more corrupt court, in an age of license, exposed to all sorts of seductions which beset genius of an order like his, he preserved ever a lofty virtue and a hatred of whatever was impure or even equivocal. Thrown, as he was, into every-day contact with the proudest and richest nobility in Europe, rank and wealth remained to him ever matters of absolute indifference, mere accidents of this temporal material life. Hence, in his political sentiments he was practically a republican. A devout reader of Plato, he longed to see all institutions modelled upon the plan prescribed in the "Republic." "Plato's Republic," says Schindler, "was transfused into his flesh and blood." It was his firm belief that it was Napoleon's real intention to republicanize France upon similar principles; and it was not till the news came that Napoleon had caused himself to be proclaimed Emperor of the French that he was undeceived; when, tearing off the title-page of his "Sinfonia Eroica," containing the dedication of that work to Napoleon, which he was just on the point of despatching to Paris, he flung it upon the floor with a torrent of execrations. The tragic end of the great conqueror, however, is said to have reconciled Beethoven to him, for, as he remarked, he had predicted it himself in the "Dead March" of this symphony.

At Toplitz, in 1812, he was walking one day with Goethe, when they saw at a distance the whole Imperial family. With his usual stately

deference, Goethe stepped aside and stood with his hat off, bending low, until they had passed him. Beethoven, on the contrary, pressed his hat yet more firmly on his head, and walked, with folded arms, through the thickest of the throng. Princes and pages made a path for him, the Archduke Rudolph took off his hat, and the Empress bowed. There may be a difference of opinion on the question of manners, but there can be none as to the honesty of Beethoven's convictions. It was Goethe's remembrance, it may be, of this uncourtly freedom that led him to take no notice of Beethoven's letter, eleven years afterwards, soliciting a favor which he could easily have granted to the poor composer wasting away under the burden of his task. To be sure, as Mr. Lewes says, there is no evidence that Goethe received the letter, but also none that he did not receive it, and posterity will no doubt dwell a good deal on the latter fact.

But the worst trials of Beethoven's life, it must be confessed, were chiefly of his own creation. His "evil principle" was in the shape of his two brothers; one of them an apothecary, who would send his card to him on a New Year's Day inscribed "Johann van Beethoven, Landowner" (*Gutsbesitzer*), and Beethoven would return it inscribed "Ludwig van Beethoven, Brainowner" (*Hirnbesitzer*),—a harmless pleasantry, certainly, but it indicates the bearing of the apothecary, bursting with pride at his success, when we remember that he refused to his face the slightest aid to the brother who had helped him to it, while he plundered him behind his back. The other was a banking officer, whose chief injury to Beethoven was in dying and leaving a son for him to take charge of. The mother was an immoral woman, and Beethoven was forthwith plunged into lawsuits, while the youth plunged as soon as he could into dissipation. An incident in one of the lawsuits affords a singular instance—alas, how bitter to Beethoven!—of what one may call his splendid simplicity. It was intimated to the court that the word *van*, being of Dutch origin, and not ennobling a family in Holland, could not ennoble one in Germany, and Beethoven was accordingly asked to produce proofs of his nobility. "My nobility," he exclaimed, "is here and here," and he pointed to his head and put his hand on his heart. But that sort of nobility it was impossible for the court to understand, and they ordered his case to be transferred to the court for commoners where he lost it, though he gained it in the end.

Helpless and awkward in every movement, spilling inkstands over his piano, breaking furniture when it came in his way; so tempestuous in his anger that if a waiter brought him the wrong dish of meat he would throw it, gravy and all, in his face, or if his cook gave him musty eggs for his soup would spatter her with them from head to foot, dashing the water over himself in his rooms in such floods that scarcely any one would have him for a lodger; sending a lady who had asked for a lock of his hair a tuft of goat's hair, and then apologizing when she discovered the deception, and never afterward speaking to the person who had suggested it to him; suddenly quitting a summer retreat, where he was supremely happy, because his host persisted in making him profound bows whenever he met him in his walks; constantly changing his abode from the north side of the city in May to the south side in August, and often having three lodgings at a time; this small, thin man, with his great head covered with bushy grey hair, and little brown eyes flashing bright, or fixed and motionless, as his thought possessed him, with long furrows in his chin, laughing like an ape in the midst of the wildest disorder, books and music and half-eaten luncheons and half-emptied bottles, sketches for quartets and Stracchino cheese all mixed up together, deaf, and cheated and slandered—this great man, who they said never loved, though he never lived an hour without loving; who they said was parsimonious, though if he saved any money at all, it was for a dissolute nephew who would have left him to die alone,—this abused Beethoven, who looked upon Handel as the greatest composer that ever lived, who silenced bores with a sarcasm and forgot his pupils for weeks together, and in his philosophical discussions would never permit the mention of thorough-bass or religion, which he declared were exhausted subjects—this man, so full of contradictions and absurdities and genius, was one of the kindest and purest of human beings. He who can comprehend his noble heart will not fail, as Schindler well says, to rank the man as high as the artist.

Of the divinity of his art no man ever had a purer conception. "Music is like wine," he says, "inflaming men's minds to new achievements, and I am the Bacchus who serves it out to them, and when they grow sober they shall find themselves possessed forever of a spiritual draught." Solitary and poor, with so many infirmities that he was often tempted to curse his existence and to learn resignation from Plutarch, it was virtue alone, with its inspiring ideal, which upheld him in his misery and kept him from suicide. Shut out in great part from the world, tortured by suspicions, betrayed by those he loved, restless, anxious, wasted in body and mind, communion with God was his solace and his great strength. "I must live alone," he says: "yet I know that God is nearer to me than to my brothers in the art. I hold converse with him and fear not, for I have always known and understood him." Music, like her sister arts, was to him based upon morality, which was the fountain-head of all genuine inspiration. "Speak of me to Goethe," he says, "and tell him to hear my symphonies, and he will agree with me that music alone ushers man into the portals of an intellectual world ready to encompass him, but which he may never encompass." Goethe was spoken to, but Goethe understood not.

Sorrow illumined by the reconciling light from above, the martyrdom of earth glorified—that was Beethoven, says one of his critics. And the sorrow of earth, how it followed him to the end! In the summer of 1826, his nephew, driven desperate by his bad courses, attempted suicide, a crime which the law of Austria ascribes to a defect in religious education. The case was investigated, and the unfortunate youth committed to the charge of his uncle, with the injunction to leave Vienna in twenty-four hours. Returning home in the autumn, Beethoven caught cold, and his last sickness came upon him. He kept his bed, and his nephew went off to the billiard rooms, and told the marker at one of them to send a physician to his uncle; but the marker was himself taken sick before he could do so, and, being carried to the hospital, remembered his commission, and the attending surgeon set off instantly to visit Beethoven. But it was too late; several days had elapsed, and the hand of death was heavy upon him. Yet his eccentricity never left him. When the landlady brought him an almanac to prove that the week was up and his rent was due, he sang the interrogatory motive of the quartet in F, op. 135, "Must it be?" and the woman, entering into his humor, stamped with her foot and said, "It must be!" and these words now stand in the superscription of the work.

The last thing he did was to make his nephew, who had so infamously abandoned him, his sole heir, and then musing said: "Do you hear the bell? The scene is shifting;" and it shifted indeed, for the next act opened in another world, whence we still seem to hear the echo of his words: "For my works I fear not. No evil can befall them. Whosoever shall understand them shall be freed from the misery that burdens mankind."

Mozart's "Seraglio" at Her Majesty's Theatre, London.

The second performance of *Il Seraglio* was thoroughly enjoyed by such an audience of genuine amateurs as seldom fails to be attracted by an opera of Mozart's. Stingy and mean as was the Emperor Joseph II., the art of music is considerably in his debt. He at any rate provoked the man of genius to show what much better things could be done than by those who stood higher in Court favor, and were honored and recompensed, while he, a victim of cabal and intrigue, on account of his known and dreaded superiority, was left neglected in the shade. To Joseph II. we owe the German *Entführung aus dem Serail* (*Il Seraglio*), and, still more directly, the Italian *Figaro*; and these facts would atone for a multitude of sins. After the death of Gluck, and when *Don Giovanni* had been produced (not in Vienna but in Prague), the Emperor, at length, fully understanding the worth of the musician of whose services he might at the outset have exclusively disposed, appointed Mozart his chief "*Kammermusicus*," at the splendid annual salary of 800 florins (!); but it was too late. The opera of *Così fan Tutte* was ordered, composed without delay, and produced in January, 1790. Joseph II., however, did not live to hear it; nor at his death had any provision been made for the newest and most illustrious of his civil servants—who, by the way, did not survive his Imperial master a couple of years.

The book of *Il Seraglio*, which was concocted out of a German *Lustspiel*, or comedy (with music) by one Bretzner, has been terribly abused, much more so than we think it deserves. Mozart found it good enough, and was even delighted with it. It afforded him that for which he always bargained—variety of character in the *dramatis personæ*. Indeed, it is doubtful whether he had not as large a hand in preparing the "*scenario*" as his associate, the Court-poet, Stephanie himself. And, after all, where is the harm of it? A young Spanish lady on her way to Sicily, to be married, is taken by a corsair, sold to a Pasha, and carried with her maid and the servant of her future spouse (her escort) to the harem. The Pasha falls in love with his captive, and would make her queen of his household, wooing her with amiable gallantry in spite of her declaration that she is devoted to another. Meanwhile the lover has found out where his Dulcinea is imprisoned, and contriving to obtain an interview with his own servant, who enjoys the Pasha's favor, they plan together the means of escape, with the lady and her companion, to a vessel lying off the coast to receive them. Their plot, however, is frustrated by a suspicious old steward, who, enamored of the maid, is treated by her with contempt. The Pasha, informed of what has been going on, and at first exasperated, threatens the lovers with the torture, but ultimately relenting, grants them their liberty, to the mortification of his steward, who would have had master and man put to death, and detained lady and maid in the seraglio. *Voilà tout.* Here, at best, are the materials for a farce; but Mozart saw further, and infused such life into his music that every one of the six personages becomes a marked individuality. It is not, in fact, the piece that has prevented *Il Seraglio* from being heard as often and in as many places as other operas, too numerous to mention, and which can in no way be compared with it. The real cause lies elsewhere. When Mozart composed his opera there were certain singers in the theatre with voices of unexceptional capability. There were a soprano, a tenor, and a bass able to execute almost anything that could be written, and to display whose talents in a prominent manner was absolutely imperative. Hence the two airs written for Constanze ("Ach ich liebe" and "Martern aller Arten") with which only such modern sopranos as Mlle. Titiens can grapple; hence, the (to nine singers out of ten) almost impracticable airs for Osmin ("Solche hergelaufne Laffen" und "O! wie will ich triumphiren"), written both inconveniently high and inconveniently low; and hence the airs for Belmont, which lie for the most part too high for ordinary tenor voices. Nor is the music of Blonde by any means unexceptionally accommodating—witness her first air, ("Durch Zärtlichkeit und Schmeicheln"), written in A, in one passage going up as high as E, a note higher than either of the airs of Constanze, but which Mlle. Sinico transposes to G. This transposition, indeed, as well as that of the first air, sung by Mlle. Titiens, is in the present time not merely allowable, but advisable. And if Herr Rokitansky transposes his air, so familiar in our concert-rooms as "Questi avventurieri infami," from F to E, it is by no means to show off to greater advantage the depth and quality of his bass tones, but because in many places the passages are written so high that it is questionable whether he could master them with half the same ease in the original key. Pedrillo has none of these difficulties to encounter; but on the other hand the music assigned to him is of material consequence; and if Signor Stagno would take the quaint romance in the last scene ("In un castello d'Aragona") with the *pizzicato* accompaniment, just half as quickly as he takes it now, he would produce twice the effect. Herr Rokitansky, on the fig tree (Act 1), exposes himself to criticism in another way. The melody with which, heedless of the anxious importunities of Belmont, Osmin solaces his labor ("Qui trovo una bella amante")—as, quaint as the romance of Pedrillo, and in character something like our old English "Jolly Miller"—is marked "*tempo giusto*" in the score, which nowhere gives authority for those pseudo-sentimental

slackenings of the time indulged in, to the detriment of the music by this clever gentleman, whose Osmin, as a whole, both in a musical and dramatic sense, is extremely spirited and good.

But criticism apart—and there is but little to criticize in the performance of *Il Seraglio* at Her Majesty's Theatre—the opera is played with hearty good will by all engaged in it. Mlle. Titiens sings the heroic and the impassioned music of Constanze so nobly, Mlle. Sinico the tender and the lively music of Blonde so uniformly well; Herr Rokitansky gives the music of Osmin, which has more of the *vis comica* than that of any other character drawn by Mozart (Papageno excepted), with such vigor and fluency; Dr. Gunz throws so much warmth into the music of the amorous and perpetually sighing Belmont—love-music such as only Mozart has written; Signor Stagno is so generally (if not invariably) correct in the music of Pedrillo; the little that Selim, the by no means ill-natured Pasha, has to sing is so well sung by Signor Foli; all act together with such unmistakable unanimity; the concerted pieces are so satisfactory; the choruses of the Janissaries are delivered with such appropriate animation; and the orchestra, from the characteristically colored overture to the end, performs its task with such efficiency, that we forgive the zealous conductor, Signor Arditi, for almost every curtailment he has made, saving alone the thirty-seven bars he has omitted from the last *finale*. This omission frustrates the design of the composer, who expressly intended the enchanting melody with which the *finale* opens to be uttered successively by Belmont, Constanze, Pedrillo, and Blonde, each time answered by the *refrain* (for the five principal characters) which so exquisitely rounds it off. We have little doubt that *Il Seraglio* will remain a stock piece in the repertory, and that between this and next season Mr. Telbin will have enriched it with one or two of those Oriental *tableaux* he so well knows how to paint. It is honorable to Mr. Mapleson to have revived such a work; and the more pains he bestows on giving it every chance of being appreciated, the more it will redound to his credit.—*Musical World July* 14,

---

MOZART'S LETTERS TO HIS FATHER, DESCRIBING HIS "SERAGLIO."

Vienna, Sept. 26, 1781.

The opera began with my monologue, so I asked Herr Stephanie to write an arietta for it, and then, after Osmin's little song, when the two talk together, to substitute a duet. We intend the part of Osmin for Herr Fischer, who certainly has a grand bass voice, (although the Archbishop once assured me that he sang too low for a bass, and I in return promised that he should sing higher next time,) so we must take advantage of this, especially as he has the whole public in his favor here. In the original libretto Osmin has only one song, and nothing else to sing except in the terzetto and finale; so now he has an aria in the first act, and also one in the second. I have already indicated to Stephanie the words that I require for that air, the chief part of the music being finished before Stephanie heard a word on the subject. There is only a beginning and an end, which must have a good effect, and Osmin's rage is made comical by the accompaniment of the Turkish music. In working out the aria, I have given full scope to Fischer's fine deep tones to vibrate. The "D'rum beim Barte des Propheten" is indeed in the same time, but with quick notes, and as his wrath gradually increases, (when the aria appears to be at an end,) the *allegro assai* follows in quite another measure and key, which must insure the best effect; for as a man in such a violent fit of passion transgresses all the bounds of order and propriety, and forgets himself in his fury, the same must be the case with the music too. But as the passions, whether violent or not, must never be expressed so as to become revolting, and the music even in the most appaling situations never offend the ear, but continue to please and be melodious, I did not go from F, in which the air is written, into a remote key, but into an analogous one, not however into its nearest relative D minor, but onto the more remote A minor. Do you know how it have expressed Belmonte's aria in A major, "O wie ängstlich, o wie feurig," and the "throbbing heart"?—by octaves on the violins.* This is the favorite aria of all those who have heard it, and mine also, and written expressly to suit Adamberger's voice. You hear the trembling, throbbing, swelling breast expressed by a crescendo; while the whispers and sighs are rendered by the first violins with *sordini*, and a flute in unison. The Janissary chorus is, as such, all that can be desired—short and lively, and written entirely to please the Viennese. I have rather sacrificed Constanze's aria to the flexible throat of Mlle. Cavalieri,—"Trennung war mein banges Loos" I have endeavored to express so far as an Italian bravura air will admit of it. I have changed the *Hui* into *schnell*, so it now stands thus,—"Doch wie schnell schwand meine Freude!" I don't know what our German poets think; even if they do not understand the theatre, or at all events operas, still they should not make their personages talk as if they were addressing a herd of swine.

Now about the terzetto at the close of the first act. Pedrillo has passed off his master as an architect, to give him an opportunity to meet his Constanze in the garden. The Pacha has taken him into his service. Osmin, the superintendent, knows nothing of this, and being a rude churl and a sworn foe to all strangers, he is insolent, and refuses to let them enter the garden. This beginning is very short, and as the words admitted of it, I wrote it very passably for the three voices; then comes the major at once *piano-issimo*; it must go very quick, and wind up noisily at the close, which is always appropriate at the conclusion of an act; the more noise the better, the shorter the better, so that the people may not have time to cool in their applause. The overture is quite short, with alternate *pianos* and *fortes*, the Turkish music always coming in at the *fortes*. It is modulated through different keys, and I think no one can well go to sleep over it, even if his previous night has been a sleepless one.

Now comes the rub! The first act has been ready for three weeks past, and likewise an aria in the second act, and the drunken duet, which in fact consists entirely of my Turkish tattoo, but I cannot go on with it just now, as the whole story is being altered, and by my own desire. At the beginning of the third act there is a charming quintet, or rather finale, but I should prefer having it at the end of the second act. In order to make this practicable, great changes must be made, and in fact an entirely new plot introduced; but Stephanie is already over head and ears in other work.

—

Oct. 13. 1781.

Now as to the libretto of the opera. So far as regards Stephanie's work, you are quite right; still the poetry is strictly in keeping with the character of the stupid, surly, malicious Osmin. I am well aware that this species of verse is not the best, but it chimed in so admirably with my musical ideas (previously rambling about in my head) that it could not fail to please me, and I would lay a wager that when it is performed no deficiencies will be found. As for the poetry in the piece itself, I really do not consider it at all despicable. The aria of Belmonte, "O wie ängstlich!" could not possibly be better written for the music. The "Hui" and "Kummer ruht in meinem Schooss" excepted, (as grief and repose are incompatible,) the air is not badly written, particularly the first part, and I should say that in an opera the poetry must necessarily be the obedient daughter of the music. Why do the Italian comic operas everywhere please,—with all their wretched poetry,—even in Paris, where I myself witnessed the fact? Because music rules there supreme, and all else is forgotten. An opera is certain to become popular when the plot is well worked out, the verse written expressly for the music, and not merely to suit some miserable rhyme, (which never enhances the value of any theatrical performance, be it what it may, but rather detracts from it), bringing in words, or even entire verses, which completely ruin the whole ideas of the composer. Versification is, indeed, indispensable for music, but rhyme, solely for rhyming's sake, most pernicious. Those gentlemen who set to work in this pedantic fashion will always insure the failure both of their book and of the music. It would be well if a good composer could be found who understood the stage, with talent enough to make suggestions, and combined with that true Phœnix—an intellectual poet; then no misgivings would be entertained about the applause of the unlearned. Poets seems to me somewhat like trumpeters with their mechanical tricks! If we musical composers were to adhere as faithfully to our rules, (which were very good at a time when no one knew any better,) we should compose music as worthless as their libretti.

* This is the loose translation of Lady Wallace; it should be: "the violins in octaves."—Ed.

Saenger-Fest at Louisville.

FOURTEENTH ANNUAL FESTIVAL OF THE NORTH AMERICAN SAENGERBUND.

A Louisville, Kentucky, letter dated July 24th, says: Louisville is redolent of Fatherland to-day. The Ohio seems to be transformed into the classic Rhine, and the yellow, red and black flag are sandwiched between the Stars and Stripes. The parti-colored and numerous other banners are waving in every street. The musical congress of the fourteenth annual Sængerbund commences its first grand festival in the West, and from the mammoth Fest Hall on Broadway rolls out the grand old music of the German masters on the voices of a thousand burly Teutons. For the last few days the various committees have been assiduously at work completing the arrangements for the festival, and it is a gratifying proof of the success and popularity of music in America that all nationalities warmly participate in it.

THE FEST HALL,

specially erected at an immense cost for the occasion, is quite an imposing structure. It is fifty feet high, one hundred and seventy-eight long, and eighty-two broad, and is constructed on excellent acoustic principles. The stage is semi-circular, and can accommodate with ease the immense chorus and orchestra designed for it. The building will hold four thousand people, the gallery alone being capable of holding fifteen hundred. It is decorated with red, white and blue devices, and on the steps of the stage appear the busts of BEETHOVEN, MENDELSSOHN, MOZART, SCHUMANN and SCHUBERT. Each society participating in the festival has its own place in the hall designated by an appropriate shield. At the back of the stage APOLLO and his lyre appear, surrounded by effulgent rays.

THE HEADQUARTERS AND COMMITTEES.

The head quarters of the Saengerbund are Beck's Hall. Messrs. Hallman, Stien, Hahn, Wolf, Faulds and Eller are the principal members of the numerous committees. The Fest Director is Mr. Sobolewski, of St. Louis, and Mayor Lithgow and General J. C. Davis take an active part in the proceedings.

THE SOCIETIES PRESENT.

No less than forty societies from different cities in the East and West, including the New York Liederkranz, under the direction of Mr. Stein, had arrived, and will take part in the festival.

THE PROCESSION.

At two o'clock this afternoon a procession was formed at Beck's Hall and started for the Fest Hall in the following order:

Band of Music.
Flag of the Saengerbund.
Central Committee of Columbus, O.
Central Committee of Louisville, Ky.
Maennerchor of Columbus, O.
Band of Music from Chicago, Ill.
Concordia of Chicago, Ill.
Germania of Chicago, Ill.
Freier Maennerchor of Chicago, Ill.
Germania of St. Louis, Mo.
Arion Des Westens, St. Louis, Mo.
Delegations of the Musical Societies of St. Louis, Mo.
Turner Maennerchor, of Nashville, Tenn.
Liederchor, of Evansville, Indiana.
Maennerchor, of Indianopolis.
Maennerchor, Tell City, Ind.
Maennerchor of Terre Haute, Indiana.
Liederkranz, of Richmond, Indiana.
Band of Music.
Maennerchor, of New Albany, Indiana.
Liedertafel, of Lafayette, Indiana.
Saengerbund, of Aurora, Indiana.
Maennerchor, of Laporte, Indiana.
Liederkranz of New York city.
Liedertafel, of Buffalo, New York.
Liderkranz, of Syracuse, New York.
Maennerchor, of Wheeling, West Va.
Harmonie, of Wheeling, West Va.
Frohsinn, of Pittsburgh, Pa.
Band of music from Cincinnati, O.
Maennerchor, of Cincinnati, Ohio.
Saengerbund, of Cincinnati, Ohio.
Junger Maennerchor, of Cincinnati, O.
Harmonie, of Cincinnati, O.
Druiden Saengerchor, of Cincinnati, O.
Saengerbund, of Toledo, O.
Gesangverein, of Cleveland, O.
Maennerchor, of Cleveland, O.
Liederkranz, of Cleveland, O.
Liederkranz, of Sidney, O.
Wyandotte Saengerbund, of Upper Sandusky, Ohio.
Harmonia, of Chillicothe, O.
Liedertafel, of Akron, O.
Bruderbund, of Tiffin, O.
Orpheus, of Louisville.
Frohsinn, of Louisville.
Liederkranz, of Louisville
Concordia, of Louisville.

THE RECEPTION CONCERT.

Arrived at the Fest Hall the Saengerbund was opened by Rossin's soul-stirring (!) overture to *La Gazza Ladra*. In this overture there is a movement in triple time, which is one of the most graceful and vivid parts of that great representative of this (?) Italian

school. The other orchestral parts were the march from "The Prophet," a *divertissement* by Wallerstein, and Weber's ever welcome overture to Euryanthe. The march from "The Prophet" was marred by being taken too slow and by the absence of that massive grandeur which should be its distinguishing feature. The other orchestral pieces were given with a warmth and expression that fully upheld the high reputation of the orchestra. Those delicious woodland warblings in the "Euryanthe" were given with freshness and delicacy, and the baton of Mr. Sobelowsky held the orchestra of seventy performers in admirable order throughout. "The Singers' Greeting," sung by the Louisville societies, was the only vocal piece on the programme.

The old Central Committee of the Saengerbund presented the society's flags, through Mr. Dresel, to the new committee. Mr. A. Stein, the President, responded. The formal reception of the guests by Mayor Lithgow, of Louisville, then took place, and Professor Heilmann responded in fitting terms. At the close of his address the latter clasped the Mayor's hand, and turning to the audience, uttered the memorable words which have been adopted as the motto of Kentucky, "United we stand, divided we fall," thereby expressing the complete harmony which prevails between the Germans and other nationalities on the present occasion.

In spite of the heat about two thousand people were assembled in the hall.

THE EVENING CONCERT.

During the concert in the evening, Woodland Garden, a handsome and well shaded German resort, in the suburbs of the city, was crowded with the members of the Saengerbund. The garden was brilliantly illuminated,and the vast crowd seemed to abandon themselves completely to the magnetic influence of music, Rhine wine and lager beer. In many of the streets festoons and arches of evergreens are stretched across, and beaming countenances of unmistakable Teutonic origin are to be met at every corner. Austrians and Prussians meet on the neutral ground of music and harmony, forgetful that their brethren across the Atlantic are engaged in deadly strife. Even the juvenile portion of the community have become Teutonified, and march in impromptu procession, with painted tow paper for flags, screaming out phrases belonging to no language in particular.

To-morrow night the first grand vocal and instrumental concert will take place at the Fest Hall. The Saengerfest will finish up on Sunday with one of the grandest concerts ever given in America—namely, the best classical selections, interpreted by the full chorus and orchestra in the Mammoth Cave.

SECOND DAY—PRIZE CONCERT.

To-night the prize concert came off, and the immense Fest Hall was crowded to its utmost capacity; the *coup d'œil* from the spacious gallery was grand in the extreme. The eye ran along the mass of human heads beneath to the brilliant illuminated stage, with its crowded tiers of singers, waving flags and banners. The "Willkommen," inscribed in letters of fire above, and the flutter of a thousand fans and the numerous (?) storms,calm and grandeur of the Tell overture, mingled with the scarcely suppressed hum of four thousand people. The orchestra, increased to day to one hundred pieces, was led by Messrs. SOBOLEWSKI, HART and ZOELLER, and is by far the best feature of the festival. So far, the Tell overture,now a necessary feature on every(?)musical programme in America, was given with electrical effect, and had the good fortune of interesting the sweating audience sufficiently to bear up against one hundred degrees Fahrenheit in the hall. The following was the programme of the prize concert:

Overture, "William Tell," Rossini; Orchestra. "Nightly Wanderings," Fr. Abt; Cincinnati Maennerchor. "The Court of Justice," Zöller; Cincinnati Saengerbund. "The Beautiful Month of May," Zimmermann; St. Louis Arion des Westens. "Stille, Stille," C. A. Weber; Wheeling Harmonia. "Waldabendschein," (dedicated to the Liederkranz,) Fr. Abt; New York Liederkranz. "Morning Dawn," H. Weyd; Sidney Liederkranz. "Fruehlingslandschaft," Jul. Otto; Chicago Concordia. "Saenger Gruss," Fr. Abt; Cincinnati Harmonia. "O Sasz ich auf der Heide dort," F. Abt; Akron Liedertafel. "Den Schoenen," A. Reinhart; West Cleveland Maennerchor. "Morgenlied," Fr. Abt; Indianapolis Maennerchor. "Staendchen," Julius Otto; Nashville Turnerchor; "Well habe Ich Sie Gelieb," Evansville Liederkranz. "Nachtlang Sehnsucht," Krentzer; Wheeling Maennerchor. "Des Schiffers Traum," Fr. Abt; Columbus (Ohio) Maennerchor. "Der Frohe Wandersmann," Mendelssohn; Cincinnati Junger Maennerchor. Overture, "Tannhäuser," Wagner.

The judges of the prizes were Messrs. SOBOLEWSKI, of St. Louis; BALATKA, of Chicago; WOLFSOHN and HELRICH of New York, and ZOELLER and HAST, of Louisville. Of all the societies which took part in the above programme there were three particularly good. These were the New York Liederkranz, A. PAUR, Director; the Cincinnati Maennerchor, CARL BARUS, Director, and the Chicago Concordia, OTTO LOB, Director. The magnificent bass voice of Mr. STEIN contributed largely towards the success of the Fest. The tenor voices in the three societies are free from that nasal twang and metallic or harsh tone that spoils some of the best trained musical organizations. In OTTO's trifling piece, sung by the Chicago Concordia, there is a beautiful imitation of an organ accompaniment to the theme given by the chorus. It was sung with delicacy, and the harmony was exquisite. The applause which followed the efforts of the above named societies was deafening. The other societies showed remarkable training and proficiency, and in some instances an excellent quality of tenor and bass voices.

To-morrow night the remainder of the societies will compete for the handsome prizes which have been presented to the committee of the Saengerfest. The New York Liederkranz, so far, bears away the palm in singing.

A grand torchlight procession followed the concert; and the societies, with music, banners, torches, &c., are passing through the principal streets. The singers and musicians taking part in the Saengerfest number over one thousand.

THIRD DAY—GRAND CONCERT OF SIX HUNDRED SINGERS IN FEST HALL.

LOUISVILLE, July 26.—At a business meeting held this morning in the Fest Hall on the affairs of the Saengerfest, it was resolved that the next annual festival of the North American Saengerbund be held at Indianapolis. The great event of the present festival took place at the hall this evening. A great concert with six hundred singers, supported by an orchestra of one hundred performers, led by Edward Sobolewski, and consisting of the choicest gems of the classic school, drew together a densely packed audience. The heat was oppressive, but the programme, and the rendering of it, more than compensated for all.

The Overture to Egmont, though not rendered with that warmth and thorough precision it received at THOMAS' last symphony *soirée*, showed enough of the heroic element to make it acceptable. MENDELSSOHN'S address to the artists was sung with little fire or soul, but in MOHR'S glorious Lied the immense chorus warmed up to the spirit of the composer. At one time, like the distant hum of the whirlwind, instruments and voices obeyed the baton of the director.

One of the most beautiful passages we have ever heard occurs in this piece. CARL WOLFSOHN did full justice to the Concerto of Beethoven. In the Isabel(?)overture the oboe were again prominent,and the *finale*, consisting of the English national anthem, was massive and grand. The second(what?),being by Mendelssohn, introduces us to that wonderful masterpiece of nature on the Island of Staffa. In the opening we approach cautiously and hear mysterious sounds from the Basaltic(!)billows,between which the waves dash into the recesses of the cavern; then the various instruments of the orchestra repeat the echoes of little themes which spring up like bubbling rills. As we advance, dream-like melodies, strange and eccentric figures and sudden bursts of discords greet the explorer on his journey, while underneath, far down in the depths of the orchestra, there is a tremulous motion alternately swelling and diminishing like the ceaseless rise and fall of the ocean. The succeeding vocal piece, "The Battle of Spirits," was happily chosen and placed. One part of this extraordinary composition contains as much Walpurgisnacht devilry in it as come from the hands of the composers of the Freischütz, Robert le Diable, or Harold. The execution—orchestral and choral—was all that could be desired. The brilliant and showy overture to Robespierre, which is a perfect photograph (!) of the days of the barricades, was received with an outburst of genuine enthusiasm. The magic wand of the director causes to pass before us the gloomy Bastille, the mutterings of the Revolution, and the outbreak and the attack, with its rattling of *mitraille, pas de-charge*, shouts of triumph and defiance, cries for mercy, groans of the dying, the Place de Greve and its hideous paraphernalia of death; and lastly, the soul-stirring Marseilles Hymn, crowned with fantastic wreaths of violin, viola and flute passages.

The other pieces were splendidly sung, and the concert was one of which the West may well feel proud. The numerous visitors from the East were surprised to find such an incontestible evidence of the progress of music on this side of the Alleghanies.

[We find the above in a Pittsburg (Pa.) paper, and copy it as the only report of the Fest which has yet come to hand. We must confess, some of it, particularly what is said of those "choicest gems of the classic school" in the account of the third day, is slightly bewildering.]

A German View of Musical Histories.

No field of history has been so sparingly cultivated up to the present time as the history of music. The most voluminous works we Germans possess on the subject (such as those by Brendel, Reissmann, Schlüter, &c.) although written in an independent spirit, are either so sketchy, or so little indebted to due research, that the desire for an exhaustive and satisfactory treatment of the matter has never been gratified. In the last century, Forkel commenced a comprehensive history of music, but, unfortunately, did not bring it to a conclusion, discontinuing it on the threshold of modern times, that is, exactly at the point it began to be interesting. A recent undertaking, the *History of Music*, by Ambros, has only reached the second volume. The progress of this book, which affords evidence of great diligence, of laudable profundity, and of rare acquirements, is far too slow, considering the impatience with which its completion is awaited. Foreign countries can certainly boast of valuable historical works on music, but these works are generally on special subjects. The Italians (Pater Martini, for instance) have written the musical history of Italy; the English (Hawkins, Burney, Jones, and Busby) that of England, &c. Some authors, moreover, have tried their hand at the history of church music and of oratorio, of opera and of musical pieces, of songs and national melodies, in separate monographies, and modern musical literature is rich in admirable biographical works. Still all these preliminary labors are not yet sufficient to give us a picture, in all respects exhaustive, of the history of music, especially the music of Germany. While for France the matter for a history of music is concentrated in Paris, and for England in London, in Germany it is dispersed through hundreds of channels. All the large, small, and petty capitals, all the Imperial and commercial cities, have their separate musical histories. The arrangements, the customs, the progress of all these cities great and small, display an infinite variety. In one, there is no concentration; in another, everything hurries forward by independent paths of its own. The musical history of the villages of Germany is endlessly diversified, and contains a large store of experience and interesting observation. Up to the present moment but little has been done for Germany in the way of such special musical histories. We have the history of the theatres of Hamburgh, Lübeck, Berlin, Brunswick, Leipsic, Gotha, Dresden, Vienna, Nuremberg, Würzburg, Munich, Mannheim, Darmstadt, &c.; and an attempt has been made to write a history of music and the drama in Prussia. The various musical papers, as well as Chrysander's *Jahrbücher*, have, in their particular way, contributed by no means an unimportant amount of information. But all this does not suffice. Before it is possible to write an exhaustive history of music in Germany it will be necessary to have the special musical history of the more considerable capitals and Imperial cities (let the reader think for a moment of Nuremberg and Augsburg.) As far as Bavaria is concerned, a happy beginning has been made. In obedience to commands from a high quarter, Dr. Mettenleiter, of Regensburg, has, for years past, been collecting materials for a musical history of Bavarian towns, and the first fruits of his labors, *The History of Music in Regensburg*,* are now before us. Any one casting merely a cursory glance over such a work has no conception what courage, what devotion, what patient self-denial such an undertaking requires; what preparatory studies and wearisome research it demands. The work just mentioned gives us, in four parts or divisions, the musical history of the celebrated old town. The first two parts contain the theoretical works treating of music generally, and those treating of liturgical music especially; the two others, the practical application of the theoretical principles to sacred and mundane purposes. We are supplied with detailed information of all musical works originated in Regensburg, and still to be found there; of all composers who were born, and who worked, there; of the arrangements regarding church-music; of the practice of music in the schools; of dramatic and

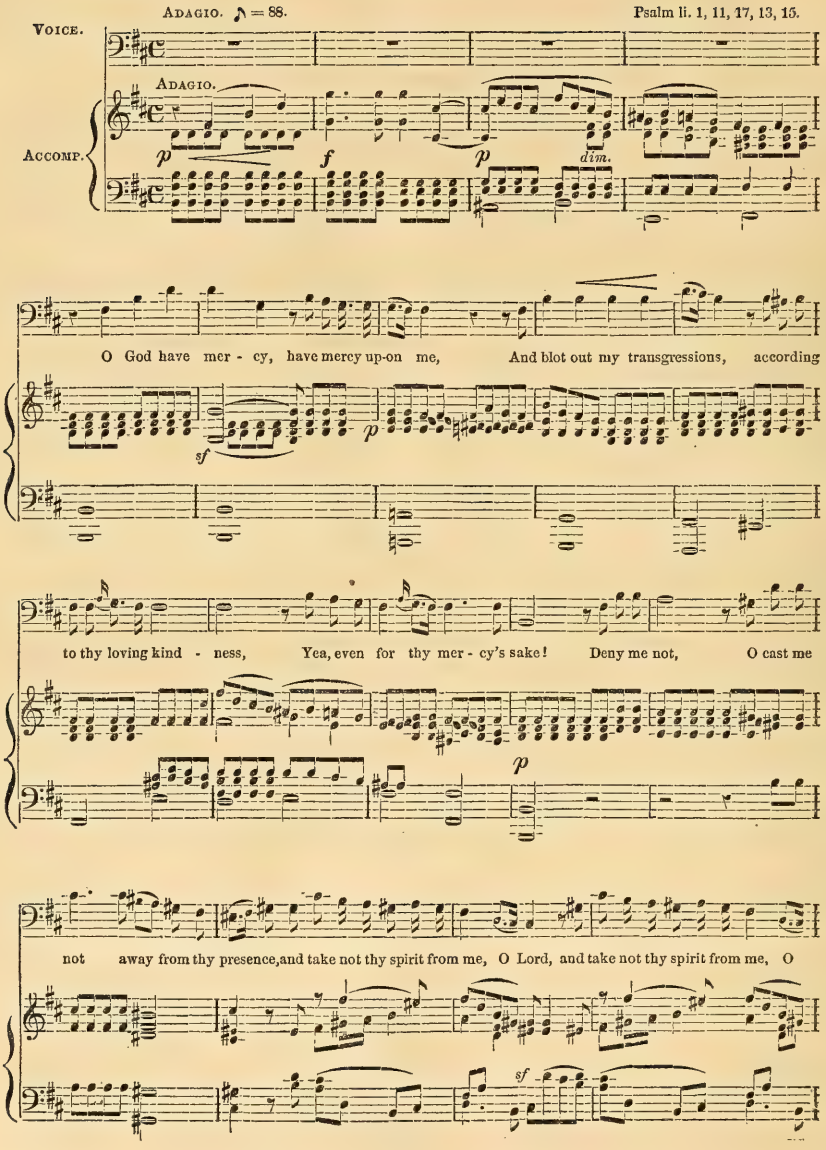
* *Musikgeschichte der Stadt Regensburg. Aus Archivalien und sonstigen Quellen bearbeitet von Dr. Dom. Mettenleiter. Regensburg:* 1866.

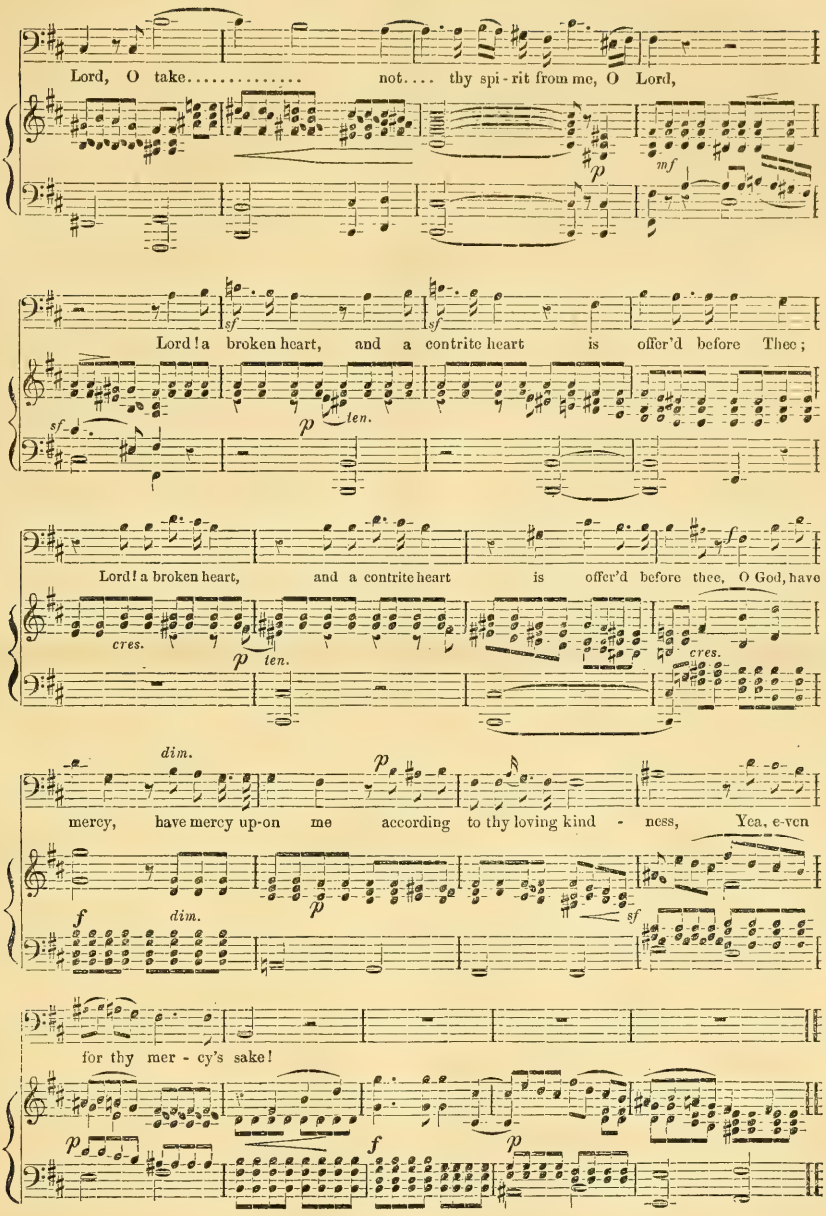
No. 17. RECITATIVE.

RECIT. TENOR. Acts. ix, 7.



No. 18. ARIA.


Adagio. ♪ = 88.
Psalm li. 1, 11, 17, 13, 15.
Voice.
Adagio.
Accomp.
p
f
p
dim.
O God have mer - cy, have mercy up-on me, And blot out my transgressions, according
sf
p
to thy loving kind - ness, Yea, even for thy mer - cy's sake! Deny me not, O cast me
p
not away from thy presence,and take not thy spirit from me, O Lord, and take not thy spirit from me, O
sf


Lord, O take..... not.... thy spi-rit from me, O Lord,
p
mf
sf
sf
Lord! a broken heart, and a contrite heart is offer'd before Thee;
sf
p
ten.
Lord! a broken heart, and a contrite heart is offer'd before thee, O God, have
f
cres.
p
ten.
cres.
dim.
p
mercy, have mercy up-on me according to thy loving kind - ness, Yea, e-ven
f
dim.
p
sf
for thy mer - cy's sake!
p
f
p


Allegro Maestoso. quasi. RECIT.
I will speak of thy sal - va-tion, I will teach transgressors, And sinners
Allegro Maestoso. ♩ = 100.
f
sf
shall be convert - ed un - to Thee, shall be con - vert - ed, con-vert - ed un - to
Thee. I will speak of thy sal - vation, and will teach transgressors that all the
f
sin - ners shall be con-vert - ed, shall be con-vert - - ed, con - vert - ed un - to
p
Thee; Then o - pen Thou my lips, O Lord!.....
p
f

of concert music; of the town musicians, and, in a word, of everything relating to music. In addition to this, a mass of false and doubtful facts are set right; deficiencies made good; and unknown matter brought to light. The author, who himself possesses an invaluable musical library, has taken advantage of all the means within his reach, including archives, public and private collections, and even hawkers' stalls. He gives us, and desires to give us, only materials and authentic documents, as contributions for future works. For this reason, he refrains as much as possible from opinions and additions of his own. Many readers might, probably, have preferred a continuous narrative, but, even in its present shape, the book is not without some highly attractive portions. Among these I would more especially include the warm and enthusiastic description of the life, the travels, and the labors, of that most meritorious investigator, Dr. X. Proske. One thing that is somewhat objectionable in the earlier parts is a certain prominent employment of Latin. A great many readers, especially musicians, will not understand it, and, consequently, be unable to benefit by the interesting information it contains. However desirable it may be to retain old codices in the original language, it is an indisputable fact, that, if the book is to find its way among, and be understood by, a large circle of readers, there should always be a faithful translation, and great caution in the use of Latin flourishes. What I most especially miss in the book is a catalogue of the German Roman Catholic and Protestant Hymn Books printed and used in Regensburg. As church music constitutes a material part of the musical history of a town, and as, moreover, it is impossible to obtain a clear notion of the subject as long as we are not acquainted with its literature, it appears urgently desirable that, at some future time, a separate chapter should be devoted to it.—*London Musical World.*

Music Abroad.

London.

The musical season is over. The principal events of interest in the latter weeks of it were the revival of Mozart's exquisite opera (written on the eve of his marriage to *his* Constance), called originally "*Costanza e Belmonte*," but now known as "The Seraglio," or *Die Entführung aus dem Serail*, of which we give an account on a preceding page; new triumphs of Adelina Patti, in a new character for her, the Catharine of Meyerbeer's *L' Etoile du Nord*;—Mr. Benedict's annual monster concert, with all the famous singers and players that London can muster, and "47 pieces" in the programme (!);—and young Arthur Sullivan's concert with the distinguished aid of Mme. Goldschmidt and her husband. Of this last the *Musical World* of July 14 says:

Mr. Santley sang pieces by Gounod and Sullivan, and sang as he always sings—in other words, superbly, receiving and accepting a loud and unanimous encore for the latter's quaint and charming "Mistress mine;" but the extraordinary attraction was not Mr. Santley. Mlle. Mehlig played J. S. Bach's concerto in C minor, for two pianofortes, with that solid English pianist, Mr. Franklin Taylor, and the *Recollections of Ireland*, by Moscheles, as a solo; but although she played brilliantly, and though, at the end of her second performance there was a loud call for the venerable composer, who was known to be in the room, and who responded to the call with all the alacrity of years gone by, the extraordinary attraction was neither Mlle. Mehlig nor Herr Moscheles. Nor was it Mr. Cummings and Miss Edith Wynne, who gave the lovely duet,'? "In such a night as this," from Mr. Sullivan's *Kenilworth*, and joined Mr. Santley in a trio. Nor was it even the new symphony in E of Mr. Sullivan, of the performances of which, at the Crystal Palace and St. James's Hall (by the Musical Society of London), we spoke at the time, and which, though hardly so well played as at the Crystal Palace, under Herr Manns, was admired more than ever, and found more than ever Mendelssohnian. The extraordinary attraction was neither more nor less than Madame Lind-Goldschmidt—"Jenny Lind." Not only is there magic still in that name, but there is magic still in that voice; and the occasions, few and far between, which the lovers of music have enjoyed of hearing this most accomplished artist—"greatest of singers in all styles," as Mendelssohn used to say of her—since she formally took leave of the public, are seized upon with avidity. Mme. Lind-Goldschmidt sang four pieces on Wednesday night, and the audience, enchanted, would have listened with satisfaction to each of the four pieces twice. Madame Goldschmidt, however, received the tribute to her genius with the dignified affability of one who, knowing her own worth, is at the same time pleased at the recognition of it; but she was content to give each piece set down for her in the programme once, wherein she set an example which others might imitate with advantage. Her first songs were two by Mr. Sullivan; "Sweet day," a new setting of some verses "altered from George Herbert," and the Shakspere song, "Orpheus with his lute made trees," which it has been several times our agreeable task to praise. Mr. Sullivan accompanied these himself on the pianoforte, and thus enjoyed a special opportunity of judging what effect could be made out of his music by the most perfect singing, perfect alike in expression and in vocalization. But great as she was in Sullivan, Madame Goldschmidt was still greater in Handel. How she can sing the music of *Il Pensieroso* in general, and the recitative and air, "Sweet bird," in particular, amateurs were made aware, not very long since, at St. James's Hall. Nothing more engaging, nothing more earnest, nothing more dramatic can be imagined. On Wednesday night, if possible, her delivery of this picturesque *scena* (in which the flute *obbligato* part was admirably sustained by Mr. A. Wells, of the Crystal Palace orchestra) exhibited more poetical feeling and more consummate technical skill than when last we heard it. The shakes, in one or two instances, were prolonged almost out of measure, but then they were so faultless, so close, so "pearly," an so exquisitely rounded off, that to complain would have been hypercritical. Almost equal in interest to her "recital" of Handel's scene was Madame Goldschmidt's unaffected, and touchingly expressive reading of the "old English ditty," called "The Three Ravens," of which the Russian poet, Puschkin, has published a translation in the form of an original. Such ballad-singing, so studiedly simple and, at the same time, so finished, is rare; and the applause that followed was as hearty, spontaneous and general as that awarded to the more marvellous execution of the great air from *Il Pensieroso*.

The concert opened with Professor Sterndale Bennett's beautiful and always welcome overture, *Die Naiaden;* the first part ended with an overture to a MS. opera (*The Sapphire Necklace*) by Mr. Sullivan; and the whole terminated with the "brisk dance" from his *Kenilworth*, all of which pieces were extremely well played by the very fine orchestra under the direction of the concert giver.

Herr Otto Goldschmidt played a pianoforte-part, composed by himself, to the air from *Il Pensieroso*.

National Musical Education.—The Musical Education Committee of the Society of Arts, which was appointed to consider the state of musical education in the United Kingdom, have agreed to their first report. They have obtained full information of the constitution, present state, and working of the Royal Academy of Music; and have obtained evidence on the National College of Music, the London Academy of Music, and the London Vocal Academy. They have received a report, also, on the military school of music, Kneller Hall. On the subject of Church music the committee have been in correspondence with the deans and chapters of the several cathedral churches; and through the Secretary of State for Foreign Affairs, reports have been obtained of the regulations of the several academies at Paris, Munich, Vienna, Prague, Leipsic, Milan, Naples and Berlin. The Secretary of the Society of Arts was dispatched to Brussels and Liége, in order to report on the musical institutions there, and in respect of the Royal Academy of Music, Sir George Clerk, Bart., Chairman of the Committee of Management, and Mr. Lucas, principal of the Academy, have given evidence. The views of the musical profession have been stated by the following gentlemen, who have kindly responded to the invitation of the committee, and have either appeared personally before the committee or favored them with written observations:—Professor Sterndale Bennett, Mr. Benedict, Mr. Costa, M. Garcia, Mr. A. F. Godfrey, Mr. J. Hullah, Mr. Henry Leslie, Mr. C. Lucas, Mr. G. A. Mefarren, Sir F. Gore Ouseley, Mr. Ernst Pauer, Mr. Otto Goldschmidt, Mr. Turle, and Dr. Wylde. The committee also acknowledge valuable evidence and suggestions which they have received from Sir George Clerk, Messrs. Capes, Harry Chester, H. F. Chorley, Cole, C. B., P. Le Neve Foster, and B. St. John Joule. The committee have not considered it within their province to enter upon the subject of the various systems of teaching music. Their inquiries have rather been directed to ascertaining the principles and the nature of the administration by which the general musical education of the people of this country may be systematically conducted on a scale and with results at least equal to those of the academies which flourish on the continent. They first turned their attention to the Royal Academy of Music as being the institution best calculated to serve as the basis for any enlarged national institution for promoting musical education, and had the satisfaction of finding the utmost willingness on the part of the Royal Academy to adopt whatever course might be necessary to improve its organization and render it thoroughly efficient. The committee consider that adequate parliamentary funds, with ministerial responsibility for their expenditure, are essential to the establishment and maintenance of a national academy of music worthy of its object. A national academy should afford gratuitous education to a limited number of persons having great musical gifts, who, after proper training at the public expense, would engage to devote their talents to the service of the public as professors of the art of music, and the form in which parliamentary assistance could be best afforded, it is thought, would be by scholarships, which should be held by candidates who, in open competition, had proved that they are endowed with the gift of musical ability. Besides the training of free scholars the academy should also be open to the public at large on the payment of adequate fees. As soon as the institution shall have obtained public confidence, it is hoped that the cathedrals and various other corporations will provide the means of sending, from their respective localities to the academy, young persons of musical genius, and the committee recommend that the Society of Arts should itself set the example of such endowments by establishing a limited number of scholarships. The committee consider, however, that before Parliament can be asked to increase its present vote to the Royal Academy of Music, the academy should provide, through the voluntary aid of the public, permanent and suitable premises, possessing all requisite facilities for practice and study. It is suggested that application should be made for a site on the Kensington Gore estate. Probably three years must elapse before convenient and ample premises can be built even after the funds are obtained, and as, in the meantime, the academy is obliged to vacate its present premises in Tenterden-street, and is seeking to obtain temporary shelter elsewhere, the committee consider that every effort should be made in the meantime by the Academy to enlarge its basis of action and to establish an effective system of responsibile administration. This can be secured only by the appointment of a director, of proved administrative ability, entrusted with full authority. When the public are satisfied with the promise of an efficient academy, it may be expected that they will contribute towards the erection of suitable premises.

The *Neue Berliner Musikzeitung* says of our London concert season. "The most brilliant, that is to say, the most profitable concerts are not given by the most important artists but by the best patronized teachers. The former only enter into the concerts given by the Societies or by single *entrepreneurs*; for this they are paid, and according to the measure of their reputation earn their money. This reputation grows with the years, not with the abilities of the artists: on the contrary an artist in England is often most celebrated when he has been known for the last twenty years, and his abilities are waning." Of a lately given benefit concert the correspondent thus writes: "If patience be genius Benedict is the greatest genius of the century. I heard him years ago in a great lord's house conduct an amateur society composed of live duchesses, marchionesses, and other inheritors of the best blood. The ladies sang in inverse proportion to their rank: the more nobility the more wrong notes; and there sat Benedict with a delighted face. Nay more—he had studied all the pieces; and he, the man who has lived in England for the last 30 years and there won his reputation and fortune, had the heavenly patience to sit with enraptured countenance teaching these high-born ladies septets, accompanying them, and never for one moment thinking, 'Perdition take them all! I will rather live on a couple of groschen a day in Germany and enjoy good music in my old age than perform such Sisyphus-work!' But Benedict doubtless rose next morning much fresher than I, and bowled down to Brighton, there to teach in a boarding school; and whereas my ears still quivered with the recollection of these false 'highborn' notes of the evening before, he would be taking in so many more as to forget aristocratic in middle-class torments; and in the evening he would sit down to compose a cantata with the most tranquil mind, as of a man who only listened to perpetual harmonies."

The Royal Operahouse closed its doors on the 17th of June for the season, with Cherubini's *Deux Journées*, or *Wasserträger*, as it is here denominated. Mdlle. Dillner, a young lady with a pleasing, albeit somewhat harsh voice, sang the part of Marcelline; Mlle. Horina, that of the Countess; and Herr Krause that of Micheli.

One of the most interesting events of the past season, as far as true art is concerned, was the revival of *Antigone*, with Mendelssohn's magnificent music. If the late king had never done aught else to preserve his memory from oblivion, the fact that it was he who suggested Sophocles' work to Mendelssohn, would be sufficient to prevent his name from being so soon forgotten by those who have a feeling for what is great and beautiful. All honor to him for the part, though simply suggestive, which he had in the work. The piece was performed and sung "excellent well." Herr Taubert conducted the choruses and the orchestra admirably. The only person I did not like was Madame Jachmann, but truth compels me to add that the rest of the spectators were not of my opinion, for they applauded her vehemently.

I wish I could chronicle the production of a few new operas. But unfortunately for Germany, and the world too, Mendelssohns, and Meyerbeers, and Webers, and Beethovens, and a host of such like giants, are not to be found every day. Musical productivity, as the Germans themselves term it, appears temporarily to have become extinct, or at any rate to be slumbering, for I do not take into account the lucubrations of Herr Richard Wagner, Herr Hans von Bülow, *et hoc genus omne*.

Among the *debutantes*, I may mention Mlle. Lina Frieb, the daughter of Madame Frieb-Blumauer, a very favorite actress at the Theatre-Royal. She made her first appearance as Aennchen in *Der Freyschütz*. Her second character was that of Henriette in *Le Macon;* her third, that of Zerlina in *Fra Diavolo;* her fourth, that of Marzeline in *Fidelio*. She possesses a pleasing voice, which has evidently been well-trained. Her acting, as was to be expected, is very amateurish. Still she evidently has talent and will prove, I should say, a valuable acquisition, when practice shall have given her confidence, softened down certain asperities, and supplied certain shortcomings. Another fair aspirant for operatic honors was Mlle. Börner, who sustained the parts of Agatha, Elizabeth, and Bertha, in *Der Freyschütz*, *Tannhäuser*, and *Le Prophète* respectively. Yet another was Mlle. Bähr, who appeared in the last named opera as Fides, and a remarkably cold and impassive Fides she made. And now, having mentioned some of the *debutantes*, I must inform you that two very popular ladies have left us. These are Mlle. Leontine Gericke and Mlle. Santer. Mlle. Gericke has married a Berlin tradesman or merchant—render the word *Kaufmann* which way you choose—and retires altogether from the stage. She selected for her last performance the first act of *Les Huguenots*, the third act of *Der Freyschütz* She was greatly applauded, and overwhelmed with bouquets in the course of the evening, and, after the fall of the curtain, the stage-manager, Herr Hein, presented her with a silver fruit dish or salver, from the members of the company. The King, too, made her a present of a magnificent bracelet. Mlle. Santer does not leave the stage, but has accepted an engagement at the Royal Operahouse Dresden. Her husband is a Herr Blume, formerly an officer in the army, but now a music-master.

Dwight's Journal of Music.

BOSTON, AUG. 4, 1866.

Music on the Common.

We were just calling our thoughts to order to resume the discussion of this summer topic, when we were much pleased to meet the following good suggestion in the *Daily Advertiser* of last Wednesday morning, which for the present turns us aside a little from the main question: What would be the best kind of music for the people in the open air, and how may it best be organized and administered at public cost? But the special point here raised may throw some light upon the general problem. Thus saith the *Advertiser:*

It has been proposed in the Board of Aldermen, that one of the performances of music on the Common should be a performance of sacred music on the afternoons of Sunday, through the summer. The motion was lost, for what reason we do not know and cannot guess. A city which permits the performance of sacred music for money on Sunday, has in that permission recognized it as a work of mercy or necessity. It is quite too late then, to pretend that such a performance breaks in on the proper observances of the day. The only questions are, whether poor people who do not choose to go into music halls, shall have the same advantage in this direction as rich people who do choose; and whether in those months when churches and music halls are uncomfortable from heat, the community may not profit by sacred music in the open air.

We suppose, therefore, that the defeat of the proposed Sunday performance was a measure of economy. What was proposed was that one of the two weekly performances of the band, paid for by the city, should take place on that day when ten times as many people can profit by it as on any other day,—when they would come to it not fatigued, but in a condition to enjoy it,—and that instead of polkas, waltzes, and quicksteps, the performance should consist of sacred music, to be selected by the highest authorities. It seems that the majority of the Board of Aldermen have that fondness for the more frivolous music of the bands, and that dread of those grave compositions which for near two thousand years have been united with worship in almost all Christian communions, that they have decided to have twice as many dancing tunes as was proposed, and, at the city charge, no sacred music at all. So far have we fallen back from the standard of Puritanism.

The decision of the aldermen may be considered final, as far as they are concerned. It is well known that they do not readily abandon a decision respecting the public grounds. We would suggest, however, to those gentlemen who are interested in this plan for simple and general worship in the open air, that it will be easy to carry it out without an appropriation from the city.

No subscription paper would be so easily filled as one for an hour's sacred music on the Common before sunset on Sundays. There can be no conceivable objection made by anybody. Military bands play what they choose on Sunday, where they choose, without asking leave of any one. A band has only to choose to play some passages from Handel, Beethoven and Bach on the Common. Again, there is no ordinance yet to prevent a gentleman from whistling on the Common or from playing the flute there, or the trombone or the bass drum. And if a number of gentlemen happen to play these instruments together and in harmony, on Sunday afternoon, we apprehend that no objection will be made by anybody.

We trust we may have the pleasure of announcing the arrangements for such a sacred concert.

The idea is in the main good, if somewhat crude and undeveloped. We may consider the question whether such concerts are compatible with the proper observance of the Sabbath as sufficiently disposed of. Music there will be, in some form or other, in public or in private, in concert halls and theatres or out of doors, on that day, as on all days. If not sacred music, then profane (not scrupling to take the name of "sacred"); if not serious, inspiring, edifying music, then frivolous, dissipating music; if not the music of Art and Feeling and Religion, then that of trade and money-making, catering to lower tastes, to paying audiences and fashions. It is much better to assume the fact, that music, outside of formal public worship, there will and must be upon Sundays, and to study how to have it good—part of the soul's life which we try to realize upon that day of rest from trade and selfishness.

To the great mass of toil-worn mortals, seeking air and freedom, the evening hours of Sunday are the one opportunity: how shall it be improved? By giving them music of the right kind, rightly executed. All will depend, first on the selection of the pieces, the making up of programmes, and then on the efficiency of the band or orchestra.

1. It is a great thing in favor of this plan that the very name and day suggested are in themselves some pledge that the music performed shall at least not be frivolous, not of a mere *ad captandum*, clap-trap, dissipating character. Something better than noisy, startling effect, which soon gets to be tame and humdrum from the very frequency as well as intrinsic shallowness thereof; something more serious and more elevating than dance tunes, more wholesome and refreshing than sentimental airs and arranged scenes or medleys from sensational Italian operas, with cornets and tubas caricaturing (as if that were not superfluous) the languishing strains or would-be passionate bursts of Messieurs Tenore, Baritono, &c., might be expected in such concerts and on such a day. And yet the term "sacred concerts" has been so abused that we own to a strong prejudice against it; one may well be sceptical about any entertainment which offers itself under that name. Concerts are called sacred simply to save appearances and to conciliate the letter of the law—an old, and as we shall doubtless learn when we become more civilized and enough more truly religious not to be afraid to act naturally and honestly and dare to be genial and happy on the Lord's day, an absurd law. They are called sacred, but the music, much of it, is anything but sacred, spiritual, or even such as interests the higher feelings or the holier imagination. Judging by the custom of the times, we have not much assurance that the term "sacred" would be used with more sincerity in Sunday concerts on the Common than in those whose singular programmes in theatres and halls have long since ceased to be singular.

Practically, artistically, it would be almost impossible to make up a programme of band music out of sacred music in the most exclusive sense, that is to say, of such pieces as were composed for the church and have no associations save with some religious service. The varieties and contrasts, the progressive interest of an oratorio, a mass, a sacred cantata, or even an anthem—how are these possible with a mere brass band! A whole hour or two of only chorales or psalm-tunes, one grave Adagio after another, would certainly be wearisome and provoke comments in a mood not particularly religious—only heartier perhaps than affected, feigned religion. There would need to be, of course there would be, a wider range in the selections. Pieces not written *for* religious uses, serious, inspiring, elevating music not made for Sunday more than any other day, extracts from symphonies, operas, &c., would have to come in. Better, therefore, drop a *name* which has become so conventional and insincere, and only see to it that we secure the real *thing*; call them simply Concerts on the Common—Sunday concerts, if you please—but do not call them "Sacred;" for if you do, the chances are that they will be very far from sacred. Let the selections be made with taste and judgment, on the principle of intrinsic fitness, with a view to what is elevating, pure, quickening to the higher and the holier sentiments, as well as refreshing and cap-

tivating to the sense, and it will be no matter about the name. But in all things we endanger sincerity, and therefore sacredness, by profession. The *Advertiser's* plan, however, meets this difficulty by the suggestion that the selections be controlled by the best authorities—if these could only be with any unanimity or sure discretion pointed out, and then won to the ungrateful task!

2. As to the means of performance. The brass band seems to be our fatality. Thin, monochromatic, noisy, coarse little energetic fuss and feathery band of sixteen brass instruments, all of the Sax family, brazen throats made to cut through and overbear the confused din of the streets, and yet by the emasculate contrivance of valves taught to sing as it were a poor kind of falsetto, caricaturing softer instruments and human voices in a sentimental, vulgar and affected way! This seems to be all that Municipal economy affords the people in the way of bands; and, in fact, nearly every other form of band has disappeared. But it has its uses, for which it is very good. It is good for military parades in streets. It is good for certain kinds of music, good when it does not strain itself to do too much,—for instance, ape Italian Opera on the Common. And fortunately for this Sunday plan, there is nothing for which a choir of brass instruments is better fitted than for plain, solid harmonized Chorales. Even the bands of sixteen can render these effectively. It would be much better, of course, out in the open air, if the number could be quadrupled,—preference being given to the honest, manly, native brass sound over nondescript valve tones. Good old Lutheran Chorales, *well arranged*, might form a considerable part, in fact the staple of the programmes. And even the *Advertiser's* suggestion of the name of Bach will not seem so wide of the mark, when we consider that Bach's arrangements of the Chorales are the most perfect models of four-part harmony that exist, and that no one has so brought out the beauty, the grandeur, the soul's depth, the tenderness and piety of those old tunes as he has in these masterly arrangements. They are difficult for voices, but they would not be so for instruments—would our bands only consent to resolve themselves for the time being into four parts, like a chorus of mixed voices! We are sure, such pure, sincere music, once grown a little familiar, would win upon the popular heart.

Chorales and psalm-tunes would not be enough alone. There is plenty of other music, kindred or compatible in spirit, very various in form and momentary mood and tempo, to be drawn from both so-called sacred and secular sources, which would be available. Even the Opera—such operas at least as Mozart, Gluck, Beethoven wrote—affords some of the holiest moments in the whole history of musical creation. Some of the priest's music in the "Magic Flute," for instance, is quite as spiritual and sacred as that of the *Requiem*, and was the product of the same months and the same state of mind in which Mozart wrote the latter. Some of this, and some of the solemn, stately harmonies of Gluck, are practicable enough for brass bands.

The range could be profitably extended, could there only be brought together for these occasions a much larger band, with proper blending of softer instruments, clarinets, oboes, flutes, bassoons, French horns, &c., with *quant. suff.*, and no more, of those of brass and of percussion. Then even the Chorale might be illustrated, varied, made picturesque, in the way that we have witnessed on the Organ in those so-called "Choral Vorspiele" of Bach. With the reeds and flutes for flowing accompaniment, and the brass for the chorale proper, the effect might be fine. Then of course larger compositions of various kinds, movements from Oratorios and Masses, serious Overtures, edifying parts of Symphonies, &c., &c., might be reproduced with some truth and delicacy, not offensively caricatured as such things are by mere brass bands. But this brings us back to our old idea of a "Civic Band," under municipal patronage, of which we shall have more to say. Meanwhile think of such a band as a correspondent tells us of below.

Music in the Public Schools.

Most of the music in our city, since our last, has been made by the boys and girls in the public schools. Musical exercises entered more or less into the annual examinations and exhibitions of the separate schools during the last month. In each school, besides the exercises in reading, grammar, geography, &c., a part of the time was occupied by an exemplification of Mr. Mason's admirable method of training children, both in the Primary and Grammar Schools, to sing and read and understand simple written music; or by a most convincing specimen of the "Vocal Gymnastics" as administered by Mr. Munroe in person, or through the teachers he has taught; or by pleasing results of both, shown in numerous choruses, trios and songs sung at refreshing intervals under the direction of Mr. Sharland, who has been following up the good work of Mr. Mason in the Grammar Schools, and, by a well-chosen collection of pieces, which has grown together from the fresh needs of this very practice, together with his own skill in piano accompaniment and tact as a teacher, has produced in many of the schools very satisfactory part-singing, in which hundreds of children partake with good ensemble. We have no doubt, one result of the exhibitions this year,—while they have shown a vast improvement generally in our public school education, and a fine cheerful spirit of coöperation between teachers and pupils, all happy in their work and full of beautiful enthusiasm, and while taste, imagination, something like æsthetic culture is more and more insinuating itself into the dry methods, making school attractive—has been to convince crowds of intelligent spectators of the practicability and the blessing of music taught as a regular branch in all our schools.

If further confirmation were needed, it was found in the annual School Festival at the Music Hall, on Tuesday afternoon, July 24.

This was a musical festival on essentially the same plan which has worked so satisfactorily for some years past, and for which the whole community is so much indebted to the wisdom, ingenuity and perseverance of the musical portion of the School Committee, who have gradually leavened nearly the whole lump. This time it was even better than before; practice makes perfect, and the organization of the singing by twelve hundred girls and boys, with their stage arrangements, their entrances and their exits, has now grown into an easy working habit. We need not describe the beautiful spectacle again; it can never fail to be inspiring; what little we have room to say must relate to the exercises. The order thereof was improved by making the musical selections more varied, reducing the proportion of grave choral-singing, and by allotting less space to addresses; only three were made, and these were all appropriate and brief: the opening one by the chairman of the festival committee, Mr. Story, another by Hon. Richard Warren of New York, and finally a few words by his Honor Mayor Lincoln, after the presentation of the bouquets to the medal scholars.

After an organ prelude by Mr. Sharland and an invocation by the Chaplain of the day, Mr. Zerrahn raised his baton, calling the twelve hundred upon their feet, and one of the Chorales used by Mendelssohn in "St. Paul" was sung in unison, the Organ alone supplying harmony. The unison between voices and organ was not quite perfect, but the mass of vocal tone was full, clear, well-sustained. The discrepancy of pitch vanished when the orchestra accompanied in the National Hymn of Holland, which was interesting but not so imposing as the Russian or the English hymn.

Probably no piece gave so much pleasure as the Trio, or three-part Chorus, by Rossini, sung by the pupils of the Girls' High and Normal School (who are under Mr. Zerrahn's special instruction), and sung with beautiful blending and shading of fresh, pure, sweet voices, with one of those finely figurative orchestral accompaniments with which the inexhaustible fancy of that genial Italian blossoms out so readily. We may suggest more choruses from Rossini, especially some in the first act of "Tell"; for instance that delicious and yet serious, tender wedding chorus.—The "Image of the Rose," a more extended piece, Cantata-like, by Reichardt, pleased by its smooth melodious quality. "Over the Billows," from Mr. Kielblock's "Miles Standish," a ringing, buoyant sailor chorus, with a prayerful choral episode, and quite ingenious orchestration, made a very good effect.

Then came an intermission of a few minutes, during which the babble (Babel) of young voices, suddenly set loose, was multitudinous as the sea, and had a strangely mingled, fascinating music of its own, of which the outline would be hard to seize. A friend asked us if that sound could not be translated or reproduced in actual musical composition; for rhythmical it surely was. And lo! the other day we chanced to open on a piano-forte piece—only in two parts too—the flickering rapid figure of which palpably recalled to us that infinite babblement of young mountain brook-like voices. Turn to Cramer's *Etudes*, the one numbered 26 in Köhler's "Classical High School for Pianists," and there you have the phenomenon mirrored to the life, if you can only play the piece clear and fast enough!

"The Heavens are telling," from the *Creation*, was the great piece—of course the orchestra and organ supplied the lower parts of the harmony. It was sung in a manner to show that music is not taught for nothing in our schools. All that remained, after the presentation and the Mayor's Address, was "Old Hundred," in the last verse of which the audience joined. The singing on the whole was superior to that of past years; and both in the style of rendering the music and in voice delivery, in average power and quality of voices, the teachings of Messrs. Mason, Sharland and Munroe already show good fruits.

For Dwight's Journal of Music.

The Brass Band Question.

Mr. Editor:—In your paper of the 21st, I read an article containing some very pleasant suggestions in regard to the music on the Common. Every lover of good music must concur with your idea, that a coarse brass band of the street pattern is entirely inadequate to render the better kind of music effectively. On a visit to Germany last year, I had the satisfaction of listening to some superior performances of regimental bands there. I was several weeks in the city of Hesse-Cassel, and the performances of the band of the Guards there were something truly admirable. I took a memorandum at the time, of what instruments it was composed; the original having been mislaid, however, I must try to supply the information from memory. As well as I can recollect, the combination of instruments ran thus:

Bass Saxhorns..... 4
Bass Trombones..... 2
of the good old slide pattern.
Tenor Trombones..... 3

French Horns	4
Cornets à piston	4
Bassoons	4
Soprano and Alto Clarinets	10
Oboes	4
Flutes	3
Piccolo	1
	39
Bass Drum	1
Small Drums	2
Cymbals (pairs)	2
Triangle	1
Total	45

The combination of such a variety of instruments indeed seems admirable. The light and shade and instrumental effects are almost orchestral. As a proof of what such a band is capable, allow me to mention some compositions which I heard those artists perform. Overtures to "Der Freyschütz," "Jessonda," "Egmont," "Siege of Corinth," "Tannhäuser" (!); also an entire act from *Lohengrin*, the fourth act from the *Huguenots*, and many other excellent compositions which I noted down in my diary. It would indeed be a pleasure to hear such music performed on the Common by a full Reed Band. If people had opportunity to listen to bands of that kind, they would most probably lose their love for the noisy and coarse brass bands now so generally in vogue.

Boston, July 26. E. H.

New Haven. The Mendelssohn Society (writes a correspondent) gave Haydn's "Creation," entire, on the 11th ult., with the assistance of Mrs. H. M. Smith, Mr. J. Whitney, tenor, Mr. M. W. Whitney, bass, and an efficient orchestra, mostly from New York. The Conductor of the Society is Mr. W. D. Anderson. The solo singers (well known in Boston) gave universal delight; the chorus never did better, and the audience were aroused to a degree of enthusiasm seldom seen in New Haven.

Mr. A. W. Thayer, who is Consul at Trieste, writes from that place: "I have had the first part of my manuscript Life of Beethoven translated into German, and it is in the hands of the printer. I have already had good reason to be pleased at having adopted this course, since my translator, who resides in Bonn, has been able to follow up my researches there, and discovered some valuable additions to my own materials, which my removal to this place, and confinement here by official duties, would have prevented me from doing myself. I have had two applications from England for leave *to translate* my Beethoven work. I reply that, as English is my native tongue, I prefer to send my own manuscript in my own style to press! As I read over the proof-sheets I am delighted with my translator, and, at the same time, astonished at the fine result of my long continued researches. Should you find any kind of allusions to Beethoven down as late as 1800 or 1805, please to note them for me. My official duties take up so much of my time as to prevent me from going on as I could wish with my literary labors, but 'hope on, hope ever.' The time must come when I can use all this material."

Mr. Santley, the English Baritone.

There is not much to be told of the career of Mr. Santley (writes an "esteemed correspondent" of the London *Orchestra*) beyond the fact that he is a Lancashire man, a native, I believe, of Liverpool—that he was first educated into music at home—that he formed part of the chorus of the Philharmonic Society there, if not of the orchestra; and that in the course of such training he got that general insight into music which is not always found—as our profession unhappily attests—among those educated in academies. From the first he was as remarkable for his manly and generous uprightness of character, and its probity, as for his beautiful voice and extraordinary musical intelligence. Means were found to send him to Italy for the cultivation of his voice. He placed himself at Milan under Signor Nava; and during his residence there as a student (a position which, morally as well as musically, has ruined many an Englishman and woman) gained the universal esteem of every one. His intention was to remain in Italy for awhile, and attempt his career on the stage of that country; but home-counsels from those who knew his solid musical acquirements and had tested his great vocal capabilities, decided him on returning to England at a very critical moment. Had he bound himself for a term of years to sing the rubbishing music of the modern Italian theatre, Europe might have lost its best singer of his class, and he might have fallen into those false habits of taste which the applause of bad things cannot fail to encourage. He decided on immediately returning to London, totally unknown there save to one person—Mr. Hullah (to whom the credit is due of always listening for novelty and doing his best to produce the same at his concerts at St. Martin's Hall), invited him to sing in the third act of "*The Creation.*" It may be told that so little expectation had been excited on his behalf that the lady who had been "cast" for *Eve* to his *Adam* threw up the part. The singing of that one act decided Mr. Santley's future. There could be no mistake about it. Engagements of the first class, such as those of the Sacred Harmonic Society's oratorios, and at the concerts conducted at Manchester by Mr. Halle, followed rapidly as a necessary consequence to these engagements;—and at the provincial musical festivals. There is no keeping back one so richly endowed, so thoroughly prepared, and withal so simply superior to everything like back stairs work, as Mr. Santley from first to last has shown himself. As illustrating this thorough preparation, two facts may be put on record. Having been engaged to sing in "*The Seasons*" at Manchester, and having carefully studied the work—the *Cantata* was, of necessity, at the tenth hour changed for the Oratorio "*St. Paul*"—and in this he was able to appear with perfect honor to himself. At a late Norwich Festival—owing to a caprice it is not worth while to enter into—he had literally to appear in the orchestra in Spohr's "*Last Judgment*" at an hour's notice; never having sung that most ungracious of parts, and almost, it may be said, reading it at sight. Here are lessons for the lazy, and for those who are always prating of "their style." When it became time for him to attempt the stage in England, this was done, by Meyerbeer's express desire, in the English version of "*Dinorah.*" There could be no doubt as to the manner in which he executed that most harassing music, but our critics sagely decreed that because he was then awkward, spiritless, and ill at ease as an actor, on his first appearance, and in so trying a part, he would never act. They have since known better; and if critics could feel shame (*vide* M. Gounod), must now look back on the past with blushes. Now, small credit to them, they cannot chorus too loudly a success with which their discrimination had nothing to do.

The *Neue Berliner Musikzeitung* continues its satirical comments on the London season. "Now we have a concurrence of German, French and English singers (who, except the week or two they have been here have never worked together in their lives), singing German and French operas in the Italian tongue. Funnily sounds this in their mouths, but often more funny is the music they sing. An Italian tenor who has never got beyond Bellini's sentimentality, or Verdi's noisiness, is called on suddenly to sing *Tamino* or *Florestan*—music which is wholly opposed to his capacities, and for which he has a thorough aversion. But he *must* sing it: it is so in the bond. He tries to manufacture a couple of effects, and Italianizes his part in such a way as to send a German musician's heart into his mouth. Next him perhaps is a melancholy German basso bursting himself in the effort to ape an Italian buffo. A German sentimental songstress is entrusted with the role which demands the warmest glow of southern passion; to-morrow, the Italian woman near her has to sing the *Countess* in '*Le Nozze di Figaro.*' Here is an example:—In Her Majesty's Theatre, out of ten successive operas, one is pure Italian, say '*Norma*;' while the rest, such as the '*Zauberflöte*' and '*Freischütz*' are sung by Italians *pur sang*. In Covent Garden this week are announced '*Faust*,' '*Don Juan*,' '*L'Africaine*,' '*L'Etoile du Nord*,' and '*Lucrezia Borgia*'. Where is *ensemble* to come out of all this? Where the proper executien of a role? Very far is the operatic public from answering the question. The *beau monde* demands not good music, but celebrated names; it only wants for its money the consciousness of looking at the same time on artists from every sphere. The 'swell' and the 'snob' are proud of London alone paying for those artists whom Berlin, Paris, St. Petersburgh and Vienna are only able to support in conjunction. And it is not to be denied that the names which one can read in a Covent Garden prospectus can be shown by no other programme in the world."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Give, oh, give. (Pietà, pietà.) from "The Prophet" *Meyerbeer.*
An intensely plaintive song, being that sung by poor Fides, while begging, partly for herself, and partly to gain the means to purchase a mass for the repose of the soul of her son, whom she supposed to be dead, although he was, just then, on the point of being crowned in the neighboring palace. It is for a Mezzo-Soprano or Alto voice. If you wish to sing something to make the tears start, try this.

Almost there. Ballad with Chorus. *J C. J.* 30
A simple and touching song, containing the words of a dying child. The chorus is a farewell, with mention of the father, mother and brother, who are waiting on "the lily decked shore" of the River of Life. Easy.

Earth beneath your feet. Ballad. *Dolores.* 30
Dolores must sometimes compose *do-lo-ro-so*, and this is a sad song, but still a sweet one.

Sunrise. "Harmoniennes." *Concone.* 40

At the foot of Vesuvius. (An pied du Vesuve). "Harmoniennes." *Concone* 40
For three female voices. Very melodious and useful pieces.

Sweet Nightingale. *Boscowitch.* 40
A very sweet song about the nightingale.

I love him, I dream of him. Song. *Dolores.* 30

Instrumental.

Forest Flower Waltz. *Coote.* 40
One of the author's characteristic productions; very easy, brilliant and pretty, and a valuable piece for teachers.

Romeo et Julie. (Moison d'or.) *Alberti*, Op. 28. 20

La Favorite. " " " " 20
Very pretty and easy, and give the *taking* parts of these opera melodies. just as well as longer and harder pieces.

Silver Wave Barcarolle. *Geo. N. Allen.* 30
Very pretty, and quite easy.

Mabel waltzes, for 4 hands. *D. Godfrey.* 1.00
These waltzes are already favorites, and this 4 hand arrangement adds something to the power and brilliancy, while it makes the music somewhat easier.

Amusement schottisch. *E. W. Parker.* 30
Very pretty, and easy, with triplets, short runs, and arpeggios.

Ye pretty birds. Transcription. *W. Kuhe.* 50
The famous song, which makes a very melodious piece, and is arranged with a great deal of taste. Moderately difficult.

Leland's opera waltz. *L. Vese.* 30
The familiar air of "Aileen aroon" will be recognized in this, which is, otherwise, quite pretty.

Juanita. "Sparkling diamonds." *Arini.* 30

Guard's waltz. "Rustic pictures." *Baumbach.* 30

Tyrolese march. (Swiss bell ringers). 35

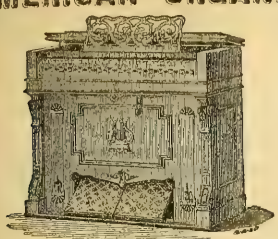
Mc' Eicker's redowa waltz. 30

Books.

The Jubilate. By L. O. Emerson, $1.38
A book which will stand along side of "The Harp of Judah" in internal worth, and may, very likely, equal it in circulation, since the music is in the same pleasing style, while it is almost entirely fresh and new. The multitudes who have used the former book, will need no great persuasion to try the new one.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

New Trios, Quartets, &c., for Choirs.

Quartets arranged from *Beethoven* with Organ Accompaniments by *A. Davenport.*

No. 1. Trust in God. (Soprano, Solo and Quartet).....30
" 2 O Lord, veil not thy face. (Quartet in Canon.50
" 3. Praise ye the Lord. (Quartet and Solo).....50
" 4. Celestial Hope. (Tenor Solo and Quartet).....60

Morning and Evening. A Collection of Pieces designed as Voluntaries, by *L. H. Southard*

No. 1. Rejoice the heart of thy Servant. (Solo, Duet, Tric and Quartet).....40
" 2. I will praise thee. (Solo and Quartet).....40
" 3. O my Lord. (Quartet).....60
" 4. Hear my prayer. (Alto Solo and Quartet).....40
" 5. I will be glad. (Quartet).....60
" 6. Blessed be the Lord.....40
" 7. Trust in God. (Quartet).....40
" 8. Let thy loving Mercy. (Terzetto).....40

O that I had wings. (Quartet).....*Barker.*30
Lo the day of rest declineth. (Qt.).....*Emerson.*30
Guide me, O thou great Jehovah.....*Emerson.*35
Jesus, Saviour of my Soul. (Qt.).....*Wilson.*30

The above new and beautiful pieces of Sheet Music, designed for Choirs and the general religious service of churches, will be sent post-paid on receipt of price, by the publishers,

OLIVER DITSON & Co.,
277 Washington St., Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 371

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, **Richardson's New Method**, takes the lead and seems destined to keep it. **Twenty-five thousand Copies of Richardson's Method are sold every year,**—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing, from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75
This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Mochree. "O Bright Pulse of my Heart," from "*Arrah na Pogue.*" 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Clumbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne,
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried.
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night"

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round.
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will"

Will You come to meet me, Darling? Ballad. *L. H. Gurney.* 30

NEW HUMOROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs; or, Slap Bang. *Copeland.* 30

Matilda Toots; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria.	*Gounod.*	35
Day is Done.	*Balfe.*	50
Fairies (The)	*Theo. Barker.*	35
Five o'clock in the Morning.	*Claribel.*	30
Golden Ring.	*Linley.*	30
Good Night, my dearest child.	*Abt.*	35
How fair art thou.	*Weidt.*	30
Hunting Tower. (Scotch)		35
I hear the wee Bird Singing.	*Linley.*	30
Il Bacio. (The Kiss)	*"Arditi."*	60
Impatience.	*Curshman.*	30
Lady of the Sea.	*H. Smart.*	40
Laughing Song.	*Auber.*	40
Love's Request.	*Reichardt.*	30
Merriest girl that's out.	*Minasi.*	30
Nightingale's Trill.	*W. Ganz.*	40
Night is Serene.	*"Don Sebastian."*	40
O, say not woman's love is bought.	*Whittaker.*	30
O, ye tears.	*Reichardt.*	30
Separation.	*Rossini.*	40
Shadow Song.	*"Dinorah."*	75
Sing, Birdie, Sing. (Parepa.)	*Ganz.*	50
Sing me a merry lay.	*Williams.*	30
Sing, smile, sleep. (Serenade).	*Gounod.*	50
Thou, everywhere.	*Lachner.*	50
Wild Shady Wood. (Sombreford).	*"Tell."*	35
Ye pretty Birds.	*Gumbert.*	40

SACRED PIECES.

Ave Maria.	*Kucken.*	30
" " Three voices.	*Weisel.*	50
Celestial Hope. Ten. Solo and Qt.	*"Fidelio."*	60
Come, ye Weary.	*Emerson.*	30
Guide me, O thou great Jehovah. Qt.	"	40
Hear my Prayer. Quartet.	*Southard.*	40
He will not always thus afflict.	*"Fall of Jerusalem."*	30
I will be glad. Quartet.	*Southard.*	60
I will praise the Lord. Quartet.	"	40
Lauda Sion. Chorus.	*Lambilotte.*	50
Let thy loving Mercy. (O Salutaris)	*Southard.*	35
Morning Service in C.	*Tuckerman.*	1.00
O Lord, my God. Quartet.	*Southard.*	40
O Lord, veil not thy face.	*"Fidelio."*	50
O magnify the Lord. Quartet.	*Southard.*	40
O Salutaris Hostia.	*C. C. Stearns.*	30
O that I had Wings. Quartet.	*Davenport.*	30
O were my head like the springs of water.	*"Fall of Jerusalem."*	30
Praise ye the Lord. Qt. & Solo.	*Beethoven.*	40
Rejoice the heart of thy Servant. Qt.	*Southard.*	40
Te Deum Laudamus, in B flat.	*Stearns.*	35
" " "	*Tuckerman.*	1.00
The Lord upholdeth.	*"Fall of Jerusalem."*	30
Trust in God. Sopr. Solo & Qt.	*Beethoven.*	50
Vespers in C with Magnificat.	*W. O. Fiske.*	1.00

GUITAR SONGS.

Aileen Aroon.	30
Call me thine own.	30
Come in and shut the Door.	30
Dear Mother, I'll come home again.	30
Do they pray for me at home.	30
Faded Flowers.	30
Flee as a Bird.	30
Home Delights.	30
I'd choose to be a Baby.	30
I'm leaving thee in Sorrow.	30
I'm lonely since my mother died.	30
Moss grown cell.	30
Move my arm chair, dearest mother.	30
Tenting on the old camp ground.	30
Too Late.	30
Twinkling Stars.	30

CHOICE PIECES FOR THE PIANO.

Arion Waltz.	*J. S. Knight.*	30
Brightest Eyes.	*Kruger.*	50
Cricket Polka.	*Withers.*	30
Debatten Waltzes.	*Gung'l.*	60
Dying Poet.	*"Seven Octaves."*	60
Fantasia "L'Africaine."	*Ketterer.*	75
Maiden's Blush Waltz.	*"Seven Octaves."*	60
Marche des Amazons.	*J. M. Wehli.*	1.00
Marche des Tambours.	*Sydney Smith.*	60
Meteor Galop.	*Wollenhaupt.*	75
Mossy Dell Waltz.	*Turner.*	30
New Anvil Polka.	*Koppitz.*	40
O whisper what thou feelest.	*Hoffman.*	75
Partridge Polka.	*Koppitz.*	40
Polka de Concert.	*J. M. Wehli.*	1.00
Romance Nouvelle.	*J. M. Wehli.*	1.00
Scheiden Waltzes.	*Weissenborn.*	60
Starry Night.	*Sydney Smith.*	60
Tears, idle tears. Nocturne.	*Turner.*	30
Tempest of the Heart. Variations.	*Grobe.*	40
Tenting on the Old Camp Ground.	"	60
Wearing of the Green. Trans.	*Baumbach.*	40

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 662. BOSTON, SATURDAY, AUG. 18, 1866. VOL. XXVI. No. 11.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.

Advertisements.

THE
ORGAN MANUAL,
FOR THE USE OF
Amateurs & Church Committees;
CONTAINING
DIRECTIONS & INFORMATION
TO
Persons Desirous of Purchasing an Organ,
And to enable Organists to
RECTIFY CIPHERING AND OTHER SIMPLE CASUALTIES
WITHOUT THE AID OF AN ORGAN BUILDER.
TO WHICH IS ADDED,
A Brief History of the Organ,
AND
REMARK ON ITS CONSTRUCTION.
By REV. HENRY D. NICHOLSON, M. A.
Of Trinity College, Cambridge, Eng.
With an APPENDIX containing a few Remarks on the Reed Organ as a Substitute.
ILLUSTRATED WITH AN ENGRAVING
OF THE
Great Organ in Music Hall, Boston.
PRICE 75 CENTS.
☞ Sent post-paid.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

NEW MUSIC
FOR THE
CABINET ORGAN AND PIANO.

Doux Espoir—Nocturne,
J. L. BATTMAN.....75
Nocturne, by Chopin, Op. 32,
J. L. BATTMAN.....1.00
Un Voeu A La Vierge,
J. L BATTMAN.....75
Adieu and Chasseur de Alps,
J. L. BATTMAN.....75
Serenade, by Schubert.
J. L. BATTMAN.....60
Nocturne by Chopin, Op. 9.
J. L. BATTMAN.....60
The above are beautiful transcriptions arranged for the Cabinet Organ and Piano. They are charming parlor pieces and of moderate difficulty.
Sold by all music dealers or sent post-paid on receipt of price
S. BRAINARD & SONS, Publishers.
661 Cleveland, O.

Emerson's New Book
THE
JUBILATE
EXCELS
In many important particulars his celebrated collection
"THE HARP OF JUDAH."
All who have seen it decide that it is
The Best Book for Choirs.
The Best Book for Schools.
The Best Book for Societies.
The Best Book for Conventions.
The Best Book for Practice.
The Best Book for Social Singing.
The Best Book for Families.
The Best Book for all Singers.
Suited to all Denominations.
Suited to all Occasions.
Suited to all Capacities.
Suited to Every Singer.
IN ITS SINGING SCHOOL EXERCISES.
IN ITS GLEES, PART-SONGS, &c.
IN ITS ANTHEMS AND SENTENCES.
IN ITS CHANTS AND SELECTIONS.
IN ITS VARIETY OF HYMN TUNES.
PRICE $1.38.
Sent by Mail, post-paid.
WHOLESALE PRICE, $12 a dozen.
☞ Send in your orders early.
Sold by all Music Dealers throughout the United States and Canadas.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

BEAUTIFUL MUSIC.
Published by H. T. Merrill & Co., 91 Washington street, Chicago, Illinois.
Little Barefoot (by Howard).....30 cts.
A beautiful song and chorus dedicated to Miss Maggie Mitchell.
Mary of Fermoy (by Howard).....30 cts.
This is a splendid song, in answer to "Pat Malloy."
In Press, "I'm a Happy Laughing Maid," and "Let's Sit Down and Talk Together."..... 30 cts. each
For Sale by OLIVER DITSON & CO.
*** Music sent to any part of the United States by mail on receipt of the prices. 661—2t.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.

New Music for August.

VOCAL.

I'll say good night. Song.....*F. Wilmarth.* 30
Far from home. Song .....*F. Wilmarth.* 30
Etta Moore. Song.....*F. Wilmarth.* 30
Haunting thoughts. Song.....*Reichardt.* 40
Heavenly Shepherd. Solo and Quartet. *Stearns.* 30
Wherever I wander, I'm never alone. Ballad. *L. V. Crosby.* 30
Behold the storm. (Voici l'orage). Trio for female voices. "Harmoniennes."....*Concone.* 40
Sunrise. " " " 40
Childhood's memories. Ballad for Baritone. *Whitney.* 30
Gentle Nellie, thou hast left us. Song....*Blake.* 30
What is Love? Song.....*Elizabeth Philp.* 30
That shalt thou see. (Le Vedrai)...."*Crispino.*" 40
Paddy Blake's Echo. Comic Song.....*S. Lover.* 30
Picciolo. Song.....*B. Richards.* 30
Anita, or The Chieftain's wife.....*B. Richards.* 40
Maids of the Greenwood. Duet.....*Glover.* 60
Sweet Nightingale. Song.....*Boscovitch.* 40
I love him, I dream of him. Song.....*Dolores.* 30
O give, O give. (Pieta, pieta)...."*Il Prophete.*"
Almost there. Ballad.....*J. C. J.* 30
Three fishers. 2d setting.....*S. D. S.* 50
Tantum ergo. (The Gloria). Duet....*Girac.* 40
Lauda Sion. (The Gloria). Duet.....*Girac.* 40
I think of thee at morn, love. Song. *G. Goodfellow.* 30
In the valley she is sleeping. Song....*Webster.* 30
Earth beneath your feet. Song.....*Dolores.* 30
Gentle ladies, fair. (Dounine amabile.)"*Crispino.*" 60
Pietro darling, this cake. Song..... " 35
The sails we spread. Song.....*B. Richards.* 50
Will o' the Wisp. Song.....*J. W. Cherry.* 50
Too late to marry. Song.....*R. S. Pratten.* 30

INSTRUMENTAL.

L' Etoile du Nord. (Slave of the North). Revue melodique). 4 hands.....*Beyer.* 75
Piano pieces, No. 3 and 4.....*Bargiel,* each. 35
Harp on the tree. Romance for piano. *E. Hoffman.* 75
Petitionen waltzes.....*Strauss.* 60
Quartet in Fidelio. For Brass Band.....*Burditt.* 1.00
Vivienne waltz.....*L. M. Miller.* 30
La Norma. Fantasia brilliante. Op. 65. *Leybach.* 90
Forest flower waltz.....*Coote.* 40
Leland's opera waltz.....*Lesta Vese.* 30
Romeo and Juliet. "Moisson d' Or.."*Alberti.* 20
Tyrolese march. (Swiss bell ringers.)..... 35
Mc'Vickers Redowa waltz..... 30
Juanita. "Sparkling Diamonds."..... *Arini.* 30
Guard's waltz. "Rustic pictures."...*Baumbach.* 30
Silver wave barcarolle.....*Allen.* 30
Traceries light and elegante.....*Colby,* each. 30
1. Golden galopade. 2. Moonlight march.
3. Brook quickstep. 4. Bluette schottisch.
5. Shower polka. 6. Grove march.
Three sonatinas.....*L. Köhler.* 1.00
Charlie is my darling. 4 hands.....*Osborne.* 50
Valse des Roses.....*E. Ketterer.* 75

BOOKS.

THE JUBILATE. A Collection of Sacred Music for Choirs, Singing Schools, Musical Conventions, &c. By *L. O. Emerson*..... .....$1.38

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.
Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to Oliver Ditson & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

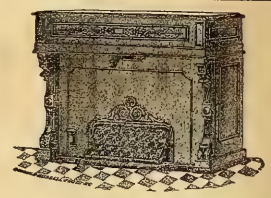
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in Notation, Harmony, Counterpoint and Fugue; Composition with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

Board of Instruction.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

AN ADMIRABLE NEW MUSIC BOOK.

NOW READY,

THE NEW HAYDN.

A Collection of Tunes, Chants, Anthems, etc., etc., prepared for all the wants of Social Assemblies, and for all occasions of

PUBLIC AND PRIVATE WORSHIP.

To which are prefixed a brief but clear Course of Elementary Instruction, many Exercises and Quartettes for Schools and Exhibitions, and an excellent Vocabulary of Musical Terms

BY B. F. BAKER,

One handsome volume, long octavo. $1.50.

☞ This book, it is believed, will be found superior in richness and variety of contenis to any of Mr. Baker's previous publications, all of which have been much approved wherever they have been used, and circulated by scores of thousnads. The Publishers will send single copies on receipt of price, and will make liberal terms with Schools, Religious Societies, Teachers and Dealers.

TICKNOR & FIELDS, Publishers,
660-2t BOSTON.

Dwight's Journal of Music.

Whole No. 662. BOSTON, SATURDAY, AUG. 18, 1866. Vol. XXVI. No. 11.

Songs from the German.

[Translated for the recent Sänger-Fest at Providence, by J. S. D.]

I.

THE SINGER'S GREETING.

O, still the strong old oaks are standing,
All sound at heart, and rooted fast;
Hark! with the rustling branches blending,
A greeting from th' heroic Past!
Ye leafy aisles, high arching o'er us,
Give answer back, in ringing chorus!
In storm and gloom
Lo! here a home;
Here Freedom's hearth, high blazing yet,
By Hermann's quenchless valor lit;
Here Faith's firm rock, and Love's retreat;
Here Song's perpetual abode!
Thy sacred dome with songs we greet:
O flourish long, thou green old wood!

Thee, too, starry-eyed young Maiden,
In the cottage small and neat,
Maiden modest, chaste, and sweet,
Pure as diamond, thee we greet!
Ev'ry wave of song is laden
With some lustrous pearls for thee;
Crowned with honor shalt thou be;
Love's divinest minstrelsy
Here at thy dear feet be laid!
And God bless thee, lovely maid!

Where, hand in hand, true men are meeting
For brothers' weal, for law, for right;
Where joyfully all hearts are beating,
As through the clouds out breaks the light;
Where strength and courage, bravely fighting,
A bleeding country's wrongs are righting;
Where, battle's done,
And victory won,—
There roars the German sea of song
In surging billows, deep and strong.
—Then, singers, sing with all your power.
Long live the Union of the Free!
And long remembered be the hour!
God bless thee, heart of Liberty!

II.

SONG OF UNION.

Why meet all the singers in gladsome array?
What means the high pledge of alliance?
For Fatherland's weal hold we council to-day,
Or in arms breathe to tyrants defiance?
Shall Germany now in her majesty rise,
The freest and happiest land 'neath the skies?

The word of To-day in our hearts cherish we:
Free Fatherland—be our endeavor!
But here we've a land that is already free,
A joy fairly won and forever;
And all who their voices and hearts here unite
Are peers of the realm and are equal in right.

So jubilant songs we together will sing,
And homage to Love duly render;
For she is the rosy-lipp'd Queen of the Spring,
And her's be the feast, full of splendor,
Who thrills with true fire this terrestrial ball
And sheds a bright halo of youth over all!

Soft strains full of yearning resound thro' the hall,
And heavenly harmonies ravish;
But 'tis not on Love's sweet enchantment that all
The wealth of our song we may lavish:—
A manlier Love, like the ocean, the air,
In mighty embrace clasps the good and the fair.

Hail, Ocean of Song! roll in might on the shore,
All nations in unity binding;
Thy sound never dies, to the stars shall it soar,
O'er the clouds true Elysium finding;
Lightly on thro' all time the sweet melody floats,
And joy borrows beauty and sense from its notes.

Mozart's "Il Seraglio."

When Mozart gave his first German opera to the world—on the 12th of July, 1782—he had scarcely completed the first half of his twenty-seventh year. Beethoven was a boy of twelve; sixteen years were to elapse before Haydn produced his *Creation*, and ten before the birth of Rossini. Gluck had relinquished active life, and was spending the remainder of his days in honored leisure at Vienna. The Emperor Joseph II., whom history has loved to represent as the *pater et princeps*, the *præsidium et dulce decus*, at once the Augustus and Mæcenas of the arts, and especially of music—though in truth he could only appreciate and was only liberal to Italians*—was the reigning potentate; and under his rule music flourished if musicians starved. Mozart had but just escaped the ignominious thraldom of the Erzbischof Sigismund Schrattenbach, to seek for what he obtained seven years later, a place at Court with modest appointments†, serving the Kaiser in the interval as a cheap wonder-show, to be exhibited according to Imperial caprice, for such entertainment of such Imperial guests as might happen to care for music. That—as the late Alexander Oulibicheff, Mozart's Russian biographer and enthusiastic panegyrist, asserts—we owe *Die Entführung* to a strong desire on the part of Joseph II. that Germany as well as Italy should possess an independent lyric drama, and to the steps taken in consequence, is most likely true. The *Letters*‡, however, by no means warrant the positive assertion of Oulibicheff, that it was the Emperor himself who submitted to Mozart the operetta by Bretzner which Stephanie and the composer together moulded into the shape it ultimately assumed. In a letter from Mannheim (Jan. 10, 1778) we first read of Joseph's scheme for establishing a German Opera, and it was not till four years later that Mozart succeeded in gaining an interview with His Majesty. But without inquiring curiously into this matter, we may safely assume that to Joseph II. Germany and music are indebted more or less directly for the earliest German opera worthy the name.

"My opera was given again yesterday (and indeed at Gluck's request)"—writes Mozart to his father at Salzburg, Aug. 7, 1782. "Gluck paid me many compliments upon it. I dine with him to-morrow." The opera upon which the composer of *Orfeo*, *Alceste*, *Armide*, and the *Iphigénies*, two years after quitting Paris for ever, and five after the production of his greatest work, thus complimented the man who had already equalled, and in some respects surpassed him.§ was *Die Entführung aus dem Serail*, produced at Vienna about a month before the letter was written from which the above passages are taken. Despite the Italian cabal which so insidiously and perseveringly intrigued against the far too promising young German, *Die Entführung* had obtained a genuine success with the public.‖ and Gluck seems to have acquiesced in the public verdict. Whether the invitation to dinner may be accepted as a criterion of sincerity is hardly worth discussing, though it would be interesting to know much more than can be gathered from the *Letters* about the personal relations between the old king of lyric drama ("*Der grosse Reformator der dramatischen Musik*") and the rival destined to wear his crown before he had virtually abdicated. We should like, too, to be made acquainted with Mozart's own private opinion about Gluck's music, a point on which the composer of *Don Giovanni* is vexatiously reticent. In a letter dated March 12, 1783, however, we hear of more praises and another invitation to dinner. This was at a concert given by Madame Lange, the composer's sister-in-law, at which he played a concerto, Madame Lange sang an *aria*, and, adds Mozart, "*Ich gab auch meine Sinfonie vom Concert Spirituel dazu?*"*—or, as Lady Wallace translates it, "I also *played* the symphony I wrote for the Concert Spirituel" (vol. ii., page 183). Gluck, it appears, who was in a box near the one occupied by Mozart's wife and the Langes, could not praise the symphony and *aria* enough†, and straightway invited the two couples to dine with him on the Sunday following. These manifestations of sympathy at least go far to prove that the two musicians were socially on pleasant terms with each other, and that the setting luminary was not in hostile antagonism to the rising one. It is a matter of surprise, indeed, to many that Gluck did not confide to Mozart, rather than to Salieri, the task of composing the grand opera called *Les Danaïdes*, which he had pledged himself to write for Paris, but which he abandoned at the last moment, as an undertaking beyond his powers. Perhaps some cynics may think that Mozart would have been too brilliant a deputy for the conqueror of Piccini; and perhaps they are not far wrong. It was easier to outshine Piccini than not to be eclipsed by Mozart. On the other hand, Salieri had taken lessons from Gluck, while Mozart had received lessons from no one of any account except his money-seeking father, who, by dragging him over the world in his childhood and showing him about from place to place as a phenomenon, in all likelihood planted those seeds in his constitution which at the end brought about his lamentably early death.

The published letters of Mozart contain nothing more interesting than the account he gives of how he set to work on, and how he advanced with, the composition of *Die Entführung*. The subject, which, after considerable difficulty, was selected for him by Stephanie, at that time "*Inspicient*," afterwards "*Regisseur*" of the German Opera in Vienna, pleased him exceedingly. The name of the little comedy with music, by Bretzner, upon which they founded the libretto was *Belmont und Konstanze, oder Die Verführung aus dem Serail*. Mozart was satisfied with it for several reasons. It gave him, in Belmont and Konstanze, a pair of lovers of the genuine sort—a cavalier, *amator amicæ mancipium* after his own heart, and a lady fit to put on the chains her *inamorato* is but too content to wear. Mozart generally treated love from the point of view of the tenderest sentiment. *Amore nihil mollius*—only half the apophthegm of St.

* "*Bei ihm ist nichts als Salieri*"—writes Mozart, in his disappointment at not getting the Princess of Würtemburg for a pupil (Dec. 15, 1781).

† It was not till after the death of Hofcapellmeister Gluck (Nov. 15, 1787), that Mozart was appointed chamber musician (*Kammermusicus*), at an annual salary of 800 *gulden*. And yet *Don Giovanni* had been produced!

‡ *Mozart's Briefe, nach den Originalen herausgegben*. Von Ludwig Nohl.

§ *Idomeneo* had been given at Munich in 1781.

‖ Mozart himself speaks about its seventeenth performance.

* Symphony in D. written for and performed at the Concerts Spirituels, in Paris—July, 1778.

† "*Er konnte die Sinfonie und die Arie nicht genug loben.*" Lady Wallace says—"he was vehement in his praise," &c. Why "vehement"!

Bernard—was his motto; he ignored the *nihil violentius*. And what songs he found for Belmont! There is nothing in music more expressively melodious than the air in which the amorous swain, all sighs, describes the passion that consumes him ("*O wie ängstlich, o wie feurig!*") Mozart himself, not given, except under provocation to self-praise, speaks, rapturously about this air, in a letter to his father (September 26, 1781). It was designed expressly to show off to advantage the voice and style of the famous tenor, Adamberger, and, as the composer tells us, was the favorite with all who had heard it, as well as himself. Even the *bravura* songs for Constanze, which Mozart was compelled to write in order to flatter the self-esteem of a certain Mlle. Cavalieri (German in spite of her name), are full of the same tender grace; and it is a pity that the most beautiful of them, the recitative and air in G minor, "*Traurigkeit ward mir zum Lose*" (Act II.), should be precisely the one which is omitted in the performance at Her Majesty's Theatre. Then Blonde and Pedrillo afforded the fertile genius of our composer an opportunity of exhibiting itself in another light. The servants of Constanze and Belmont are, as a matter of course, in love; but how different is their love from the impassioned utterances of their betters! As Shakspeare could make each type of humanity speak, so could Mozart make each type of humanity sing after its kind. The airs assigned to Blonde, charming as they are—one of them indeed ("*Durch Zärtlichkeit und Schmeicheln*"), perhaps, a thought high-flown for "my lady's lady"—would never have been given by Mozart to Constanze; still less would he have dreamed of allotting any of the music of Pedrillo to Belmont. He has treated them both lovingly, nevertheless. If Pedrillo had nothing else to sing than the deliciously quaint romance in the last act, "*Im Mohrenland gefangen war ein Mädl hübsch und fein*," he would be precious to musicians. This has been called "the song in many keys," and not inappropriately. In each verse it touches upon no less than seven—B minor, D, A, C, G, F sharp minor, F sharp major, and again B minor, finishing, by an unexpected transition, in D—and all in the most natural way possible. But Pedrillo has also a share of that wonderfully comic duet, "*Vivat Bacchus!*" in the situation where he makes the watchful gardener drunk—the "*Sauf-Duett*"—"*welches in Nichts als in meinem türkischen Zapfenstreiche besteht*" ("which consists of nothing but my Turkish tattoo"), as it is described in the letter already cited, one of the longest and most interesting in the collection. Osmin was another cause of satisfaction to Mozart. Not only could he now contrast the two pairs of lovers with each other, but introduce a fresh element in his music opposed alike to either. That keen sense of humor, the possession of which has been unjustly denied to him, found the happiest expression in his musical treatment of Osmin. Of the songs composed for that functionary, the first (the well-known "*Questi avventurieri infami*"), where the irritable old servant works himself up into an ebullition of rage, and the last (the no less familar "*O, wie will ich triumphiren*"), where he exults in the discomfiture and gloats on the anticipated punishment of the lovers, are of course the most important, both from a musical and dramatic point of view. Our favorite, nevertheless, is the ballad in three verses, with a different accompaniment to each verse ("*Wer ein Liebchen hat gefunden*"—Act I.), which grows into a duet with Belmont, whose importunate questionings exasperate Osmin more and more, till he explodes in one of his constitutional fits. The turn of this melody is such that we wonder the omnivorous Mr. William Chappell should not have claimed it long ago, as genuine "old English," and put it in his book.

His favorite quintet of dramatic personages thus completed, the way in which, after endowing each with a strong individuality, Mozart blends them together in his concerted music, may easily be understood by those who are aware that he is the greatest master of combination whom the art has known. Though the texture of *Il Seraglio* is much less elaborately interwoven than that of *Le Nozze di Figaro*, it still displays the unequalled ingenuity of its author: and while the most salient characteristics of the opera are its wealth of melody, its dramatic *verve*, and its discrimination of character, it contains some concerted pieces—three duets (besides the notable "*Zapfenstreiche*"), a trio, a quartet, and a *finale*—which are indelibly stamped with the genius of Mozart. A sixth personage—Selim, the good-natured Pasha, who, after a little show of wrath, pardons the violation of his harem's sanctity, and lets the lovers go, to the surprise and indignation of the jealous Osmin—does not help the composer much; but Selim is necessary to the dramatic action, and without him we should not have had the spirited and truly characteristic "*türkische Musik*"—the overture, "*ganz kurz*," but deliciously fresh, and the choruses of Janissaries, just as short and just as good. It was this union of various incentives to musical expression which directly took the fancy of Mozart, who, in a letter in which he tells his father, with boyish delight, that Stephanie has at last found a subject for his opera, says—"*Das Buch ist ganz gut.*" Those who differ from the great musician will readily forgive him, for never was want of judgment, if want of judgment must be laid to his charge, more gracefully redeemed.—*London Musical World.*

An Academy of Music.

(From the *Evening Post*, New York)

That they are to have a new Opera House is certain; but this will not give us, except in name, an Academy of Music. Nevertheless, if any city in the world ought to have a real Academy of Music, it is certainly New York. It has more avilable material than any other. It has a larger constituency—that is to say, its metropolitan influence extends over a vaster territory and a more numerous population. Except London and Paris, there is no other city in the civilized world that has so many millions of people placed under contribution to its wealth, power and influence.

Some years may pass before we have an Academy of Music which shall do the service to be expected from such an institution; but the day cannot be far off. The public spirit and culture which created our Central Park will yet achieve for the city some other things in the same line—a Zoological Garden, for instance, public baths, and, though last named by us here, the first in importance, a properly endowed and organized Academy of Music.

The dominant idea of such an Academy should, we suppose, be that of a normal school of music, in which not only music should be taught, but also and especially the art of teaching music. At the same time it should be a national University of Music, the graduates of which should receive degrees—so conferred as to constitute a decisive evidence of real merit, proportionate to the rank conferred. In its character of normal school the Academy should develope the best methods of teaching music in all its branches and departments, not overlooking, of course, what has already been accomplished in this direction, notably, by the *Conserratoire* of Paris. Instead of making itself in any sense or degree a crib for a few idle professors and masters to fatten in, it should vigorously aim at the widest possible diffusion of musical taste and musical culture. It should seek, therefore, to popularize music, by developing the most economical as well as the best methods of instruction.

It is rarely, indeed, that these two qualifications do not more or less coincide. Whenever, for example, the method of teaching in classes can be made applicable at all, it soon becomes as superior in excellence as it is in economy. This is especially so in regard to the art of singing at sight. Few ever acquire this art by the costly methods of personal and individual instruction; partly, perhaps, because it is not well understood by the professors themselves. Yet it is one which, by a method elaborated upon sound principles, might, at very moderate expense, be made as universal as reading common print.

A true Academy of Music ought not only to elaborate such a system, making use, of course, of all that has been already done in that direction by Wilhelm, Mainzer, Hullah, Hickson and others, but also educate teachers expressly to introduce this art into our common school system. Much of the excellence of the system of public school education in Germany is due to its universal adoption of Music, and especially of vocal music, in its curriculum. Instrumental music may also, to a certain extent, be thus popularized, greatly to the advantage of the public taste and morals. But it is of secondary importance; the art of reading vocal music at sight it is most urgently important to popularize.

While deriving a portion of its income, possibly a considerable part, from the fees of pupils who could afford to pay for the instruction received, an Academy of Music really worthy of New York should have a large number of free scholarships, the right to compete for which would furnish an important, and, indeed, an indispensable stimulus to the pupils in the public schools. Our musical education ought to be so systematized that no talent of any importance should ever be debarred the chance of rising, by the want either of instruction or of opportunities. Our Academy should therefore institute from the first a system of free instruction, and free and ample opportunities for performance. The performances themselves should be regarded, also, as an integral element in the general system of public education. At all events, a refined and classic taste should preside over the whole Academy in all its departments.

The same spirit would naturally regulate the smallest details, even to the publication of correct, well-edited libretti of the operas. These might easily be made really useful incentives and aids to the study of Italian, essentially the language of music aud of song. Those now sold are ridiculous, and ought to offend the intelligence and culture of our operatic audiences. Quite as strong condemnation will apply to the great bulk of the instruction books for the different branches of music, now published. It would have been a real boon to the American public if nineteen-twentieths of them had perished with the Opera House.

Of course, the public performances of such an institution as we have tried to sketch would culminate in Grand Opera. But then they ought to include also every other branch of music. The symphony and the oratorio ought to be produced upon a scale worthy of this great city and the vast continent of which it is the commercial, and in many respects the social, though scarcely, as things now are, the musical metropolis, and made fairly accessible to the people. Even the madrigal and the glee, adapted specially to social gatherings and the domestic circle, ought to be appropriately presented in the performances, as well as taught in the lessons of a true Academy of Music, which should illustrate all its teachings by performances, of the highest style of excellence. Instrumental chamber music, therefore, the classical quartets, &c., ought also to have a place. In every branch of music performances of the highest excellence ought to be made accessible to the people; thus only can a taste for the pure classical, intellectual music be created and developed.

The Louisville Singing Festival.

[Editorial Correspondence of the N. Y. Weekly Review.]

Whatever may be said against these musical gatherings, from a strictly artistic point of view, it cannot be denied that socially they are of vast importance. The very fact that every year thousands come together, often travelling great distances and sacrificing money and time, in order to shake hands, to sing together, to drink a social cup, and to foster the sentiment of brotherhood, is in itself a sufficient proof of the highly humanizing and beneficial character of such assemblies. The festival just concluded at Louisville illustrated this truth in the most substantial manner. Perhaps for the first time there was such a true and enthusiastic mingling of the two elements forming the society of that lively city. The old antagonistic feeling of foreigner and native received, in this first festival, a heavier shock than from all the

political and other attacks which have been directed against it. This seemed to be admitted on both sides, and even found an echo in the two important speeches, which were made on the occasion, the one by Prof. Heilman, a German gentleman of culture and refinement, who responded to the welcome of the Mayor, and the other by the Rev. Mr. Heywood, a Kentuckian and an eminent resident of Louisville. The German veteran, General Willich, spoke to the same effect, as also did Dr. Wiesner, from Chicago, and General Jefferson C. Davis, the military commander of the department of Kentucky. All these men of distinction gave utterance to the one prevailing feeling—a disposition to look upon this festival as the basis of a new era of social and political unity. It was in view of this feeling that the American as well as foreign portion of the residents of Louisville vied with each other to give their guests the heartiest welcome.....

Musically the festival offered about the same features which are common to all these gatherings. There were the customary processions, the display of banners and silver-cups, the torchlight promenade, the serenades, the usual amount of good, bad, and indifferent impromptu speeches, the great Pic Nic, &c. There was also the prize-singing, the source of much trouble, envy and jealousy among the societies, the cause of a great deal of unnecessary excitement, and yet perhaps the chief attraction for most of the singers. If there must be prize-singing,it ought to be modified. As it is, it will never do true justice to the really deserving singers. The true test would be to let every club sing the same song ; but as this would become after all highly tedious even to the most enthusiastic admirers of German part-singing, a committee ought to select four songs, of various degrees of difficulty, and these should be entrusted to three societies which have really the necessary culture to do justice to them. This is, of course, only a suggestion upon a theme which will bear a great deal of remark, and we hope our German friends will give it their full consideration. The following is the programme of the first concert, conducted by Mr. Hart. of Louisville .—

1 Overture—William Tell.....Rossini
2 Night Wanderings.....Fr. Abt
Cincinnati Maennerchor.
3 The Court of Justice.....Zollner
Cincinnati Saengerbund.
4 In the Beautiful Month of May.....Zimmerman
St. Louis Arion des Westens.
5 Stille, Stille.....C. A. Weber
Wheeling Harmonia.
6 E-Flat Concerto, piano with orchestra.....Beethoven
Mr. Charles Wolfsohn, of New York.
7 Waldabendschein—Dedicated to the Liederkranz by.....Fr. Abt
New York Leiderkranz.
8 Morning Dawn.....H. Weyd
Sidney Liederkranz.
9 Frühlings Landschaft.....Jul. Otto
Chicago Concordia.
10 Sänger Gruss.....Fr. Abt
Cincinnati Harmonia.
11 Oh, sah ich aufder Heide dort.....F. Knecker
Cincinnati Druiden-chor.

PART II.

12 Larghetto—Out of D Major Symphony.....Beethoven
13 Young Love.....L. Grosch
Tiffin Bruderbund.
14 Still ist die Nacht.....Fr. Abt
Akron Liedertafel.
15 Den Schönen.....A. Reinhardt
West Cleveland Maennerchor.
16 Morgenlied.....Fr. Abt
Indianopolis Maennerchor.
17 Ständchen.....Jul. Otto
Nashville Turnerchor.
18 Wie hab ich sie geliebt.....Möhring
Evansville Liederkranz.
19 Nachklang and Sehnsucht.....Kreutzer
Wheeling Maennerchor.
20 Des Schiffers Traum.....Fr. Abt
Columbus, Ohio, Maennerchor.
21 Der frohe Wandersmann.....Mendelssohn
Cincinnati Junger Maennerchor
22 Overture—Tannhäuser.....R. Wagner

Abt was more frequently represented than might be called desirable in the cause of true art. Mendelssohn was represented in but one song, performed by the Cincinnati Junger Maennerchor, under the direction of Mr. Elsnor. Most of the singing could be called satisfactory, with the exception of that of two or three societies, which might as well have been absent. The East had sent but one society, the New York Liederkranz, whose singing produced an immense effect and was made a theme of general comment by the audience. As to accentuation, intonation and precision, light and shade, and musical understanding, their singing was undoubtedly the best offered of the evening. Yet they did not receive the first prize, which, we understand, was given to a society of St. Louis—out of deference to the wish of the conductor, Mr. Sobolewsky, who holds a prominent position in that city.

Mr. Carl Wolfsohn did not play in the first concert, owing to some difficulty in the orchestra, but he succeeded in performing in the second, or so-called prize vocal concert, and in spite of the difficulties which an orchestra brought together from a great many cities must have offered him, he produced a deep impression with the great work—probably never before heard in this part of the country. All those, who have the interests of true musical art at heart, must thank him for the firmness with which he withstood the suggestion of some musical people in Louisville to perform rather a brilliant modern piece than a concerto, whose merits at the moment at least would not be appreciated by most of the audience. Mr. Wolfsohn had nevertheless a genuine success with his task, which he performed in a true artistic style.

Here is the programme of the second concert, conducted by Mr Sobolewsky .

PART I.

1 Overture—Egmont.....Beethoven
2 Festive Song (To the Artists—An die Künstler) Mendelssohn
3 E-Flat Concerto—by Karl Wolfsohn.....Beethoven
4 Jubel Overture.....Weber
5 Jauchzend erhebt sich die Sonne .....Mohr

PART II.

6 Overture to Fingalshöhle.....Mendelssohn
7 Die Geistersehlacht (Battle of Spirits).....Kretzschmar
8 Overture to Robespierre.....Litolf
9 Das deutsche Schwert (German Sword).....C. Schubert
10 Des Sänger's Parole (Singer's Parole).....Beethoven

The vocal part of the performance was fairly performed and seemed to give most satisfaction.

* * * * * * * *

The following days were devoted to the distribution of the prizes, excursion to the celebrated Mammoth Cave, and meetings of the delegates of the "Saengerbund" in order to adopt measures for the arrangements of the next festival, which will take place in Indianapolis. A resolution was adopted that in future no prizes should be awarded to the contending societies, as these awards generally, nay always, create dissatisfiction among the singers and thus mar the pleasures of the festivals.

The New Organ at Plymouth Church.

(From the New York *Tribune*, July 30.)

The new organ in Plymouth Church is, we believe, the second largest in the country, containing, besides the mechanical arrangements, over 50 speaking stops. (The schedule we have already given.)

The capacity of this organ is in every way admirable. Its mechanical arrangements embrace every useful novelty in use either in this country or in Europe. The water arrangements for supplying the wind are absolutely perfect. The pressure can be graduated by the organist in an instant, and the supply is uniform and unfailing. The swell pedal being placed in the centre, instead of at the side, is a great improvement in facilitating its use.

The private exhibition on Friday evening enabled us to judge of many of the specialties of the organ, and also of its general power. It was exhibited by Mr. John H. Willcox of Boston, an organist of brilliant powers, and also a practical organ builder. Mr. Willcox, we understand, drew the entire scheme of the Plymouth Church organ, and has supervised its construction and its erection The task undertaken by Mr. Willcox was not a light one, for he had to display the organ and not himself, though in so doing he gave proof of the versatility of his imagination, and of his control over all the resources of the instrument. The first burst of the full organ, with that wonderful stop, the Tuba Mirabilis, was startling and exciting. more, perhaps, from its extreme brilliancy than from its deep and rolling grandeur of sound. Its brilliance exceeds, we think, anything we have ever heard. A hundred silver trumpets seemed flooding the church with their bright, piercing tones. Immediately succeeding this magnificent burst of power, the volume of tone fell to a mere whisper, displaying a purity of quality that could not be exceeded. Then as his fancy suggested, Mr. Willcox exhibited the various solo stops, introducing them through themes suggested by their characteristic timbres, separated by interludes, in which he displayed the qualities of the several manuals in their simple integrity, without coupling, and introduced, with fine effect, the crescendo and diminuendo pedal—a power, in the hands of a competent organist, exceeding that of any orchestra, for no increase of that power can be so finely graduated by human power of lips, as is now achieved by mechanism. The performance closed with a bold subject, in which strongly contrasted effects of the full, medium and minimum power of the instrument in alternation were finely brought out by the performer. When we consider the length of the extemporaneous performance, its well-maintained continuity, and the constant demand on the manual dexterity by the rapid changes of stops and combinations, we must award to Mr Willcox the highest praise. In set pieces the changes and combinations are arranged in advance, but in this case all the solo resources of the organ were exhausted, and numerous combinations prepared on the spur of the moment. With so much to do, in so short a space of time comparatively, it could hardly be expected that Mr. Willcox could carry out or elaborate his subject, but he displayed a fertile fancy, and his modulations, in which he never wavered or halted, proved him to be a thorough and accomplished harmonist. As we have said, he varied his subjects in accordance with the character of the instrument ; he also varied the style of music, skillfully contrasting the severe church style with the florid and romantic.

The building of this organ is a masterpiece of workmanship ; in some respects it can nowhere be excelled. As in the organ of the Immaculate Conception, Boston, the *vox humana* is wonderfully beautiful, and certainly surpasses that in the organ in the Boston Music Hall. It has all the effect of a choir of well-trained voices, and the illusion is so comple e, that we fancy we hear the sacred words breathed to the exquisite music. *The Oboe*, the *Euphone*, the *Viol di Gamba*, the *Vox Angelica*, the *Philomela*, the Clarionette, &c., are all characteristically beautiful. The dispasons are rich and sonorous, and singularly pure and fine in quality. We are, however, inclined to think that the character of the organ is rather brilliant than choral ; that the foundatton is scarcely sufficient for the superstructure, more especially when in conjunction with the *Tuba Mirabilis*, which we think is a little too brilliantly voiced. The size of the church is not favorable for the development of the graver power of the organ, while the brighter stops strike the ear at once. With the ample space at the command of the congregation, it would have been easy to extend the church twenty or thirty feet in the rear, which would have afforded fair space for the development of the powers of this magnificent organ. As it is, it is manifestly too large for the building.

(From the *Tribune*, Aug. 2.)

The official opening of the large organ built by the Hooks of Boston for the Plymouth Church, took place on Tuesday evening. The church was crowded in every part, as might have been expected, as beside the congregation who were naturally anxious to hear their organ diplayed by master hands, a large number of invitations were issued to outside parties. The desire that the services of Mr. George W. Morgan should be secured was so generally expressed, that Mr. Beecher yielded to the pressure, and engaged him at his own expense for the occasion. The other performers were Mr. J. Willcox and Mr. Muller, the organist of the church.

In our previous notice we stated that "the foundation of the organ was not of sufficient strength to sustain the brilliant superstructure," but we did not press this point, because the style of Mr. Willcox is essentially brilliant, and we thought that the latent strength, if any, might yet be developed by other organists of a different school. Such was not the case. On the contrary, the more dramatic and powerfully contrasted the playing, the more evident it became that our first judgment was correct. When we read the scheme we were half satisfied that the choral parts of the organ, the Diapasons and the pedal manual were insufficient to balance the superstructure, fancy stops, &c. The Hooks in their scheme here sacrificed solid granduer of power to show and brilliancy. In the brilliant points, as we have said before, the organ is truly beautiful. The voicing of the solo stops cannot be surpassed ; each stop is a separate and distinguishing excellence. But this alone does not make a great organ. Brilliancy will do well enough for mere solo exhibition, but for the true and noble in art,and for the just support of a large choir more weight is wanted in the middle and lower portions of the organ. More diapason power is wanted to the great organ, and at least three or four more powerful stops in the pedals. The 32-feet pipes, which should be felt, are not, probably for want of sufficient pressure, while the "tuba mirabilis," a magnificent stop, from over-pressure speaks so peremptorily that it is impossible to introduce it harmoniously or blendingly, as it stands out immediately alone. It is not only bright and brilliant, but somewhat blatant. If this were moderated and the necessary strength added, Hooks' Plymouth Church organ would stand the test of the severest criticism, and might challenge the whole country to match it. These changes and additions which we consider necessary would cost some money, and this the builders could not afford, for the work has been so faithfully and splendidly executed that we doubt if they have realized any profit. When we say that the pneumatic action cost over $3,000, it may well be imagined that their profit must be very small, if any. But they have produced an organ which, in point of perfection of mechanism, in action and the well considered contrivances for the production and the re-

gulation of power, and in the perfect voicing of the solo stops, cannot be excelled here or elsewhere.

Mr. Willcox was not up to his usual standard in his opening solo; he appeared to be nervous; but in his subsequent improvisation, in which he displayed the various exquisite solo stops, he recovered himself, and justified the eulogiums we bestowed on him in our first article. He was warmly applauded, and received the honor of an encore.

Mr. George W. Morgan displayed his perfect mastery of the organ, *per se*. Although the instrument was almost entirely new to him, he handled it in a perfectly familiar way, making and varying his combinations with the utmost ease and rapidity. Under his hands the organ spoke all that it could speak, and although the absence of due weight was inevitably apparent, his performances were brilliant in the extreme.

Senators in Council on the Fine Arts.

WORKS OF ART AT THE CAPITOL—A BLIND APPROPRIATION IN SPITE OF BETTER COUNSEL.

In the Washington *Globe* we find the report of a long debate held in the United States Senate, in the evening session of July 27, on a proposition to appropriate $10,000 for a full-length statue of Abraham Lincoln, to be executed by a young Western girl. It was opposed, on grounds of economy and of Art, by Senators Sumner, Howard and Edwards, but advocated with unreasoning zeal and unscrupulous personality by Messrs. McDougall, Cowan, Nesmith, Conness, and other Western Senators, and finally carried a by large majority, having already passed the House. The result in all human probability will be, (considering the inexperience of the artist, who never yet has modelled a full-length figure, and considering the warning we have in a similar experiment that stands in front of Boston State House), that the place for the true statue of our Martyr President at the Capitol will be long preoccupied by something which it may cost much 'charity' to pronounce a success, even though there should be genius in it. The Senatorial debate was so interesting that we wish we could copy the whole report. As it is, we sacrifice other matter to make room for some of the principal portions.

....The Senate, as in Committee of the Whole, resumed the consideration of the joint resolution, authorizing a contract with Vinnie Ream for a statue of Abraham Lincoln.

MR. SUMNER. Some evenings ago, sir, I made an attempt to secure an appropriation of $10,000 in behalf of worthy public servants in one of the Departments of this Government....In refusing it you acted on a sentiment of economy.

Now, sir, a proposition is brought forward to appropriate that identical sum of $10,000 to be applied to the production of a work of art. I speak of it now in the most general way. If there was any assurance that the work in question could be worthy of so large a sum, if there was any reason to imagine that the favorite who is to be the beneficiary under this resolution, was really competent to execute such a work, still, at this time and under circumstances by which we are surrounded, I might well object to its passage simply on reasons of economy; surely this argument is not out of place.

But, sir, there is another aspect of this question to which you will pardon me if I allude. I enter upon it with great reluctance. I am unwilling to utter a word that would bear hard upon any one, least of all upon a youthful artist where sex imposes reserve, if not on her part, at least on mine; but when a proposition like this is brought forward I am bound to meet it frankly.

Each Senator of course must act on his own judgment and the evidence before him. Each must be responsible to his own conscience for the vote that he gives. Now, sir, with the little knowledge that I have of such things, with the small opportunities that I have enjoyed of observing works of art, and with the moderate acquaintance that I have enjoyed with artists, I am bound to express my opinion that this candidate is not competent to produce the work which you propose to order. You might as well place her on the staff of General Grant, or put General Grant aside and place her on horseback in his stead. She cannot do it. She might as well contract to furnish an epic poem, or the draft of a bankrupt bill. I am pained to be constrained to say what I do, but when you press this to a vote you leave me no alternative. Admit that she may make a statue, she cannot make one that you will be justified in placing in this national Capitol. Promise is not performance, but what she has done thus far comes under the first head rather than the latter. Surely this edifice, so beautiful and interesting, should not be opened to the experiments of untried talent. Only the finished artists should be invited to its ornamentation.

Sir, I doubt if you consider enough the character of this edifice in which we are now assembled. Possessing the advantage of an incomparable situation, it is one of the first-class structures in the world. Surrounded by an amphitheatre of hills, with the Potomac at its feet, it resembles the capitol in Rome, surrounded by the Alban hills, with the Tiber at its feet. But the situation is grander than that of the Roman capitol. The edifice itself is worthy of the situation. It has beauty of form and sublimity in proportions, even if it lacks originality in conception. In itself it is a work of art. It ought not to receive in the way of ornamentation anything which is not a work of art. Unhappily this rule has not always prevailed, or there would not be so few pictures and marbles about us worthy of the place they occupy. But bad pictures and ordinary marbles should warn us against adding to their number.

Pardon me if I call your attention for one moment to the few works of art in the Capitol which we might care to preserve. Beginning with the Vice President's room, which is nearest to us, we find an excellent and finished portrait of Washington by Peale. This is much less known than the familiar portrait by Stuart, but it is well worthy to be cherished. I never enter the room where it is without feeling its presence. Traversing the corridors, we find ourselves in the spacious Rotunda, where are four pictures by Trumbull, truly historic in character, in which the great scenes they portray live again before us. These pictures have a merit of their own which will always justify for them the place they now occupy. Mr. Randolph, with an ignorant levity, once characterized that which represents the signing of the Declaration of Independence as a "shin-piece." He should have known that there is probably no picture, having so many portraits, less obnoxious to such a gibe. If these pictures do not belong to the highest forms of art, they can never fail to be regarded with interest by the patriot citizen, if not by the artist. There is one other picture in the Rotunda which is not without merit; I refer to the Landing of the Pilgrims by Weir, where there is a certain beauty of color and a religious sentiment; but this picture has always seemed to me too exaggerated to be natural. Passing from the Rotunda to the Hall of the House of Representatives we stand before a picture, which, as a work of art, is perhaps the choicest of all in the Capitol. It is the portrait of La Fayette, by that consummate artist, who was one of the glories of France, Airy Scheffer. He sympathized with our institutions; and this portrait of the early friend of our country was a present from the artist to the people of the United States. Few who look at it by the side of the Speaker's chair are aware that it is by the production of the rare genius which gave to art the *Christus Consolator* and the *Francesca da Rimini*.

If we turn from painting to sculpture, we shall find further reason for caution. The lesson is taught especially by that work of the Italian Persico in the front of the Capitol, called by him Columbus, who is represented with a globe in his hand, but sometimes called by others, "a man rolling nine-pins." Near to this is a remarkable group by Greenough, where the early settler is struggling with the savage, while opposite to the yard is the statue of Washington by the same artist, which has found little favor because it is nude, but which shows a great mastery of art. There also are the works of Crawford—the alto-relievo which fills the pediment over the great door of the Senate Chamber, and the statue of Liberty which looks down from the top of the dome—attesting a genius that must always command admiration. There are other statues in the building by a living artist. Then there are the bronze doors by Rogers, on which he labored long and well. They belong to a class of which there are only a few specimens in the world, and I have sometimes thought they might vie with those famous doors at Florence, which Michael Angelo said were worthy to be the doors of Paradise. Our artist has represented the whole life of Columbus in bronze, while the portraits of contemporary princes, and of the authors who have illustrated the life of the great discoverer add to the completeness of this work of art.

Now, sir, the doors of this Capitol are to open again for the reception of a work of art. It is to be a statue of our martyred President. He deserves a statue, and it should be here in Washington. But you cannot expect to have even of him more than one statue here in Washington. Such a repetition or reduplication would be out of place. It would be too much. There is one statue of Washington. There is also a statue of Jefferson. I refer to the bronze statue in front of the Executive Mansion by the French sculptor David. There is also one statue of Jackson. It is now proposed to add a statue of Lincoln. I suppose you do not contemplate two statues or three statues, but only one statue. Who now shall make that statue which shall find a place in the national Capitol? Surely whoever undertakes that work must be of ripe genius, with ample knowledge of art and of unquestioned capacity—the whole informed and inspired by a prevailing sympathy with the subject and the cause for which he lived and died. Are you satisfied that this youthful candidate, without ripeness of genius or ample knowledge of art or unquestioned capacity, and not so situated as to feel the inspiration of his life and character, should receive this remarkable trust? She has never made a statue in her life. Shall she experiment on the historic dead and place her experiment under this dome? I am unwilling. When the statue of that beloved President is set up here, where we shall look upon it daily, I wish it to be a work of art in truth and reality, where the living features shall be preserved animated by the living soul, so that we shall all hail it as the man immortal by his life, now doubly immortal through art. Anything short of this, even if it finds a transient resting-place here, will be removed whenever a correct taste asserts its just prerogatives.

Therefore, sir, for the sake of economy, that you may not heedlessly lavish the national treasure; for the sake of this Capitol, itself a work of art, that it may not have anything in the way of ornament which is not a work of art; for the sake of our martyred President, whose statue should be by a finished artist; and for the sake of art throughout the whole country, that we may not set a bad example, I ask you not to pass this resolution. When I speak for art generally I open a tempting theme, but I forbear. Suffice it to say that art throughout the whole country must suffer if Congress crowns with its patronage anything which is not truly artistic. By such patronage you will discourage where you ought to encourage.

Mr. President, I make these remarks with sincere reluctance. I am pained to feel obliged to make them, but such an appropriation as this, engineered so vigorously, and having in its support such a concerted strength, must be met plainly and directly. Do not condemn the frankness which you compel. If you wish to bestow a charity or a gift, do it openly, without pretense of any patronage of art or homage to a deceased President. Bring forward your resolution appropriating $10,000 to this youthful candidate. This I can deal with. I can listen to your argument for charity, and I can assure you that I shall never be insensible to it. But when you propose to pay this large sum for a work of art to be placed in the national Capitol in memory of the illustrious dead, I am obliged to consider the character of the artist you select. I wish it were otherwise, but I cannot help it.

MR. NESMITH. Mr. President, if this was a mere matter of research I should be very much inclined to defer to the judgment of the Senator from Massachusetts, but as it is not, and as it requires no great learning, no particular devotion to reading to discover what is an exact imitation of nature, I claim that my judgment on such a subject is as good as his own. My mind has never been perverted by the extensive reading which the Senator from Massachusetts has had, or by that vast amount of lore in which he is so accomplished, but I claim to be equally as good a judge as he is of *any mere matter of art which is an imitation of a natural object.* (!)

The first objection that the Senator from Massachusetts presented to this appropriation was on the ground of economy. Sir, it is the first time I ever knew that Senator seized with a costiveness of economy. [Laughter.] It was only last night that we listened to his long diatribes here when four different times called for the yeas and nays upon excessive appropriations to those who are already overpaid, and now he talks about the squandering of the public funds. Sir, there are no public servants in this country but those who are already overpaid, and he objects to this young artist—this young scion of the West, from the same land from which Lincoln came—a young person who manifests intuitive genius, and who is able to copy the works of nature without having perused the immense tomes and the grand volumes of which the Senator may boast—a person who was born and raised in the wilds of the West, and who is able to copy its great works.

Sir, the Senator might have raised the same objec-

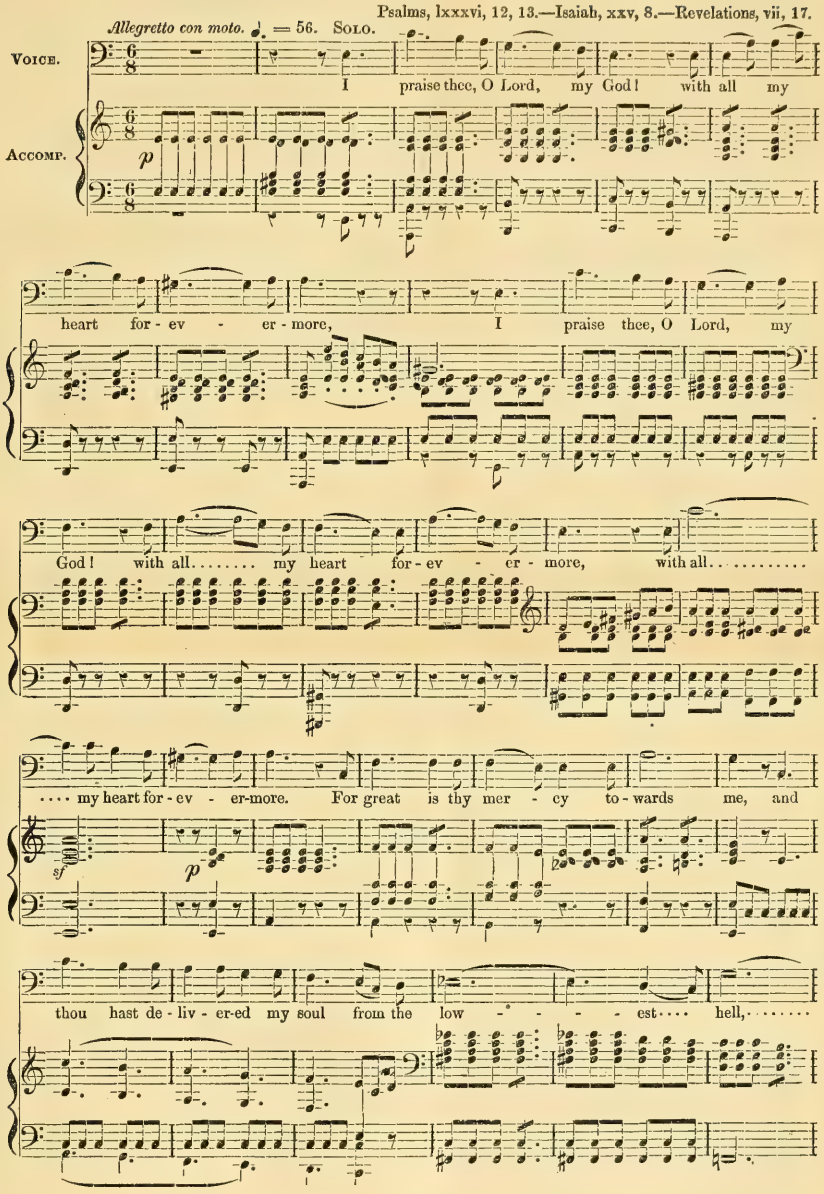

Then o - pen thou my lips, O Lord! and my mouth shall shew
p
f
p
forth thy glo - rious praise, and my mouth shall shew forth thy glo - rious
Adagio come primo. ♩ = 88.
p
praise! O blot out my trans - gressions, according
Adagio come primo.
pp
p
to thy loving kind - - ness, according to thy loving kind - - ness, Lord!
dim.
and for thy mercy's sake, Lord! for thy mer - cy's sake.....
pp


RECIT. Tenor.
Acts, ix. 10, 11, 15, 16.
Voice.
And there was a dis-ci-ple at Damascus, named Ana - ni - as, to him said the Lord:
Accomp.
p
Andante. a tempo ♩ = 72.
Soprano Solo.
A - na - ni - as, A - rise! and enquire thou for Saul of Tar - sus,
Andante.
p
for behold, he pray - eth! He is a cho - sen ves - sel un-to me, the
p
Più animato. Met. ♩ = 84.
Lord! and I will shew un - to him how great things he must
Ped.
p
Più animato.
suf - fer for..... my Name's sake.
Cres.
Dim.
p Ped.
pp

No. 20. BASS SOLO AND CHORUS.

Psalms, lxxxvi, 12, 13.—Isaiah, xxv, 8.—Revelations, vii, 17.

Allegretto con moto. ♩. = 56. SOLO.




.... from.... the lowest, low - est hell! I praise thee, O
Cres.
Lord, my God! with all my heart,..... for - ev - - - er-more.
sf
p
Cres.
Soprano.
Alto.
CHORUS.
p
Tenor.
The Lord, he is good: He shall
Bass.
Lord..... my God, I praise..... thee!
sf
p
p
The Lord he is good: He shall dry your tears and
dry your tears and heal all your sor - rows, shall dry your tears..... and

tion to Mr. Lincoln, that he was not qualified for the Presidency because his reading had not been as extensive as that of the Senator, or because he had lived among rude and uncultivated society. I claim for this young lady, sprung from a poor family, struggling with misfortune and adversity, that she has developed such natural genius that her talents in this direction should be fostered and cultivated in preference to our giving this work to any foreigner. The Senator from Massachusetts has pandered so long to European aristocracy that he cannot speak of anything that originates in America with common respect. He even refers to our bronze doors which were cast in Munich, and to everything else of foreign production, and he gives no credit to native genius. Why did he not speak of Powers? Why did he not speak of our great American artists? Why is he constantly referring us to Europe?

If this young lady and the works which she has produced had been brought to his notice by some near-sighted, frog-eating Frenchman, with a pair of green spectacles on his nose, the Senator would have said that she was deserving of commendation. If she could have spoken three or four different languages that no body else could have understood, or, perhaps, that neither she nor the Senator could understand, he would vote her $50,000. [Laughter.] He is a great patron of art, but not a patron of domestic art. He is a patron of foreign art; he is a patron of those who copy and ape European aristocracy, and he does not propose to patronize or encourage the genius which grows up in our own great country, particularly in the wilds of the West.

Here is a young girl of poor parentage, struggling with misfortune, her father a mere clerk in a Department here; and by a casualty, on being introduced into a studio, she manifests great taste and great powers of art, and in the short experience which she has had she has developed wonderful powers in that line. But the Senator from Massachusetts, with all his learning and all his foreign tastes, is unable to appreciate anything of that sort.

Sir, I venture to predict that this young lady will rise to an eminence in the arts, that her works will yet decorate this Capitol, notwithstanding the opposition of the Senator from Massachusetts, who, when she has achieved success, will be among the first to sing peans to her praise, and I was about to say that his children—but I will take that back, as he has none to speak of, [laughter]—would be among those who would praise her works and would cast a mantle over the proceedings of their recreant father who had refused to recognize native genius and native art. But, sir, as the Senator has remained a bachelor so long, that is a contingency which is not at all likely to occur. [Laughter.]

I say, then, there is nothing in the objection on the score of economy. This young lady deserves to be encouraged. I venture to say that the works she had already produced, which are on exhibition in this Capitol, and particularly the bust of Mr. Lincoln, are unequalled. I challenge the Senator from Massachusetts to produce one of the foreign artists, of whom he boasts so much, who can produce the equal of that bust. I do not pretend to enter into any competition with the Senator from Massachusetts on the subjects of books, but when it comes to matters of natural taste and to forming a judgment in regard to the imitations of natural objects, I assume that my judgment is equal to his. I can tell the height of a mountain, the length of a river, or the meanderings of a trail as well as he can, and I say that my judgment upon those subjects is equal to his. I deprecate his panegyrics upon foreign artists in derogation of those raised in our own country, and particularly those of the great West.

Mr. Sumner. Where have I said anything in praise of a foreign artist in depreciation of the artists of our own country? I have alluded with praise to the artists of our own country.

Mr. Nesmith. I heard nothing of that. I heard the Senator speak with particular reference to that door which was cast in Munich.

Mr. Sumner. Which is by a Western artist, Mr. Rogers, reared in the West. I give him praise for what he has done.

Mr. Nesmith. It was not cast in the West; it was cast in a foreign country, at Munich. Why could not that door have been made in the United States? I ask the Senator that question. Why should it be necessary to go to a foreign country, even if we produced the genius to mould the door, to produce the model from which it was cast? Why was it necessary to send an order to a foreign country for the production of the door itself? In mechanics and in the arts we are as far advanced as the countries of Europe, and I apprehend there is no reason, except it be the desire to gratify a morbid taste, why we should go to the old countries for these things. I appeal to Senators on this floor, to those who have natural taste, to those who have an eye for beauty, as I admit the Senator from Massachusetts has not, to support this young lady in her efforts to produce what will be a magnificent statue of Mr. Lincoln.

Mr. McDougall. Mr. President, I dislike much the term "charity" that is used by the Senator from Massachusetts. It is a word of offence when spoken on such an occasion and about such business—offense to the person who is the subject of our business. This is not charity. It has been the custom of all cultivated States, from old antiquity, through the middle ages, and to the present day, to cultivate high art illustrating their own people and institutions, and to encourage their own home artists. Where high genius is found, it has been the office of great States to cultivate the development of that genius.....

It is the policy of this Government, a great Government, to cultivate the same talents in our own country. I am confident that this young lady possesses genius. She has exhibited it. Her bust of Mr. Lincoln is the only one that does justice to him. There are plenty of them about; we have seen hundreds of them, but hers is the only one that has reproduced Mr. Lincoln as he lived. She has had the genius to do it; and it requires genius to do it; and young genius is just as good as old genius, and, sometimes a little better. I believe Napoleon was a genius when he was young; Alexander died when he was young; and a great many other people accomplished great results when they were boys and girls. Pitt when a mere boy, twenty-four years of age, was Prime Minister of England. The idea that because a person is young and has not attended the schools of Germany and France he or she is not fitted for a work of this kind is a notion. On yonder wall [pointing in the direction of the painting of the storming of Chapultepec on the wall leading to the gentlemen's gallery] is a picture painted by a man who never took a lesson in drawing, who never took a lesson in penciling. He sat alongside of me as a boy at school on the banks of the North river; and he is now acknowledged to be the best battle painter there is in the world.

Several Senators. Who is he?

Mr. McDougall. John Walker, the best battle painter now living, who painted the storming of Chapultepec on yonder wall. Though he never had a drawing-lesson, he drew and painted admirably when he was a boy. These things come by the force of innate consciousness and by the power of giving expression to that innate consciousness. This young lady is undoubtedly a lady of marked genius; and she has proved, so far as the bust is concerned, that she has produced the best likeness of Lincoln of any person that has attempted it. I have the right to say so, because I was perhaps better acquainted with Mr. Lincoln in his lifetime than any gentleman on this floor; he was a companion of mine many years ago, with whom I was long familiar. I had not been satisfied with any attempt to reproduce his features till I saw the bust produced by this lady. She had achieved a success, showing that she has true genius; and if she is young the better for her. In five years more she will be as great a genius as she ever will be, no matter how long she may live. "Whom the gods love die young."

(To be Continued.)

Music Abroad.

Paris.

The Opera Comique, says *Le Menestrel*, "has always had a foible for brigands: *Zampa*, *Fra Diavolo*, Scopetto in *La Sirene*, *Marco Spada*, *Lara*,—fifty brigands of the second or third rank, have had their day upon its play-bills." The last novelty in this line is *"Jose Maria,"* a comic opera in three acts by M. Jules Cohen, the libretto by MM. Cormon and Meilhac. A correspondent of the *Orchestra* (July 25th) says of it:

The scene is laid in Mexico; *Mazatlan* being the exact locality. The inhabitants of this place are in great dread of a certain band of robbers headed by *Jose Maria*, who is said to indulge in continual raids in the neighborhood, and intends favoring Mazatlan with a visit. The local authorities are on the qui-vive, and the troops are under arms day and night. The fact of the matter is that *Jose Maria* does not exist at all. He is the invention of a comic smuggler (*Dinero*), who, whenever he wants to "run" his goods, gives the governor of the town, *El Senor Correga*, information that the bandits have been seen in a direction quite opposed to his own line of operations; and so the *Governor* and all his suite start off and leave *Dinero* to quietly work his business, while the others are engaged in their wild goose chase. *Correga* has a nephew, *Don Fabio*, who has lost all his fortune at play, and is looking out for a *parti* sufficiently rich to set him up again. He has rendered an important service to *Dona Armero*, a rich and lovely widow, and she, out of gratitude to the uncle, consents to marry the nephew. But after her promise is given the widow begins to repent, and she finds out that "'tis hard to give the hand where the heart can never be;" for during her walks she has met with a gallant and sentimental tenor, who vows to pass his life in watching over her days, and tells her that if any danger should be imminent he will be her "Fechter," and always arrive in time to say "I am here." *Carlos*, for that is the gentleman's name, restores a bracelet she had lost some days before, sings her the usual "Adieu, madame," on hearing that she has given her promise to *Don Fabio*, and must keep her word, and takes his leave. But he obtains access to the apartments while *Dona Armero* is at a ball, and on her return she finds him there. Scene of distress; a threat to call assistance prevented by *Carlos*, who, in the usual *Fra Diavolo* style, cuts the bell ropes and locks the doors. He wishes to treat her with every possible respect, and, to prove it, threatens to kill her if she does not tell him where her fortune is concealed. After a long scene of reproach, &c., *Carlos* obtains the porte-feuille of the now ruined lady, and jumps out of the window. The news of the robbery causes the greatest consternation. *Correga* and *Don Fabio* are furious, and the latter returns the *Dona Armero's* promise to marry him as soon as he finds out that she has lost her fortune. The *Governor* charges his private secretary with the *instruction* of the affair, and *Dona Armero* is astonished to find that he is no other but her brigand of the last night's adventure. Everything is explained, *Carlos* is the son of a high personage, and the lovers are united.

M. Cohen is young and rich; he is a thorough musician, and obtained the highest nominations at the Conservatoire when the Concours were of a much more serious nature than at present. His list of honors comprises Solfège, 1st prize, 1847; Piano ditto, 1850; Organ, ditto, 1852; and Counterpoint and Fugue (under Halévy), 1854. M. Cohen has composed many detached pieces, masses, &c.; the choruses to *Athalie*, an opera-comique, "*Maitre-Claude*," which had a fair run in 1860, and the work under notice. The character of his writing is à la Auber, and is sometimes, in fact, a complete imitation not only of the style but of the phrases of that distinguished composer. In the overture a fine passage for the violoncello is to be noticed. In Act I. we have a chorus for men's voices, written, probably, with a view to the Orphéon. It is sonorous—in fact, all M. Cohen's *cori are* sonorous—sometimes too much so. Then come a good baritone song, with a sort of "echo" chorus, nicely written, and producing good effect; a charming Romance for the tenor (*Carlos*), his *Adieu, Madame*, and a pretty ballet to conclude. The best parts of Act II. are, a duet for *Dinero* and the soubrette—I forget her name, but she has nothing to do with the action of the piece, and is introduced because M. Ponchard, on account of his position in the theatre, *must* marry somebody. Then a romance and allegro for tenor, effective enough. The finale is weak. In the last act a fine duet for *Doña Armero* and *Curlos* is the most important number. The others require no particular mention. The execution was fair. M. Montaubry *Carlos*, and Mdme. Galle-Marie (*Doña Armero*) shared the honors; though the latter was scarcely at home in the *rôle*; "*Character*" parts in the tragic parts, witness the *Page* in "*Lara*," and the *Bohemienne* in "*Fior d'Aliza*" suit her much better. M. Melchisedech, *Don Fabio*, was well received; a careful study of the Use Of The Legs would improve him. MM. Ponchard, as *Dinero*, and Nathan (*Carrego*) and Mdlle. Belia completed the cast. *Somme toute*, without being a great success M. Cohen's opera is well written, full of melody, and often effective: if he will only have the kindness to be rather independent in his ideas, and think for himself, the result of his excellent training and the natural musicianly qualities he possesses will be, that we shall have one more "serious" composer to add to our list.

The annual competitions in the various classes of the Conservatoire have occupied much of the past month. Heroic tests of zeal and patience on the part of judges and professors! Old M. Auber, for instance, heard the same solfeggio sung 121 times by the future Damoreaus, Nourrits, &c. And the correspondent above quoted says:

To tell you the truth, I'm knocked up, having

spent the last ten days at the Conservatoire, listening to singers, comedians, pianists, &c., of "high and low degree :" and I am still under the influence of the Concours de piano which came off yesterday, and we had the pleasure (?) of listening to the fifteen gentlemen who played Herz's 5th Concerto, and the thirty-one ladies who favored us with Hummel's ditto in A flat. To-day we have Opera Comique, next the Violin, Opera, and Wind Instruments ; I trust all will be over at the end of the week.

GRAND OPERA. The last weeks of July offered nothing new or out of the usual round of pieces :— *Roland à Roncevaux, L'Africaine,* the *Trovatore, Diavolina, La Juive,* &c. But Gluck's *Alceste* was in rehearsal, to be brought out by the middle of August.

The THEATRE LYRIQUE was to reöpen on the 1st of August. The expenses of the first days were to be met by some favorite operas, particularly *Don Giovanni,* sung by the artists who have recently "created" (!) Mozart's masterwork with such eclat at that theatre. M. Carvalho retains his popular singers of last winter : Mmes. Carvalho, Charton-Demeur, Nilsson, MM. Monjauze, Michot, Ismaël, Lutz, Dapassio, Troy, &c. "The new engagements are Cazaux, basso, whose fine voice and talent shone at the Grand Opera ; and the tenor Jaulin, a powerful, sympathetic voice, precious singer for the mixed style so successfully cultivated at the Lyrique. The manager is also in treaty with Mlle. Hebbe, a Swedish singer, who has made her reputation in Germany ; with the sisters Cornélis, remarkable young soprano and mezzosoprano ; and Mlle. Schroeder, a pupil of Mme. Viardot, who, it is thought, will make a sensation." The list of pieces promised includes the following old favorites : *Faust, La Reine Topaze, Mireille, Traviata, Rigoletto, La Flûte enchantée, Don Juan, Martha, Oberon, Les Noces de Figaro, Freyschütz,* &c. And there are hints of rare novelties not yet named.

Dwight's Journal of Music.

BOSTON, AUG. 18, 1866.

Haydn's Music.

It is easily characterized.

1. He is remarkable for the perfection of *style* ; for neatness and elegance in all the details, happy arrangement, and perfect ease and clearness in the exposition of his ideas. He is the Addison of music, only a great deal more. He is the most genial, popular, least strange of all composers ; no wonder the French call him "that great man." All those who enjoy clear writing, who love to see everything accomplished with the limits of graceful certainty, feel as safe with Haydn as the scholar with his Cicero and Virgil. We say of him, "*that is music,*" in the sense in which we say "that's English." Whatever thought he had (and he had many), it came out whole and clear it suffered nothing in the statement. He understood the natures of instruments so well, that they blended as unobtrusively in his symphonies as individuals in the best-bred company. How nicely he adjusts the matter between melody and harmony ! The harmony *gives out* melody as a mass of glowing coals gives out light, wandering flame upon the surface ; it is all one fire. Haydn's music is (so to speak) easily understood. It keeps the mind awake, like lively, easy conversation ; but does not task the brain, does not excite any longing which it cannot satisfy. Hence it is perfection itself to those who want nothing deeper ; and it can never be otherwise than agreeable to those who do. Its charm is infallible as far as it goes.

2. What we next remark is its sunny, healthful, cheerful character. It is the happy warbling of the bird building its nest. It is not the deepest of music ; but is welcome to every one as the morning carol of the lark. It has not the tragic pathos of Mozart and Bellini ; nor the yearnings and uncontainable rhapsodies of Beethoven. But it is good for the deep-minded sometimes to leave brooding and speculating, and for the sentimental to flee the close air of their sad sympathies, and rising with the lark some bright, cool morning, go forth and become all sensation, and enjoy the world like a child. Such a morning walk is an emblem of Haydn. The world is fresh and glittering with dew, and there is no time but morning, no season but spring to the feelings which answer to his music. He delivers us from ourselves into the hands of Nature ; and restores us to that fresh sense of things we had before we had thought too long, or worked ourselves into that morbid and intense self-consciousness when our eyes seem actually to burn into everything they look at—when we accept no one's action simply, without asking the intention, and see no fresh bloom of beauty from too clear sight of the skeleton beneath. Quick, versatile, elastic, graceful, expressing himself fluently, he is the Mercury among the musical gods. Beethoven called himself the Bacchus, who presses out the wine of inspiration for his brother mortals. Handel's was the strength and serenity of Jove ; (and this recalls what Mozart said of him : "When he pleases, he strikes like a thunderbolt." Mozart may pass for the Orpheus who moved the stones to sympathy. One function of Hermes, however, Haydn has not—that of conducting souls to the mysterious other world. He loves this earth too well ; in the sunny present he rejoices, and has none of the yearnings or superstitious forebodings of the heart. He sings always one tune, let him vary it as he will, namely the worth and beauty of the moment, the charm of reality, the admirable fitness and harmony of things. Not what the soul aspires after, but what it finds, he celebrates ; not our insatiable capacities, but our present wealth. Surprise and gratitude and lively appreciation for ever new beauties and blessings—a mild and healthful exhilaration—just the state of his own Adam and Eve in Paradise !

He knows not how to be sad. He listens to the nightingale more like a curious school-boy, than like a lover who thinks that the grove has caught the melody of his own secret, dainty sorrow. Hence he never succeeded in dramatic music, though he composed many operas. Of course he includes the shades as well as the lights of the landscape in his picture. Still it is a landscape. The glooms and storms of human life are painted like the glooms and storms of nature. Sentiment and passion and mystery all make parts of one cheerful picture. He describes a passion, but does not express it. This must be said even of his "Canzonets," which he composed in England, and in which he seems almost to have stepped upon the brink of a new and deeper element. "*She never told her love,*"—"*Recollection,*"—"*Fidelity,*"—*Despair,*" &c., all are exquisitely drawn, and deeply shaded ; most natural transitions into some of the darker keys of the music of life ; but we feel how easily we may pass out again. His melancholy amounts to hardly more than regret, and a sort of serious musing upon happy times gone by. "*Pleasing pain,*" might be the title of all, as well as one of these songs. His deep and sad strains are only minor variations of a happy tune, little cloud shadows on a sunny meadow. "*O, tuneful voice,*" seems, in its form and style, to have suggested Beethoven's "*Adelaïde* ;" but the one is only a sober pause to catch the echo of retreating joys ; the other wakes all our longing for the unattainable.

Haydn's, therefore, is the music of one who loves nature ; of one alive to every impression. In his music every thought acquires the grace of form, the richness and delicacy of coloring, with which every object blends into nature. He could not do a thing ungracefully, any more than a Greek ; though he has a wanton, frolic vein, and can sometimes paint a rout of drunked satyrs as well as a choir of nymphs. But in his love of nature, nature plays a much greater part than he himself. Nature is more than the observer. He loses himself in his sights and sounds ; gives himself up to sensations, and the simple feelings they awaken ; but does not, like Lear, impress his own mood upon the elements.

Is not his great work, then, the true exponent of his genius ? Was he not the very man to compose the music of the "Creation ;" to carry us back to the morning of the world, and recount the wonders which surround us, with a childlike spirit ? Is it not his art to brighten up the faded miracle of common things ; to bathe our wearied senses, and restore the fevered nerve of sight for us, so that we may see things fresh and wonderful, and a "*new-created world*" may rise amid the "*despairing, cursing*" of the falling evil spirits that confuse and blind us.

The Operas in Vogue in European Theatres.

The Leipzig *Signale* has adopted the practice of presenting every week, in parallel columns, a comparative view of the doings in the principal Opera houses and concert rooms of Germany, London, Paris, Brussels, &c. The list of operas performed is interesting and instructive as to the taste and fashion of the day. It shows what old operas wear the best ; how real genius holds its own ; where Verdi & Co. find the most willing audience, and where Gluck, Mozart, Beethoven, Weber ; whether the great ship *L'Africaine* be still afloat, and what sort of headway Richard Wagner's "Art-work of the Future" seems to be making ; how far the taste runs to light and sparkling and how far to serious musical drama ; whether sensational and sentimental music, stunning music of "effect," elaborate, showy combinations on a great scale, have yet destroyed the charm of genuine, genial, sincere classical creations of genius. Of course, we need to compare repertoires over a pretty long period, to read the signs conclusively. This we may undertake to do some day ; it would cost too much labor now. But we propose to bring together what these lists afford us for a single month ; we think it will interest the opera-going American reader.

Here then are the operas performed during the month from the 20th of May to the 20th of June last (or thereabouts) in several of the leading theatres.

BERLIN, (Royal Opera.) *Oberon, Fra Diavolo,* Auber's *Le Macon, Fidelio, Der Freyschütz, Tannhäuser, Musaniello, Le Prophète, La Dame Blanche,* Cherubini's *Wasserträger.* These operas, all sung in German, alternated with ballets, "Flick and Flock," &c., which are in several acts, occupying a whole evening, composed mostly by the old Taglioni, and in music scenery, costume, dancing and the combination of all æsthetic graces, are quite as important works of Art as many of the fashionable operas of the day. During some seasons, the German operas at this theatre, given by its own company of singers, have alternated with Italian opera by an Italian troupe. Certainly the above list speaks well for fidelity to the immortal master works.

DRESDEN, (Royal Opera.) Adam's *Postilion du Lonjumeau,* Auber's *Lac des Fées* ; *Freyschütz ;* Maillart's *Das Glöckchen des Eremiten* ; Gluck's "Iphigenia in Tauris" ; Bellini's Montecchi e Capuletti ; "Wanda," by Doppler (twice) ; *Lucia di Lammermoor ; La Dame Blanche ; Le Part du Diable,* Auber (twice) ; Mozart's *Zauberflöte* and *Don Juan.* Here too all in German, Gluck and Mozart balancing or rather ballasting—a generous share of light French music.

VIENNA, (Royal Opera.) *L'Italiana in Algeri,* Rossini (twice) ; "Barber of Seville" ; Gounod's "Faust" ; *Figlia del Reggimento* ; *L'Afri-*

caine; *L'Elisir d'Amore*. (The latter half of the list is not found).

HANNOVER. Kreutzer's "Night in Grenada"; *Il Trovatore*; *L'Africaine* (twice).—Last half of May only).

MUNICH. (Royal and National Theatre). Boieldieu's *Dame Blanche*; *Massaniello* (3); Mozart's *Nozze di Figaro*; Halevy's "Jewess"; "Freyschütz"; Mozart's *Zauberflöte*; *Robert le Diable*—(one week wanting.)

STUTTGART. (For the month of May). Meyerbeer's *Robert* and *Huguenots*; Kreutzer's "Night in Granada"; Weber's *Freyschütz* and *Oberon*; "Faust"; "Lucrezia Borgia"; *Trovatore*; "Astorga", new German opera, by Abert.

LEIPZIG (little old Stadt—or Town Theatre). Operas in June: *L'Africaine*, 3 times; "Huguenots"; *La Dame Blanche* (with Roger for tenor); Lortzing's "Czar and Carpenter"; *Robert Le Diable*; *Fra Diavolo*, twice; "Massaniello." All in German.

FRANKFORT ON THE MAIN (Stadttheater). Spohr's "Jessonda"; *L'Africaine*, 4 times; *La Dame Blanche*; "A Night in Granada"; Mozart's *Figaro*; Mendelssohn's *Heimkehr aus der Fremde*; Adam's *Postillon*; "Freyschütz"; "Martin the Fiddler," comic operetta by Offenbach; Rossini's "William Tell."—These in the month of May.

CARLSRUHE AND BADEN-BADEN (Grand Ducal Theatre). In May: "Huguenots"; "L'Africaine"; Nicolai's "Merry Wives"; "Zauberflöte"; "Night in Granada"; "Der Freyschütz"; *Le Part du Diable*, and *Le Domino Noir*, Auber; "The Swiss Family," by Weigl.

DARMSTADT (Grand Ducal Theatre). In two weeks: "Faust", "Sicilian Vespers", Verdi; *Freyschütz*; "Massaniello"; *L'Africaine* (for the 21st time); "Daughter of the Regiment"; "Huguenots."

BRUSSELS (Théâtre Royal de la Monnaie). Last half of May: *Robert Le Diable*, *L'Africaine*, 4 times; *La Reine Topaze*, by Massé, (twice); "Quentin Durward," by Gevaert; *Zampa*, Herold.

STOCKHOLM. In April and May: *La Poupee de Nuremberg*, by Adam; "Norma"; "Dame Blanche"; "Faust"; *Czar und Zimmermann*; *Prophéte*; *Huguenots*; *Zauberflöte*; *Ernani*; Wagner's "Rienzi"; "Oberon"; "Freyschütz."

PARIS (Grand Opera); *L'Africaine*, 4 times; *Trovatore*, 3 times; *Le Dieu et la Bayadère*, by Auber, twice; *Le Prophéte*, 3 times; *Robert le Diable*. Besides various ballets. *Toujours* Meyerbeer and Verdi!——OPERA COMIQUE: *Voyage en Chine*, by Bazin, 12 times; *Le Pré aux Clercs*, Harold, 4 times; *Les Absens*, Poise; *L'Ambassadrice*, Auber, 4; *Le Nouveau Seigneur*, Boieldieu, 3; *Fille du Regiment*, Donizetti, 2; *La Dame Blanche*, 3; *Le Châlet*, Adam, 4; Flotow's *Zilda*, 8 times; Gounod's *Colombe*, 3; *Fior d'Aliza*, by Massé; *Les Noces de Jeanette*, Massé; *Le Domino noir*, Auber.——THEATRE LYRIQUE: *Don Juan* of Mozart, 15 times; *L'Alcalde*, Uzeppy; *Le Roi Candaule*, by Diaz; *Le Cousin Babylas*, by Caspers; Nicolai's "Merry Wives," 5; Mozart's "Magic Flute"; *Rigoletto*, 3; *Les Dragées de Suzette*, by Salomon, 3; *Le Sorcier*, by Marcelli, 3.

LONDON (Royal Italian Opera, Covent Garden): *Norma*, 3 times; *Il Barbiere*, 2; *L'Africaine*, 2; "Huguenots"; *Lucrezia Borgia*, 3; Gounod's *Faust*; *L'Elisir d'Amore*, 2; *Don Giovanni*; *Fra Diavolo*, 3; *Un Ballo in Maschera*, Verdi; Meyerbeer's "Star of the North"; Donizetti's *La Favorita*; Verdi's *La Traviata*. ——HER MAJESTY'S THEATRE: Gluck's "Iphigenia in Tauris, twice; *Lucia*; *Sonnambula*; "Huguenots," 2; "Dinorah, 5; *Der Freyschütz*, 2; "Magic Flute," 2; "Don Giovanni;" "Oberon," 2; "Norma."

No account is taken of Italy in the reports from which we have condensed the above. Nor need there be. There it is ever the same story everywhere. Very little of Rossini, their great man of genius; very much of Verdi, with only more of the same harping there is everywhere on the old strings of Bellini, Donizetti, Mercadante; hosts of new native operas, a dozen or so new aspirants being announced for every Carnival and never heard of afterwards; a few dips into Meyerbeer, Flotow, &c., and once in a while, but rarely, *Don Giovanni*. Music with the Italians seems to have run into temperament; the sensibility is common to the race; all love sweet melodies and phrases, catch them, sing and hum and whistle them; but this love is content with mere melodic common-places and effective turns made for the singers to show off their voices. As to composition, there is endless echoing, working over (*rifacciamento*) of the same stock of melodic ideas, with thin clothing of harmony, or loud *effect* (a sort of gas-light intensity), while the day of real genial *creation*, fine imaginative genius like Rossini's, or even Bellini's, seems to have passed. We trust it will revive with the new life of a free Italy!

The Louisville Saenger-Fest.

This festival, more than any before, was participated in by Americans as well as Germans. Mr. Guenther, who would have been the Musical Director, had he not come to an untimely death by an accident, a distinguished teacher of music in Louisville and leader of the Philharmonic Society. His practice was almost exclusively among the aristocracy; and the position he was to hold during the festival did much to secure very liberal subscriptions from the leading Americans of the city. Thus the local committee was enabled not only to pay $13.000 for a Fest-Halle, built in a splendid location, and large enough to hold 5000 persons; but also to entertain all singers from abroad in such a manner that few complaints, if any, were heard; besides many other liberal arrangements. This says a great deal. The participation in the exercises, so far as the buying of tickets, personal attendance, and encouraging applause were concerned, could not have been better. The result was a great success, general satisfaction, and a stimulus given to the musical world of Louisville which will be felt for years. We are convinced that these festivals will become a settled custom the more *all* people—Germans and Americans—can participate not only in giving money and listening, but in singing.

2. The Orchestra of Louisville, although inferior to those of New York, Boston and Chicago, performed its part very creditably. The necessary substitution of a strange director and two other time-beaters for Mr. Günther was a calamity. Mr. Sobolewski, of St. Louis, is an experienced and energetic leader, who in his zeal sometimes forgets to dress his well meant remarks in a polite form. Condensing rehearsals and concert executions into the short space of four days, was quite a burden to some performers. If human nature is made responsible for the good behavior of a reed or brass instrument during six or seven hours a day in a hall packed full, and under a sun with 100 degrees in the shade, is it a wonder if the genius of music takes to his wings, and patience ceases to be a virtue?

3. The programme for the Prize concert was, and could not but be a failure. Nineteen societies had to sing on one evening. The order was given by the wheel. Those whose lot sent them to sing in the second part of the concert, were too exhausted by the heat and excitement to do themselves justice. The patience of a over-crowded house, the fashion and beauty of Louisville, sitting for three hours to enjoy and cheer the singers, was unparalleled.

4. The grand main concert produced on the whole a very fine effect. There were soul-stirring strains, which will linger long with those who felt them. We are not inclined to find fault with the selection of pieces. The responsible parties did undoubtedly their best. The pieces had been printed and—although at the eleventh hour—sent to all societies who wanted them. But we must find fault with the behavior of some societies, which had practiced these choruses not at all, or but imperfectly, or, whose members during the general rehearsal were loitering about town, or sitting quietly in the hall, or cooling themselves by imbibing *lager*. In our vicinity there were among twenty singers not one who could, or did sing the chorus parts with precision, firmness and a loud voice. The orchestra had to suffer severely for the musical sins of the vocalists. If the total effect was fine, it could have been made sublime, if *all* the better singers had put their shoulders to the wheel and done their part. But the prize singing was over, and those one-horse singers cared little for the main cause of the festival after their society-pride had had its acknowledgment.

5. Would it not be well in one of the next meetings to secure the execution of some Oratorio or Mass? Few singers in the country have a chance to become much acquainted with such masterworks. The presence of ladies would be an addition not to be despised, and the engagement of some eminent singers in the land for the solo parts would prove a stimulus to many.

6. The local committee deserves, and has no doubt received the warmest thanks for the untiring perseverance, the perfect order and system, and the winning good nature with which the programme was carried out. How much labor, loss of time, and mutual forbearance is required to carry such a festival to a successful end, can only be known by one who has been "through the mill." CHS. A.

Chicago, Aug. 12.

RISTORI. The arrival of this great tragedienne is awaited with rare interest. Mr. Grau has engaged her for a series of 120 performances in the United States and Havana; and our readers hereabouts will be glad to know that he has made arrangements for nine representations at the Boston Theatre in the two weeks beginning with the 29th of October. We had the good luck to see her once (in Strasburg) in her great part of Maria Stuart, and shall count it ever among the golden recollections. It was indeed *great* acting. Not perhaps the Rachel kind of power of entering into and creating characters of evil; not that *demoniacal* intensity of genius, so cold, remote, as well as greatly imaginative; but more of the charm of womanly feeling, dignity and beauty. The utmost refinement and the truest fervor. And the precision, the richness, the musical, heart quality of speech seemed something wonderful in her. One could almost understand her without knowing the Italian. Her fellow actors in the piece, all Italian, were each and all excellent, and we see that "her entire company of celebrated artists" are to come here with her.

PARLOR OPERA. It seems we are to have opera on a small scale next season in the Boston Music Hall, on alternate Thursday evenings, beginning Nov. 8. Mr. PECK, superintendent of the Hall, has charge of the business. Mr. WHITING, organist at King's Chapel, will direct the orchestra of sixteen musicians; and Dr. C. A. GUILMETTE will be vocal director and stage manager. The opening piece will be *Don Pasquale*, the four characters of which will be sustained by Miss Fanny Riddell, Mr. James Whitney, Mr. Rudolphsen and Dr. Guilmette. Mrs. H. M. Smith is announced for the next opera in course. Here certainly is fine opportunity for our native singers who have also talent for the stage, and we see not why it should not be made attractive and rewarding.

"BEGG"-ING THE QUESTION: We see notice in English literary journals of a new book entitled: "*The use of Organs and other Instruments of Music in Christian Worship Indefensible, &c.*" By JAMES BEGG, D.D. (Edinburgh: McPhun & Son.)—Possibly, as the name of the publishers would seem to hint, the book is only an attempt to *make fun* of the Scotch bugbear, and this oracular sublime Dr. Begg may be a fictitious personage, himself a pure invention of the devil.

Music was not always such a bugbear in Scotland. An article in the July number of *Good Words* on "Vocal Music in the Olden Time" has the following passage:

In England in the sixteenth century music was regarded as an essential part of a polite education. Thus in an imaginary conversation we find the following recorded: "Supper being ended, and musicke books (according to the custom) being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I pretended unfainedly that I conld not, every one began to wonder! Yea, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance I goe now to seeke out mine old friend Master Gnorimus, to make myself his scholer." From Thomas Morley's "Playne and Easy Introduction to Practicall Musicke," 1597. But this pleasing little picture of social life, we imagine, represents what was then passing not in the cottage of the peasant, not even in the farm-steading, but rather in the manse and the mansion. At the same time we must not forget how common were the art and practice of psalm singing during Reformation times, when, as we are told, it was nothing unusual to hear 6,000 persons at St. Paul's Cross all singing psalms. Neither was Scot-

land behind in this respect; for Calderwood informs us that, on the return of a banished minister (Rev. Mr. Durie) to Edinburgh in 1582, he was met at Leith Pier by several hundred persons, who, increasing to some two thousand as they went on marching up the High Street of Edinburgh, singing the 124th Psalm,

"Now Israel may say,
And that truly."

"in such a pleasant tune in four parts known to most part of the people, that coming up the street all bareheaded till they entered in the kirk, with such a great sound and majestie, that it moved both themselves and all the huge multitude of the beholders looking out at the shots and over-stairs, with admiration and astonishment." It is also an undoubted historical fact that, for several centuries, and even down to so recent a time as the year 1750, song schools existed in the chief towns of Scotland, where music, both vocal and instrumental, formed as regular a part of education to the sons of county gentry and town's burgesses as the classics. By-and-by, however, the public taste changed, and these institutions declined and vanished; and doubtless the musical degeneracy of Scotland is closely connected with this fact. By long disuse the musical faculty was believed to be lost, though not so much in England as in Scotland, on account of her Church possessing a more musical service.

Beethoven's Letters.—The following extract is from a private letter addressed to a friend in England by Mr. Thayer, respecting Dr. Nohl's recently published edition of "Beethoven's Letters":—

"The last new thing in the multiplying Beethoven literature is a volume of Letters, edited by Ludwig Nohl, of Munich. I wish I could send you a copy, not for the value of the work, but that you might see for yourself the manner in which it is put together, and that you might read the wonderful preface. The familiarity which you acquired with German musical literature, in those years when we knew each other in Berlin, would enable you to appreciate this queer specimen of German *profundity*. Nohl begins his 'Introductory Preface' (*Einleitendes Wort*) thus: | 'In accompanying the present first complete edition (*Gesammtausgabe*) of Beethoven's Letters with a few introductory words, I do not need, in the first place, to deny that the creation of the collection has cost no small sacrifice.' He however confesses, on the next page, that it cannot be hoped that this 'complete' collection can be supposed to be anything like complete. And in this he is most decidedly in the right. My own collection contains over *three hundred letters* not in his book, while his—amounting, with those in the Appendix, to only 411—has about seventy numbers not in mine. And of these seventy most of them are unimportant notes, often of but three or four lines, from the papers of the lately-deceased Anton Schindler. Many of his numbers are but short extracts from letters, of which my copies are complete; and by far the greater part have been collected from printed books and periodicals. Moreover, Prof. Jahn, of Bonn, has still many neither known to Nohl nor myself. So much for the completeness of the collection. But the want of completeness I care little for, being thankful for any additions to my stock of knowledge; and, as above said, I find some seventy notes or letters which are new. What does offend me is this, that in his notes and remarks there is nothing usually to distinguish what is founded upon direct proof and what is merely his private opinion—hypothesis—guess-work. And so many grave errors strike me in glancing through these pages, that I lose all confidence in the editor. There are a few—some of little, others of more importance, but all alike showing the want of due care in the preparation of the notes. No. 11. 'In possession of Artaria, in Vienna.' Not so; the original is in the Imperial Library. No. 13. Beethoven speaks of 'one of his youthful friends;' and Nohl writes 'Stephan von Breuning;' he might have added "*Query?*" at least. I consider his supposition here entirely wrong, as where a few lines lower he writes 'Zmeskall.' No. 15. The well-known letter to Julia Guicciardi (in the English life of Beethoven, edited by Moscheles, pg. 104—5) has a note in which occurs the following passage: 'In the first place, it is certain—and, indeed, after the church register that Alex. Thayer has seen in Vienna—that Julia had already married Count Gallenberg in 1801.' Now, Alex. Thayer never told Nohl any such thing. He told him that, in his opinion, the true date of these 'Julia' letters is 1801; and any number of the Gotha *Gräfliches Kalender* for the last fifty years would give Nohl the date of Gallenberg's marrage as November, 1803. No. 26 is the remarkable testament (in the English biography, pp. 80 *et seq*). Nohl remarks that the suppression of the name of the brother Johann in the address of this document was, by its original editor, in the *Musikalische Zeitung*, because that brother was then still living. In fact, it was suppressed simply because Beethoven himself suppressed it in the original. No. 43. Note to Rökel (printed p. 94, in the margin of the English edition). Nohl gives the date 1805, and make it refer to the performance of *Fidelio*. He is wrong on both points. No. 50. Date, according to Nohl, 1808; the aria spoken of, according to him, 'Ah, perfido;' the occasion, Beethoven's concert in the Meden Theatre. On all these points he is wrong. No. 112—which is here addressed to Count Moritz Lichnowsky, and dated 1813 or 1814—is the same as No. 98 in my *Verzeichniss* of Beethoven's works. It was written to Zmeskall; and the date should be 1802. But enough on this matter."

Alexander W. Thayer.

The New Organ. The *Independent* says: The Rev. Henry Ward Beecher has become pastor of a new organ. It stands behind his pulpit, towering up to the ceiling, and looking like a church within a church. Its black-walnut columns, its steel-colored pipes, its architectural carvings, its huge size, present a stricking contrast to the impoverished piece of white paint and dingy gilding which constituted the old instrument. The great Boston organ set all the good folk of that Puritan city agog for two or three months. The citizens of Brooklyn are now in a corresponding temper of town-talk and local pride. We ourselves became badly touched with the infection. Before hearing the living voice of the dead creature, we clambered into its bowels. What a museum! It looked like a many-walled bazaar of tin-trumpets and kite-strings! In and out, up and down, we wound our way through the thicket of mechanism, notwithstanding the polite grumblings of the organist, just audible from the outside, who insisted that those ramblers within would be shaking dust down his just-tuned pipes. But the irresistible committee of members of the press were not thus to be whistled off the scent. So we sat down like travelers in a cave, to survey the stalactites. But the more we studied the intricate thing the less we understood it. Finally, we discontinued our inquiries, and lapsed into bewilderment. Emerging abashed into the choir-gallery, the impatient gentleman at the keyboard blew a blast on all his triumpets, which, if we had only heard it on the inside, might have stunned us as much as the call for the Philadelphia Convention. Afterward we heard an hour's playing—a mingled jangling and ravishment—a wonderful exhibition of the power and majesty, the pathos and sweetness, of musical sounds. Several learned descriptions of this cathedral of noises have appeared in print—descriptions which, thus far, have baffled and confused, rather than enlightened, our minds. At present, all we clearly know of our new organ is that Mr. Hook made it, Mr. Willcox played it, and we heard it. But we propose, when the public mind of Brooklyn shall become a little more calm on the subject, to choose some scientific person with a literary turn of mind, and request him to fix upon a cool day, and write up the organ handsomely for our readers. Meanwhile, the *vox angelica*, the *tuba mirabilis*, the *viola da gamba*, the *flute harmonique* may lull themselves into such quiet rest during the summer vacation that doubtless in September the new organ will be old enough to have become the haunt of church spiders and religious mice.

Rev. J. H. Heywood made a very fine speech at the Saengerbund pic-nic in Louisville, Ky., before an immense gathering of people, most of whom wore Germans. He closed by saying.

"Here you will work with us to make our Fatherland a glorious commonwealth, consecrated to universal freedom; where man, as man, shall have every opportunity and incentive for full development—a genuine republic diviner than dawned on Plato's mind; made beautiful by art and graceful festivity; freed from discord and harmonized into celestial symmetry by Beethoven and Mendelssohn, strains richer and deeper than those Amphion strains, at which the city of old rose in grace and beauty.

"And be it our purpose, Germans and Americans, German-Americans and American-Germans, in accordance with the great ideas common to us and infinitely dear, while working for our beloved countries to do all in our power for universal humanity; to cause the earth to be felt, by all of human kind, as a Fatherland, our Father's land where all, united in brotherly love, and carrying out the Saviour's golden rule, shall rejoice in hope, and all kindreds and people shall form a grand Maennerchor—a world-embracing Liederkranz, whose harmonies shall thrill and gladden the universe."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

O wert thou in the cauld blast. Song. *Mendelssohn.* 30
Already familiar to most singers as a duet, but it is now published as a song, and does not lose anything by the new arrangement, and will be a welcome gift to all lovers of Mendelssohn's songs.

Come sing with me. Song. *A. Leduc.* 30
Very pretty melody, twining around a simple story about the freed bird and his song.

Stars of the night shine o'er us. (Madre del sommo amore.) Trio. *Campana.* 60
A most beautiful trio, or "terzettino," for Soprano, Tenor, and Bass. With the Italian words, it is a prayer to the Virgin. With the English, it is a fine sacred piece for any use. Somewhat difficult. Key of E.

Greeting. (Gruss.) Song. *Mendelssohn.* 35
I would that my love. *do.* 40
Hunting Song. (Jagd-lied.) *do.* 40
Well known as glees, or four part songs, in which form they are perfect in their way; but as four persons are not always at hand to sing them, it is a convenience to have the present arrangement, which retains all the melodious effect, and only loses in power.

Instrumental.

Orpheè aux Enfers. Fantasie brillante. *S. Smith.*
The operetta mentioned, is a very brilliant and mirth-provoking little thing, describing the descent of Orpheus into the "shades," in what A. Ward styles a "cheerful" manner. The melodies are very bright, and are none the dimmer for Sydney S.'s handling. Moderately difficult.

Sicily. Quadrille. *C. D'Albert.* 40
Very brilliant, quite original, and not difficult.

Don Juan. "Moisson d'Or." *Alberti.* 20

Fading, still fading. (Crown Jewels No. 12.) *Baumbach.* 40
A graceful rendering of "The last ray is shining," &c. Not difficult.

Silver Ripples. Waltz. Illustrated title. *Coote.* 75
Elegant music, in the fashionable waltz style, and has a fine picture on the title page. A good piece for the first one in a bound book of music.

La Belle Helene, by Offenbach, arr. by Strauss. 50
Powerful and brilliant.

Sentiment for Piano. *D. Kern.* 35
A sentimental sentiment, prettily varied.

Zephyr Waltz. *L. H. Hatch.* 30

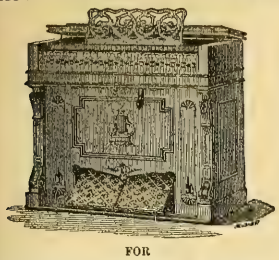
Amusement Schottisch. *E. W. Parker.* 30

Books.

The Organ Manual; for the use of Amateurs and Church Committees; containing Directions and information to persons desirous of purchasing an Organ, and to enable organists to rectify ciphering, and other simple casualties, without sending for an organ-builder; to which is added, a brief history and description of the construction of an organ. By Rev. Henry D. Nicholson, M. A. 75
Mr. N., an English clergyman who has recently arrived among us, has packed, in this little book, the greatest quantity of useful information about the organ that could be inserted. It is the handiest book for the purposes specified, that has been published. In the appendix, an interesting description of Reed Organs may be found.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.
Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices 374

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 623

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET. PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.
Published by Oliver Ditson and Company,
277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time. Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. 60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI. .....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen..... "
4. Parigi o cara.. "
5. Sila stanchezza. "
6. Di Provenza.. "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March.
16. Joy, Joy, Freedom To-Day.
17. Now and Then Polka.
18. Quickstep Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Seville Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song, Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer,* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop, Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. Mme. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara).
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux..*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burymuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine.*Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa..... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idylè.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes..... " 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."..... ..*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Babot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Il Balen.
3. Shadow Air.
4. False One I Love thee still.
5. Ah Don't Mingle.
6. Salut a la France.
7. Ask me not.
8. Then you'll remember me
9. Brindisi.
10. Quintette Finale.
11. How so fair.
12. In tears I pine.
13. Eyes of Thee.
14. When the Swallows.
15. The star spangled banner.
16. Charity.
17. Old Hundred.
18. Portuguese evening hymn.
19. I would not live alway.
20. Pleyel's German Hymn.
21. Lutzow's Wild Chase.
22. Wings of a Dove.
23. Tyrolese Evening Hymn.
24. Evening song to the Virgin
25. Marseilles Hymn.
26. Come thro' the Rye.
27. Annie Laurie.
28. God save the Queen.
29. Long Weary Day.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes"....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)..... " 60

Mother's Prayer .....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Babot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Ergelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."..... " 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated)....*Engelbrecht* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me .....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Egghard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon..... " 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollmick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant..... " 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75
" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert....*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22..... " 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 663. BOSTON, SATURDAY, SEPT. 1, 1866. VOL. XXVI. No. 12.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

THE
ORGAN MANUAL,
FOR THE USE OF
Amateurs & Church Committees;
CONTAINING
DIRECTIONS & INFORMATION
TO
Persons Desirous of Purchasing an Organ,
And to enable Organists to
RECTIFY CIPHERING AND OTHER SIMPLE CASUALTIES
WITHOUT THE AID OF AN ORGAN BUILDER.
TO WHICH IS ADDED,
A Brief History of the Organ,
AND
REMARK ON ITS CONSTRUCTION.
BY REV HENRY D. NICHOLSON, M. A.
Of Trinity College, Cambridge, Eng.
With an APPENDIX containing a few Remarks on the Reed Organ as a Substitute.
ILLUSTRATED WITH AN ENGRAVING
OF THE
Great Organ in Music Hall, Boston.
PRICE 75 CENTS.
☞ Sent post-paid.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.
OLIVER DITSON & CO., Publishers,
277 Washington St., Boston.

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

EMERSON'S NEW BOOK,
THE JUBILATE,
EXCEL,
In many important particulars, his celebrated collection,
"THE HARP OF JUDAH."
All who have seen it decide that it is
The Best Book for Choirs.
The Best Book for Schools.
The Best Book for Societies.
The Best Book for Conventions.
The Best Book for Practice.
The Best Book for Social Singing.
The Best Book for Families.
The Best Book for all Singers.
Suited to all Denominations; Suited to all Occasions,
Suited to all Capacities; Suited to every Singer;
IN ITS SINGING SCHOOL EXERCISES.
IN ITS GLEES, PART-SONGS, &c.
IN ITS ANTHEMS AND SENTENCES,
IN ITS CHANTS AND SELECTIONS.
IN ITS VARIETY OF HYMN TUNES.
Price $1.38. Sent by Mail, post-paid. Wholesale price, $12 a dozen. Send in your orders early. Sold by all Music Dealers throughout the United States and Canadas.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

New Music for September.

VOCAL.

At the foot of Vesuvius. (Au pied du Vesuve.) Trio for female Voices. "Harmoniennes."	*Concone.*	40
Come sing with me. Song	*A. Leduc.*	30
O wert thou in the cauld blast. Song.	*Mendelssohn.*	30
I would that my love. Song	*do.*	40
Greeting. Song	*do.*	35
Hunting song	*do.*	40
Daughter, I will drink no more. Song.	*A. Rochow.*	30
Stars of the night shine o'er us. (Madre del Sommo Amore.) Terzettino	*Campana.*	60
Darling Mary of the lea. Ballad.	*C. T. Boeltger.*	35
Tantum Ergo. "The Gloria." Duet	*Girac.*	40
Lauda Sion. Quartette	*Lambilotte.*	40
Gentle ladies, fair and young	*"Crispino."*	60
In the valley she is sleeping. Song	*Webster.*	30
Too late to marry. Song	*R. S. Pratten.*	30
Maids of the greenwood. Duet	*Glover.*	60
Paddy Blake's Echo. Comic Song	*S. Lover.*	30
Earth beneath your feet. Song	*Dolores.*	30
Will o' the Wisp	*J. W. Cherry.*	50
Haunting thoughts. Song	*Reichardt.*	40

INSTRUMENTAL.

La Belle Helene. Valse by Offenbach. Arr. by Strauss		50
Mabel waltzes. 4 hands	*D. Godfrey.*	1.00
Ye pretty birds. Transcription brill	*Kuhe.*	50
Amusement schottische	*E. W. Parker.*	30
Silver Ripples waltz. Illustrated	*C. Coote.*	75
Orphée aux Enfers. Fant. brill	*S. Smith.*	1.00
Sentiment for Piano	*D. Kerr.*	35
Zephyr waltz	*L. H. Hatch.*	30
Sicily quadrille	*C. D. Albert.*	40
Fading, still fading. "Crown Jewels."	*Baumbach.*	40
By the sad sea waves. Trans	*B. Richards.*	40
Kingfisher polka	*C. Coote.*	30
Adelante. Polka militaire	*G. Laforge.*	40
Le Carneval de Venice	*Czerny.*	30
Wedding march	*J. R. Fairlamb.*	50
Souvenirs. Collection of airs favoris.	*D. Krug,* ea.	40
1. La Stella. Valse de L'Arditi.		
2. Hymne a la Nuit du "Desert."	*F. David.*	
3. Ag Chiquita. Chanson Espag.	*C. Gradier.*	
4. La Tradita. Romance senti	*L. Arditi.*	
5. L'Ardita. Valse brill	*do.*	
6. Leggero invisibile. Bolero	*do.*	
7. A Grénade. Arietta Espagnole de Rossini.		
L'Etoile du Nord. (Slave of the North.) Revue melodique. 4 hands	*Beyer.*	75
Harp on the Tree. Romance for piano.	*Hoffman.*	75
Petitionen waltzes	*Strauss.*	60
Quartet in Fidelio. For Brass Band	*Burditt.*	1.00
Valse des Roses	*E. Ketterer.*	75

BOOKS.

THE ORGAN MANUAL; for the use of amateurs and Church Committees. Containing Directions and Information to persons desirous of purchasing an Organ, and enabling organists to remedy ciphering, and other simple casualties, without sending for an organ builder. By *Rev. D. Nicholson, M. A.* 75

STEARNS' MASS IN A. With Latin and English Words. By *C. C. Stearns*..... 1.50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.
Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to Oliver Ditson & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

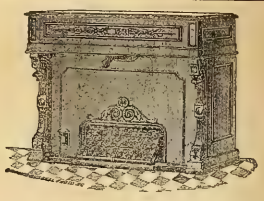
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in Notation, Harmony, Counterpoint and Fugue; Composition with reference to Musical form and instrumentation, Singing, Piano-forte, Organ, Violin, and all orchestral instruments. Terms, $36.00.

Board of Instruction.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600 each
Carved and panelled Walnut	200 to 500 each
Dappled Walnut	200 each
Oak	110 to 600 each
Oak, with Walnut carvings	200 to 500 each
Rosewood	135 to 800 each
Ebony, engraved and gilt	250 to 700 each
Black Walnut and Ebony, richly carved and panelled	1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

NEW MUSIC

FOR THE

CABINET ORGAN AND PIANO.

Doux Espoir—Nocturne,
J. L. BATTMAN.....75

Nocturne, by Chopin, Op. 32,
J. L. BATTMAN.....1.00

Un Voeu A La Vierge,
J. L. BATTMAN.....75

Adieu and Chasseur de Alps,
J. L. BATTMAN.....75

Serenade, by Schubert.
J. L. BATTMAN.....60

Nocturne by Chopin, Op. 9.
J. L. BATTMAN.....60

The above are beautiful transcriptions arranged for the Cabinet Organ and Piano. They are charming parlor pieces and of moderate difficulty.

Sold by all music dealers or sent post-paid on receipt of price

S. BRAINARD & SONS, Publishers.
661 Cleveland, O.

Dwight's Journal of Music.

Whole No. 663. BOSTON, SATURDAY, SEPT. 1, 1866. Vol. XXVI. No. 12.

The Bobolinks.

BY C. P. CRANCH.

When Nature had made all her birds,
And had no cares to think on,
She gave a rippling laugh—and out
There flew a Bobolinkon.

She laughed again,—out flew a mate.
A breeze of Eden bore them
Across the fields of Paradise,
The sunrise reddening o'er them.

Incarnate sport and holiday,
They flew and sang forever;
Their souls through June were all in tune,
Their wings were weary never.

The blithest song of breezy farms,
Quaintest of field-note flavors,
Exhaustless fount of trembling trills
And demisemiquavers.

Their tribe, still drunk with air and light
And perfume of the meadow,
Go reeling up and down the sky,
In sunshine and in shadow.

One springs from out the dew-wet grass,
Another follows after;
The morn is thrilling with their songs
And peals of fairy laughter.

From out the marshes and the brook,
They set the tall reeds swinging,
And meet and frolic in the air,
Half prattling and half singing.

When morning winds sweep meadow lands
In green and russet billows,
And toss the lonely elm-tree's boughs,
And silver all the willows,

I see you buffeting the breeze,
Or with its motion swaying,
Your notes half drowned against the wind,
Or down the current playing.

When far away o'er grassy flats,
Where the thick wood commences,
The white-sleeved mowers look like specks
Beyond the zigzag fences,

And noon is hot, and barn-roofs gleam
White in the pale-blue distance,
I hear the saucy minstrels still
In chattering persistence.

When Eve her domes of opal fire
Piles round the blue horizon,
Or thunder rolls from hill to hill
A Kyrie Eleison,—

Still, merriest of the merry birds,
Your sparkle is unfading,—
Pied harlequins of June, no end
Of song and masquerading.

What cadences of bubbling mirth
Too quick for bar or rhythm!
What ecstasies, too full to keep
Coherent measure with them!

O could I share, without champagne
Or muscadel, your frolic,
The glad delirium of your joy,
Your fun un-apostolic,

Your drunken jargon through the fields,
Your bobolinkish gabble,
Your fine anacreontic glee,
Your tipsy reveller's babble!

Nay,—let me not profane such joy
With similes of folly,—
No wine of earth could waken songs
So delicately jolly!

O boundless self-contentment, voiced
In flying air-born bubbles!
O joy that mocks our sad unrest,
And drowns our earth-born troubles!

Hope springs with you: I dread no more
Despondency and dullness;
For Good Supreme can never fail
That gives such perfect fullness.

The Life that floods the happy fields
With song and light and color
Will shape our lives to richer states,
And heap our measures fuller.

—*Atlantic Monthly.*

For Dwight's Journal of Music.

The Rhythmic Symmetry of Melody.

BY W. S. B. MATHEWS.

In a former paper in this Journal the typical theory of Beauty was presented (see No. 639, Art. Good Music). According to this theory the beauty of a work of art consists of certain traits which typify the Divine attributes. Among these, was mentioned Symmetry, *the type of the Divine justice.*

"*Symmetry is the opposition of equal quantities to each other.*"

Music may be symmetrical in any one, or all, of four respects. First, in the rhythmic balance of the various phrases, sections, periods, and chapters of a composition. Secondly, in the correct equipoise preserved between the upward and downward movement of melody, in the same strain; and, again, between the different strains of the same part, or chapter, of a composition. Thirdly, in respect to the modulatory structure of the work. And fourthly, in respect to the intrinsic significance, the soul-meaning, of the various divisions of a composition. In the present paper it is proposed to consider the *Rhythmic Symmetry of Melody.*

I. Measure. 1. The utterance of a melody takes *time.* This time may be conceived of as divided into a certain number of equal parts, called *units of time.* In every melody the ear more or less plainly perceives the recurrence of accents. These accents occur at equal intervals, and thereby divide the melody into parts of equal duration. One of these parts of duration, consisting of the units of time which pass away between two successive accents, is called a *Measure.*

The beginning of a measure is signified, under different circumstances, in four ways: To the *ear*, by accents; to the *eye*, in singing, by the *down* motion of the hand; to the mind of the instrumental performer, by the count *one*;—to the eye, in notation, by a *bar* before the note which stands for the first tone of the measure.

A measure may contain *two*, *three*, or *four* units of time; but in the same melody the measures are of equal value, as are also their component units. A measure consisting of *two* units is called a *double measure.*

Signifying the first unit by the sign >, and the second by ⌣, the fundamental conception of double measure may be represented thus:— | > | ; and a symmetrical succession of such measures thus:— | >⌣ | >⌣ | >⌣ | >⌣ ‖.

A measure consisting of *three* units of time is called a *triple measure*; thus: | >⌣⌣ | . Or in succession: | >⌣⌣ | >⌣⌣ | >⌣⌣ | >⌣⌣ ‖. A measure of *four* units of time is called a *quadruple measure.* In this kind of measure the beginning of the third unit is indicated by a slighter accent than that which marks the first. Thus:— | >⌣>⌣ | . Or in succession:— | >⌣>⌣ | >⌣>⌣ | >⌣>⌣ | >⌣>⌣ ‖. Double, Triple, and Quadruple are called *simple measures.*

A measure consisting of *six* units of time is called *compound double measure*, because it may have been obtained by the systematic subdivision of each unit of time in double measure, into three equal parts. Thus— | >⌣⌣>⌣⌣ ‖.

A measure consisting of *nine* units of time is, in the same manner, called *compound triple measure.* Thus:— | >⌣⌣>⌣⌣>⌣⌣ ‖.

A measure consisting of *twelve* units of time is called *compound quadruple measure.* Thus:— | >⌣⌣>⌣⌣>⌣⌣>⌣⌣ ‖. In this kind of measure the accents are of three grades, indicating different units of the measure, in the following order, beginning with the heaviest: the *first*; the *seventh*; the *fourth* and *tenth.*

2. It is evident that in the simplest rhythmic form of melody, the utterance of one tone would consume one unit of time. This is The Primitive Rhythm of Melody.

Double Measure.



Triple Measure.

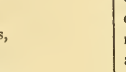


Quadruple Measure.



And in like manner for the compound measures.

From this primitive rhythm, variations may be made in two directions. Namely: Instead of a single tone, *two tones*, or as many as possible may be uttered during the lapse of a single unit of time. Such variation from the primitive rhythm is represented in the following ways:



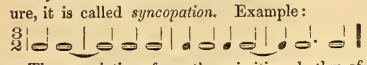
etc.

Or, again, a tone may be prolonged so as to occupy two or more units of time. The following signifies such prolongation of tones:—



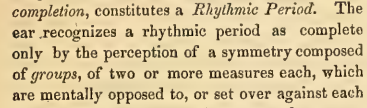
If this prolongation of tones is effected in such

a way as to conceal the true accent of the measure, it is called *syncopation*. Example:

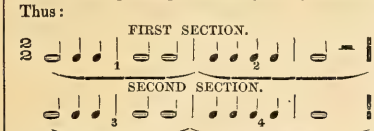


These variations from the primitive rhythm of melody are called *Derivative Rhythms of Melody*, and their variety is numberless.

II. Broader Symmetries. In the conception of the compound measures we have the beginning of that system of involution by which are built up the grander rhythmic symmetries of melody and musical form. A succession of measures so determined, or emphasized relatively, as to produce upon the mind the perception of *completion*, constitutes a *Rhythmic Period*. The ear recognizes a rhythmic period as complete only by the perception of a symmetry composed of *groups*, of two or more measures each, which are mentally opposed to, or set over against each other. Of these groups there must be *two*, or *four*, or *six*. A period of four groups is more symmetrical because it admits of being subdivided into smaller symmetries of two groups each. Such a symmetrical rhythm is represented thus:

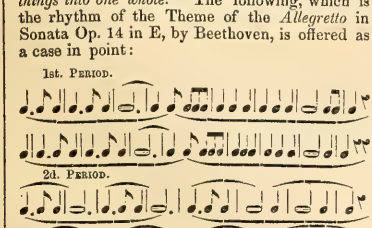


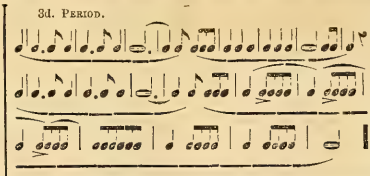
The groups of two measures we will term *phrases*, and the groups of two phrases, *sections*. Of these it may be observed, in general, that the two sections offset each other; and that each phrase offsets the one corresponding in the other section. By the adoption of a similar derived rhythm in measures corresponding to each other, a still more pleasing effect may be produced. Thus:



This systematic variation of rhythm may be carried to any extent the composer fancies. The ear is assisted to the perception of the symmetry by the *cæsura*, or repose, that marks the terminations of the sections.

But a higher symmetry than that of the period, awaits us. Two or more periods may be so combined and opposed to each other as to form together a larger whole: The *Song Form*. One of the more pleasing of the broader symmetries of this grade, is composed of *three* periods; in which the rhythm of the second varies materially from that of the first and third. For this plan of organization brings in another element of beauty: *Unity*. And of unity, the highest kind, *unity of membership*; "*the union of separate and distinct things into one whole.*" The following, which is the rhythm of the Theme of the *Allegretto* in Sonata Op. 14 in E, by Beethoven, is offered as a case in point:





This principle is carried still further by the combination of several Song forms into one larger whole, as is done in the larger Rondo forms; for an account of which see No. 636 of this Journal.

Whoever attentively studies the Sonatas of Beethoven, especially the slower movements, and most of the works of the old masters that are now best liked, cannot fail to perceive the importance they seem to have attached to this element of beauty in musical structure. In almost every mind there dwells the ability to perceive symmetry. Even the horse is excited by a strongly-marked rhythm. A melody lacking in symmetry stands small chance of popularity. Even Bach's Fugues, dry as they are commonly supposed, are very symmetrical in their period forms. And, indeed, what is symmetry but an application of the Apostolic injunction, "Let everything be done decently and in order"?

Otto Nicolai.*

We have to do honor to the memory of one who, years ago, quitted the busy scenes of life, but who, in his works, has left many claims on our grateful remembrance. Berlin is the more bound to do justice to these claims, because Nicolai was a son of Prussia; because it was in Berlin that he began his brilliant, but, unfortunately, too brief career, and because, after many wanderings, with many varieties of fortune in many lands, it was thither that he returned, and there that he was called, while zealously following his art, from an earthly to a higher state.

Nicolai's life is a most effective example of an energetic artistic will, of a decided vocation for music, forcing its way through the most unfavorable circumstances, and attaining happily the goal, at which it certainly would not have remained stationary, had not an early death prevented its possessor from advancing still further. Nicolai's hard fortune in his youth, when, yielding to pressure of every description, he fled from his home, in order that he might devote himself to art; the enterprising boldness with which, though not even a youth, he flung himself into the wild whirlpool of life, courageously and persistently holding his own till he at length reached the goal which he had long darkly found in his own breast —such are the events in the life of an artist, a German artist. He himself, as Siegfried Kapper informs us,† was not fond of referring to his youth; nay, he studiously avoided all reference to it, a circumstance which led his friends to the conclusion that it had been a sad time for him, a time in which he had maintained no easy struggle at the price of his best efforts. Only once, during his residence in Vienna, did he let a hint drop of what he had gone through. This he did in reply to a young artist who was complaining that the struggle for mere existence took all his day, so that he had only the night left for his own studies and labors. Nicolai answered reproachfully: "But you have at least a fire in your room, and need not warm your frozen hands at the candle." What moments of bitter suffering does not this observation suggest, and yet they were not by any means the most bitter ones that the noble-minded artist recollected. But we will not anticipate the progress of our sketch. We will, therefore, commence with such particulars connected with his early life as we have been enabled to rescue from the obscurity in which he himself endeavoured to envelop it.

Carl Otto Ehrenfried Nicolai was the son of C. E. D. Nicolai, who died at Berlin in 1857, and, at the date of his son's birth, 9th June, 1810, was a music-master at Königsberg in Prussia. Young Otto's education can by no means be styled a model one. His father, whose professional avocation kept him from home most of the day, could do but little for his mental cultivation and moral development. But this was not all: an unfortunate prejudice has caused in his breast a sort of aversion towards the poor boy. This was constantly evident in a system of severity often unjust, and must in time have exerted an evil influence upon the boy's character and intellectual powers, apart from the fact that his bodily development, also, suffered from it. We are acquainted with the histories of many distinguished men who passed through a similar ordeal, and yet subsequently became models of noble aspirations, of integrity, and of virtue, because a lucky fate had made them glorious reparation in their mothers, whose care exerted the profoundest influence upon the whole of their after-like. But even this reparation was denied to Otto. He possessed no mother to watch carefully over his education; to shield him from the injustice of a too severe father; and, awakening the germs of noble virtues in his boyish mind, so susceptible of all impressions, to guard him from straying from the right path.‡ Left generally to himself, little Otto formed his character after his own fashion, and the earnestness which, even at that early age, was visible in the features of the small, pale boy, was a picture of the unusual determination, nay, the defiance and spirit of resistance within him. This last quality, as likewise a certain irritability, which he also manifested at an early age, was naturally calculated to hasten the rupture, which, after many conflicts, at length happened between the father and the son.

Thus Nicolai's future would not have justified any particularly favorable hopes, but rather apprehension, if, in the place of his duty-neglecting parents, a higher being had not espoused the cause of the deserted boy. This gracious creature, who spreads only happiness and joy around her, and is able richly to indemnify for all misfortunes and troubles him whom, by her kiss, she has sanctified as her disciple, was Polyhymnia, the Goddess of music. When he was yet very young, and as though to compensate him for worldly injustice, the Muse had anointed him as her own, and the struggle with the prose of life, a struggle carried on by all the means at his disposal, and some of them were not to be altogether justified, in order to soar freely upwards to her benefactress, filled up all his existence. Just as sparks issue from the hard stone the instant the steel is brought into contact with it, talent darts forth its rays immediately an opportunity is offered. Opportunity simply evokes but does not create talent, and as surely as Raphael would have been a great painter, even though he had been born without hands, so would Nicolai have been a fine musician, even though his talent had never succeeded in expressing itself.

The great cause, however, of which we speak, that was destined to make known the boy's vocation for music, was a Vocal Union (*Gesangverein*), which was held every week at his father's house, and the rehearsals of which Nicolai attended with ever-increasing interest. Even when his father's harsh reproof had sent him off to bed or out of the room, he might have been seen anxiously listening in the next apartment, frequently, despite the danger of catching cold, only in his stockings, so that his presence might not be discovered. What he had heard he would sing and even play

* Nicolai's *Biography* (by Herr Hermann Mendel) has been forwarded, previous to its publication, to the editor of the *Neue Berliner Musik-Zeitung*, from which paper the above extracts are taken.

† An Austrian writer, with whom Nicolai was on terms of friendship.

‡ We take this opportunity of mentioning that, by granting a separation, the hand of the law had at last put an end to the domestic differences of husband and wife. Nicolai's mother first went to Breslau, and afterwards to Warsaw, where we shall find her in another part of our narrative. Whenever the father was travelling about, as he frequently was, for the purpose of pushing the sale of a *Pianoforte School*, written and published by himself, and of his other compositions, little Nicolai was left under the charge of his uncle, where, at least, he could congratulate himself on being kindly treated by his aunt and by his cousin.

upon the piano with astonishing accuracy. Such manifestations of a deeply-rooted feeling for music aroused the attention and the speculative spirit of his father, who began to teach him the piano, when the boy was still very young. In conformity with the teacher's character, merciless severity reigned during the lessons. This increased when, despite the exceedingly rapid progress made by the boy, he did not seem likely to realize the project of working him up into a boyish phenomenon, who might travel about the country gaining money and fame. Dejected and unnerved, poor little Otto would often steal away to join the circle of his playfellows, though he could hardly find compensation or recreation even there. Despite the fact that he invented and taught many new boyish games, whenever he wanted to take the direction in carrying them out, he was rewarded with blows. Afterwards, it is true, whole multitudes of musicians grown grey in the service of Apollo bowed to his extraordinary talent for conducting, the moment his little wand called them to the artistic fight.

But in those days his glance turned frequently from such vexations, and he used to wonder whether there were not places and persons among whom he might lead a happier life. He would then run miles away, till he fell down exhausted and wept. But there was something echoing and sounding in his head, so that he could not help reflecting what it could be. Then would he listen also to the murmuring brook, the rustling trees, and the birds singing free from care, and cudgel his brains to put together the melodies they sang. Then, again, he would look upon the butterfly as it flew merrily past, and pity it deeply because it was born dumb, while, compared to it, he considered the plain bee happy because it could at least sing.* These excursions, hardly remarked or cared for in his father's house, sharpened his gift of observation and his feeling for contemplation, affording him, as far as his tender age would allow, many a glimpse into his own soul. He extended his walks often for half or a whole day, subsisting on what nature offered, or what this or that person, pitying a poor boy, gave him unsolicited. When his father noticed this practice, and punished him with his ordinary severity, it was too late; and Otto did not hesitate stopping from home for days and nights at a time.

Under such circumstances, he made but small progress at the inferior elementary school which he attended, and he did not attend even that regularly. Subsequently, however, he bravely made up for all his neglect by the rapidity with which he raised himself in intelligence and intellectual culture. His favorite occupation was to sit at the piano, and, allowing his fingers to roam dreamily over the keyboard, clothe his boyish fancies in tune. One winter's evening, old Nicolai, finding he had fallen asleep while so occupied, though his fingers went on playing all the same, shut him up, despite all his prayers and the most desperate signs of fear, in a loft, where the wretched boy was found next morning half dead with cold. Thenceforth there was no lack of attempts at flight of all kinds for the purpose of escaping such atrocities, but sometimes want and destitution drove the child home again, and sometimes strangers brought him back.

In a number of the *Berliner Musik-Zeitung*, Dr. Weisse relates a "*Geniestreich*" (wild prank) as he terms it, on the authority of a friend of his. "After some harsh treatment on the part of his father," says the friend in question, "Otto, then about twelve years of age, suddenly disappeared. There was certainly some slight uneasiness at the fact, in his father's house—where I attended the well-known Vocal Society as a member of the basses belonging to it—but not to such a degree as could have been wished. One morning, I was seated in my student's room, cheerfully lighted up by the summer sun, and whence I enjoyed a pleasing prospect over the 'Pregelniederung,' when the door was suddenly opened, and master Otto Nicolai slipped in. His state was a considerably dusty one, and only a few yellow brass buttons were left on the small threadbare blue coat. No notice was taken of my surprise, and the question: 'my boy, Otto, where have you come from?' but a request was made in a hoarse, anxious voice, for 'something to eat.' 'Oh! I am so very, very hungry!' gasped forth the poor fellow in a melancholy tone. My old grandmother was instantly called upon for a fresh supply of breakfast coffee, and a considerable number of fresh rolls procured from my neighbor, the baker. The supplies soon disappeared before the appetite of my youthful friend, who then, and only then, was strong enough to tell me what had occurred. 'I ran away because I could bear it no longer,' such was the introduction to the adventures of his flight. The continuation was to the effect that he had wandered about for a fortnight in the fields and woods—it was hot summer weather—that he passed the night either on the green ground in the forest, or with the shepherd boys round their watch fire in the fields; and that he had purchased from the said shepherd boys scanty subsistence, with old buckles, small pieces of paper, lead pencils, and such trifles. 'When this currency was at an end, it was the turn of the buttons on my coat. As you see,' he observed, continuing his narration, 'even this resource also comes to an end, and I have only two buttons left. I have now come to procure some more such supplies from you, and then I shall go away once again.' At this moment I can no longer say whether I was more ready to cry or to laugh. I almost believe, however, the former. I did not offer him my hand preparatory to his again setting out upon his wanderings, but kept him with me, and during the day made arrangements, through an old friend, for him to return the same evening to his father's."

His subsequent wanderings in the world," Dr. Weisse goes on to remark, "which were rather longer, are well known; they were, properly speaking, the commencement of his praiseworthy artistic career. It was his own force of will which raised him to the eminence whence he afterwards looked down upon many a one, who had once had only a glance of compassion for the poor aspirant. Whoever is acquainted with the special circumstances of his later years, and knows how, to the best of his abilities, he did good to those who had formerly not done the same to him, will share my opinion: Otto Nicolai was a man of thoroughly honorable character."

But let us, after this involuntary digression, return to our biographical sketch.

(To be continued.)

* From an oral communication.

Senators in Council on the Fine Arts.

(Concluded.)

MR. HOWARD.....If we are to have a statue of Mr. Lincoln—and surely no President since Washington is more deserving of that honor—it becomes a mere matter of business, a simple business transaction, as to whom we shall employ to execute the work. Shall we seek out and employ an artist who is known to possess high talent, one in whom we have confidence, and as to the result of whose labors there is no doubt and no risk; or shall we, as prudent business men, intrust this task to a person who is not known as a high and distinguished artist and who we have not much reason to suppose will or ever can become eminent as a sculptor? It is simply, as I said before, a question of business. If it were for you or me to contract for the making of a statue for a deceased friend, what should we do, supposing we had the means for the execution of one worthy of our friend? Should we take any such risk as gentlemen urge us to take upon this occasion? Should we not be sure to apply to and employ a person who was undoubtedly competent to execute the task? Sir, we should. We should run no risk whatever, if we could avoid it; and that is precisely this case. I know, perhaps, as much of the ability of the young lady to whom it is proposed to give this job as most members of this body. I have met her frequently, as other members of this body have done, and surely she has shown no lack of that peculiar talent known commonly as "lobbying" in pressing forward her enterprise and bringing it to the attention of Senators. I have seen her models of Mr. Lincoln; I have seen and examined the one, especially, to which reference is most frequently had; and although I do not pretend to be a connoisseur in this kind of art, I am prepared to say that I never was satisfied with that model. To me it is monotonous and without meaning and without spirit. I may be entirely mistaken on account of my want of skill and judgment in such matters; but according to my ideas the model is an imperfect model, failing in expression, failing in life, failing in very many qualities which I should expect in a first-rate model.

Now, Sir, I am willing to vote the sum of $10,000 for the purpose of securing a good statue of Abraham Lincoln; but I am not willing to vote that sum or any other sum to this person and take the risk of an entire failure in the end. If this country in its history has ever produced a statesman, and a great man deserving to be memorialized in its annuals, not only upon the page of history but in the works of art, it is Abraham Lincoln. And, sir, it is our duty, if we undertake to carry forward this work and secure a statue of that great man, to do it in the best manner possible, and to employ the most skillful artist in our own country or even abroad, if it shall turn out upon inquiry that we have not an artist of competency among ourselves; and I expect, I confess, having in view the youth and inexperience of Miss Ream, and I will go further, and say, having in view her sex, I shall expect a complete failure in the execution of this work. I would as soon think of a lady writing the Iliad of Homer; I should as soon think of placing at the head of an army a woman for the conduct of a great campaign.

MR. COWAN. They have done both.

MR. HOWARD. It has not been their general history.

MR. MCDOUGALL. They have done it.

MR. HOWARD. No, sir. I would as soon expect from the pen of a woman the Paradise Lost or any other great work of genius which has honored our race.

MR. MCDOUGALL. Did you ever read the Fragments of Sappho.

MR. HOWARD. I have read the Fragments of Sappho.

MR. MCDOUGALL. What do you say about that?

MR. HOWARD. That certainly does not prove that Sappho was capable of writing Homer's Iliad.

MR. DOUGALL. She exceeds Homer in many respects.

MR. HOWARD. In many respects—in erotic expressions she certainly exceeds Homer. Whether the proposed work in the present case would have a similar merit I cannot say.

But, sir, without trifling on the subject, and without meaning to say a word in disparagement of this young lady, whom I suppose to be a young lady of genius, I insist that we are taking a great risk in intrusting the execution of this work to her. Let us employ a Powers, let us employ somebody from whom we have a right to expect, from what he has already done, a complete and creditable execution of a statue of Lincoln and not turn it into the hands of a person who, after the exercise of all her genius and all her powers, may miserably fail in the end and we be ashamed of the appropriation which we are about to make.

MR. EDMUNDS. I see on looking at the resolution that it, by accident no doubt, fails to provide that the model for which the first $5,000 is to be paid shall be completed to the acceptance of any official, as the statue is required to be, and therefore I move to amend by inserting after the word "placed" in the eighth line, the words "to his acceptance," so that the completion of the plaster model shall be to the acceptance of the Secretary of the Interior, upon which the $5,000 is to be paid, just as the completion of the marble statue is to be to his acceptance.

MR. WADE. I hope not.

MR. CONNESS. I hope the amendment will not be adopted. It is proposed to go into the market and make a bargain.

MR. EDMUNDS. I shall be glad to have gentlemen state frankly whether they intend to pay this $5,000 for a mere experiment, whether it be successful or satisfactory to the Secretary of the Interior or not. I have understood from the course of this debate that this young lady is entitled to be trusted and to be contracted with in the language of the resolution, as a person of established reputation, whose reputation justifies there being intrusted to her this important work which engages all our reputation and is to be put on exhibition as being produced through our instrumentality. Now, if it be intended that this is to be merely an experiment, and is frankly so said, then we shall understand it. If, on the contrary, it be what it purports to be, the arrangement of a business transaction by contract with this young lady, then it is just to her as well as to us to provide that this model shall be completed to the satisfaction of the party who is to contract with her.

MR. TRUMBULL. I trust the amendment will not be adopted, and I think it ought not to be adopted. If I was drafting the resolution I should not put in these words. It will be seen by reading the resolu-

tion that it provides that a contract shall be made with this lady "for a life-size model and statue of the late President, Abraham Lincoln, to be executed by her at a price not exceeding $10,000; one half payable on completion of the model in plaster, and the remaining half on completion of the statue in marble to his acceptance." It is intended, I suppose, by the Congress of the United States, if they pass this resolution, that she shall be paid at any rate $5,000 for the effort. I suppose that is intended. It is not expected that she is to go on and devote her time for years, perhaps, to preparing this for nothing. Congress has that confidence in directing the contract to be made with her, from the knowledge they have of her talent, to agree that they will pay $5,000 for making this effort, and if she completes it to the satisfaction of the Secretary of the Interior she is to have ten thousand. I do not presume that it is the intention of Congress, certainly it is not mine, to require her to go on and make this statue and run the hazard of being paid or not. She can do that without coming to Congress. What is the object of coming to Congress at all? Let her proceed and make a statue and give her time to it for years at her own expense; if it is one that plenses us we will buy it afterward. I think it would be mockery to pass a resolution of the kind. I trust the Senator from Vermont will not insist upon any such amendment.

Besides, the resolution has passed the House of Representatives; we have certainly spent time enough upon it; there is manifestly a disposition in the Senate to pass it, and I trust we will come to a vote and dispose of this matter....

Mr. Sumner. I think this amendment had better be adopted. It is only a reasonable precaution in a case like the present. The Senator from Wisconsin alluded to a contract with Mr. Stone. He is a sculptor whose works are at the very doors of the Senate Chamber. The committee who employed him must have been perfectly aware of his character. When they entered into a contract with him, there was no element of chance; they knew precisely what they were contracting for; but in the present case there is nothing but chance, if there be not the certainty of failure.

Mr. Conness. How was it in the case of Mr. Powell?

Mr. Sumner. I am speaking of the present case. One at a time, if you please. The person that you now propose to contract with, notoriously has never made a statue. All who have the most moderate acquaintance with art know that it is one thing to make a bust, and quite another thing to make a statue. One may make a bust, and yet be entirely unable to make a statue; just as one may write a poem in the corner of a newspaper, and not be able to produce an epic. A statue is one of the highest forms of art. There have been very few artists competent to make a statue. There is as yet but one instance that I can recall of a woman successful in such an undertaking. But the eminent person to whom I refer had shown a peculiar genius early in life, had enjoyed peculiar opportunities of culture, and had vindicated her title as artist before she attempted this difficult task. Conversing, as I often have, with sculptors, I remember how they always dwell upon the difficulty of such a work. It is no small labor to set a man on his legs, with proper drapery and accessories, in stone or in bronze. Not many have been able to do it, and all these have had in advance experience in art. Now, there is no such experience here. This candidate is notoriously without it. There is no reason to suppose that she can succeed. Therefore, the Senator from Vermont [Mr. Edmunds] is wise when he proposes that before the nation pays $5,000 on account, it shall have some assurance that the work is not absolutely a failure. Voltaire was in the habit of exclaiming, in a course Italian saving, that "a woman cannot produce a tragedy." You have already seen that. I do not venture on the remark that a woman cannot produce a statue; but I am sure that, in the present case, you ought to take every reasonable precaution.

Sir, I did not intend when I rose to say anything except directly upon the proposition for the Senator from Vermont, but as I am on the floor perhaps I may be pardoned if I advert for one moment——

Mr. Howe. Will the Senator allow me to ask him one question for information?

Mr. Sumner. Certainly.

Mr. Howe. It is whether he supposes that by the examination of a plaster model he could get any assurance that the work in marble would be satisfactory.

Mr. Sumner. Obviously, for the chief work of the artist is in the model. When this is finished the work is more than half done. What remains requires mechanical skill rather than genius. In Italy, where there are accomplished workmen in marble, the artist leaves his model in their hands, contenting himself with a few finishing touches. Sometimes he does not touch the marble.

I was about to say, when interrupted, that I hoped to be pardoned if I adverted for one moment to the onslaught which has been made upon what I have already said in this debate. I do not understand it. I do not know why Senators have given such rein to the passion for personality. I made no criticism on any Senator and no allusion, even, to any Senator. I addressed myself directly to the question and endeavored to treat it with all the reserve consistent with a proper frankness. Senators, one after another, have attacked me personally. The Senator from Oregon [Mr. Nesmith] seemed to riot in this business. The Senator from California, [Mr. Conness,] from whom I had reason to expect something better, caught the spirit of the other Pacific Senator. Sir, there was nothing in what I said to justify such an attack. But I will not proceed in the comments which their speeches invite. I turn away from them. There was, however, one remark of the Senator from Oregon to which I will refer. He complained that I was unwilling to patronize native art, and that I had dwelt on the productions of foreign artists.

I am at a loss for the motive of this singular misrepresentation. Let the Senator quote a sentence or a word which fell from me in disparagement of native art. He cannot. I know the art of my country too well and think of it with too much of patriotic pride. I alluded to only one foreign artist, and he was that sympathetic and gifted Frenchman who has endowed the Capitol with the portrait of Lafayette. The other artists that I praised were all of my own country. There was Peele, of Philadelphia, to whom we are indebted for the portrait of Washington. There was Trumbull, the companion of Washington, and one of his military staff, who, on coming out of the war of independence, gave himself to painting and produced these works which I pronounced the chief ornament of the Rotunda. There also was Greenough, the earliest American sculptor, and, until Story took the chisel, unquestionably the most accomplished of all in the list of American sculptors. He was a scholar, versed in the languages of antiquity and modern times, who studied the art which he practiced in the literature of every tongue. Of him I never fail to speak in praise. There was Crawford, an American sculptor, born in New York, and my own intimate personal friend, whose early triumphs I witnessed and enjoyed. He was a true genius, versatile, fertile, bold. His short life was crowned by the honors of his profession, and he was hailed at home and abroad as a great sculptor. How can I speak of him except with admiration and personal attachment. I alluded also to Rogers, an American artist from the West; yes, sir, from the West——

Mr. Howard. Who was educated in Michigan.

Mr. Sumner. And, as the Senator says, educated in Michigan, who has given to this Capitol and to his country those bronze doors, which I did not hesitate to compare with the immortal work of Ghiberti in the Baptistery of Florence. These, sir, were the artists to whom I referred, and such was the spirit in which I spoke. How, then, can any Senator undertake to say that I had praised foreign artists at the expense of the artists of my own country? The remark, permit me to say, is absolutely without foundation.

It is because I would not have the art of my own country suffer, and because I would have its honors follow merit, that I oppose the largess you propose. If you really wish to rear a statue of our martyred President, select one of the acknowledged sculptors of your own country. Do not go to a foreigner, and do not go to the unknown. There are sculptors born among us and already famous. Take one of them. There is Powers, an artist of rarest skill with the chisel; of exquisite finish; perhaps with less of variety and versatility than some other artists; perhaps with less of originality, but having in himself many and peculiar characteristics as a remarkable artist. Summon him to the work. He has been tried. In making a contract with him you know in advance that you will have a statue not unworthy of the appropriation you are about to make, or of the place where it is to stand.

There also is another sculptor of our country, whom I should name first of all if I were called to express freely my unbiased choice; I mean Story. He is the son of the great jurist, and began life with his father's mantle resting upon him. His works of jurisprudence are quoted daily in your courts. He is also a man of letters. His contributions to literature and poetry are in your libraries. To these he now adds unquestioned triumphs as a sculptor. In the great Exhibition of Europe his Cleopatra and his Saul have been recognized as equal to the best of our time, and, in the opinion of many, as better than the best. He brings to sculpture not only the genius of an artist, but scholarship, literature, study, and talent of every kind. Summon him to the work. Let his name be associated with the Capitol by a statue which I am sure will be an honor to our country.

I might mention other sculptors of our country. My friend who sits beside me, the distinguished Senator from New York, [Mr. Morgan,] very properly reminds me of the sculptor who has done so much honor to his own State. Palmer has a beautiful genius, which he has cultivated for many years with sedulous care. He has experience. The seal of success has been set upon his works. Let him make your statue. There is still another artist, whose home is New York, whom I would not forget; I refer to Brown, the author of the equestrian statue of Washington in New York. Of all the equestrian statues in our country that is incomparably the best. It need not shrink from comparison with equestrian statues in the Old World. The talent that could seat the great chief so easily in that bronze saddle ought to find a welcome in this Capitol. There are yet other sculptors that I might name; but I confine my enumeration to those who have done something more than give promise of excellence. And now you turn from all this native talent, which has done so much and become so famous, to offer a difficult and honorable duty to an untried person, whose friends can claim for her nothing more than the promise of such excellence in sculpture as is consistent with the condition of her sex. Sir, I will not say anything more.

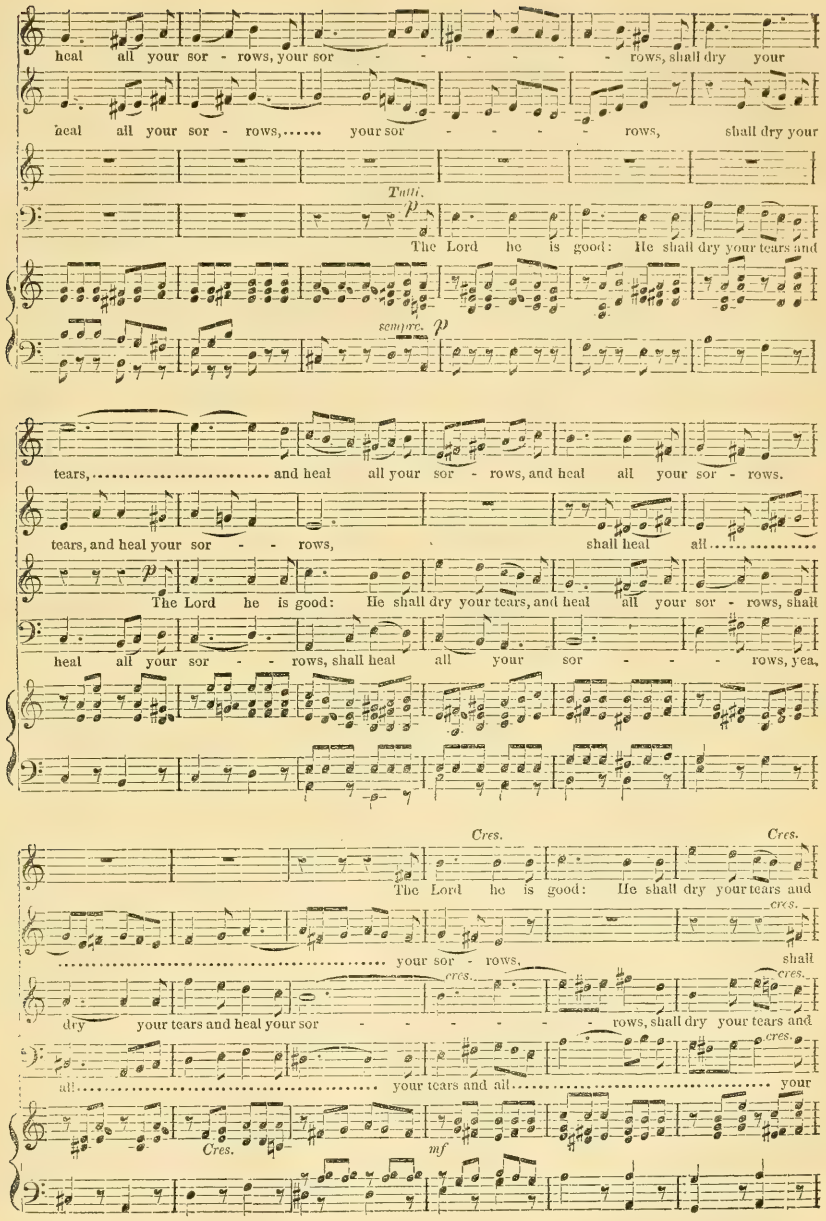
Mr. Cowan. I have come to the conclusion to vote for this resolution, and I have also come to the conclusion that this young lady, whoever she may be, is unquestionably a person of great genius; it may not be exactly in the line of sculpture, but certainly she is in that of agitation. She is occupying the talents of the honorable Senator from Massachusetts, the honorable Senator from Vermont, the honorable Senator from Michigan, the honorable Senator from Oregon, the honorable Senator from Illinois, and several others, and has shaken and agitated this Chamber to its very centre. Certainly it is no ordinary girl that can do this. [Laughter.]

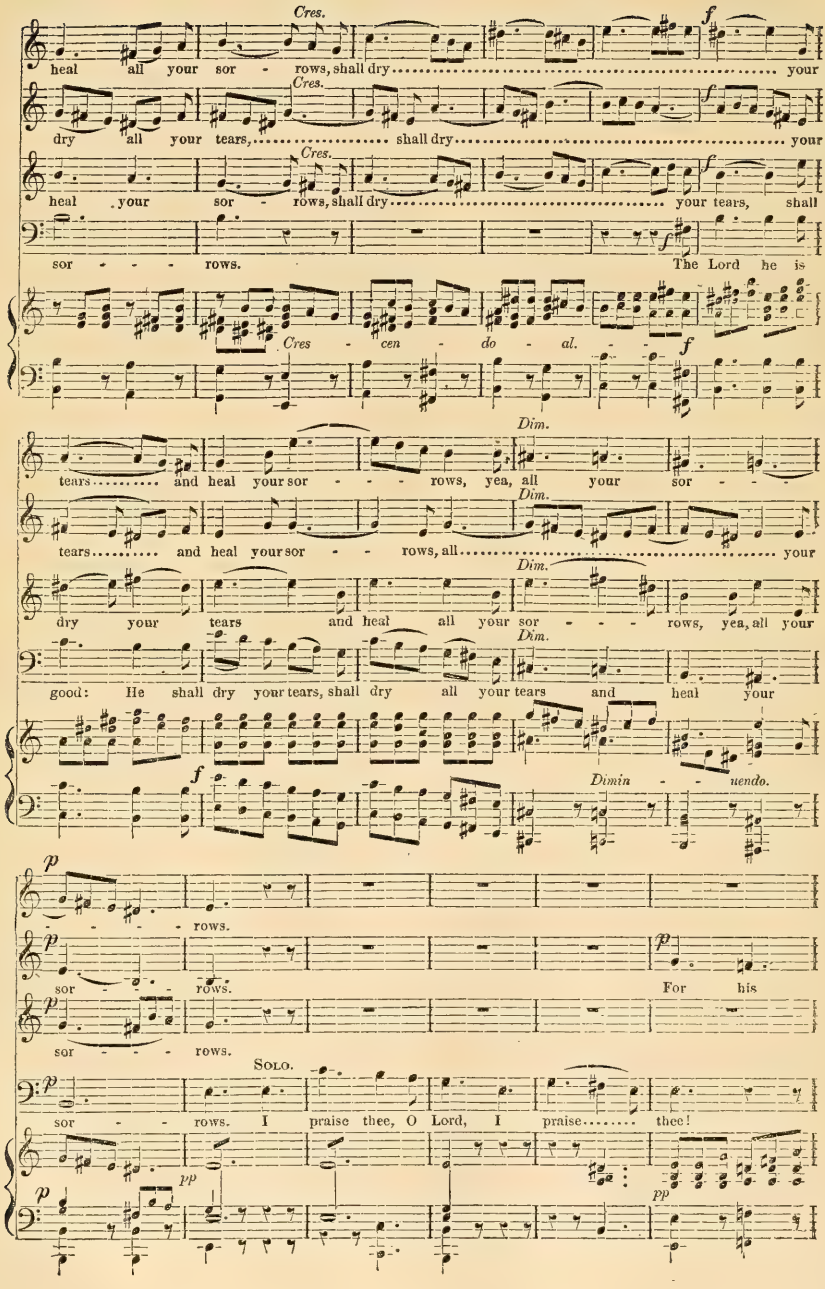
I shall vote for this resolution, Mr. President, because I understand that this little child of genius has struggled up amid poverty and difficulty to this great result through the medium of her statuary. I must confess I do not know much about statuary myself. Modern statuary, I think, would be about as well made by the tailor and the shoemaker, all except the head, as by anybody else. [Laughter.] Ancient nude statuary required an exact knowledge of anatomy and of the human form in the natural state. How it is proposed to have this statue of Mr. Lincoln I am not advised. Whether it is to be draped with a Roman toga, or with a white jacket and black coat and blue pantaloons, I do not know. [Laughter.]

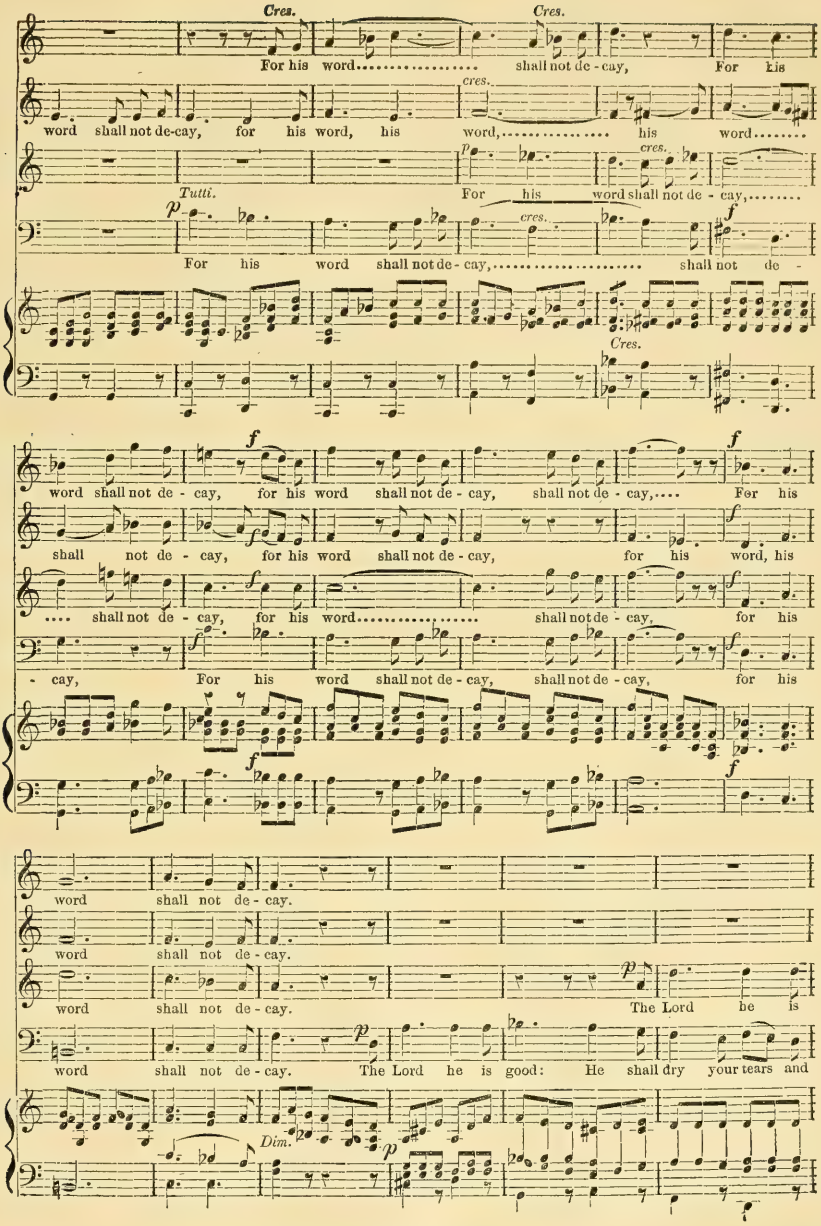
Mr. Wade. Perhaps with a cannon ball in his hand.

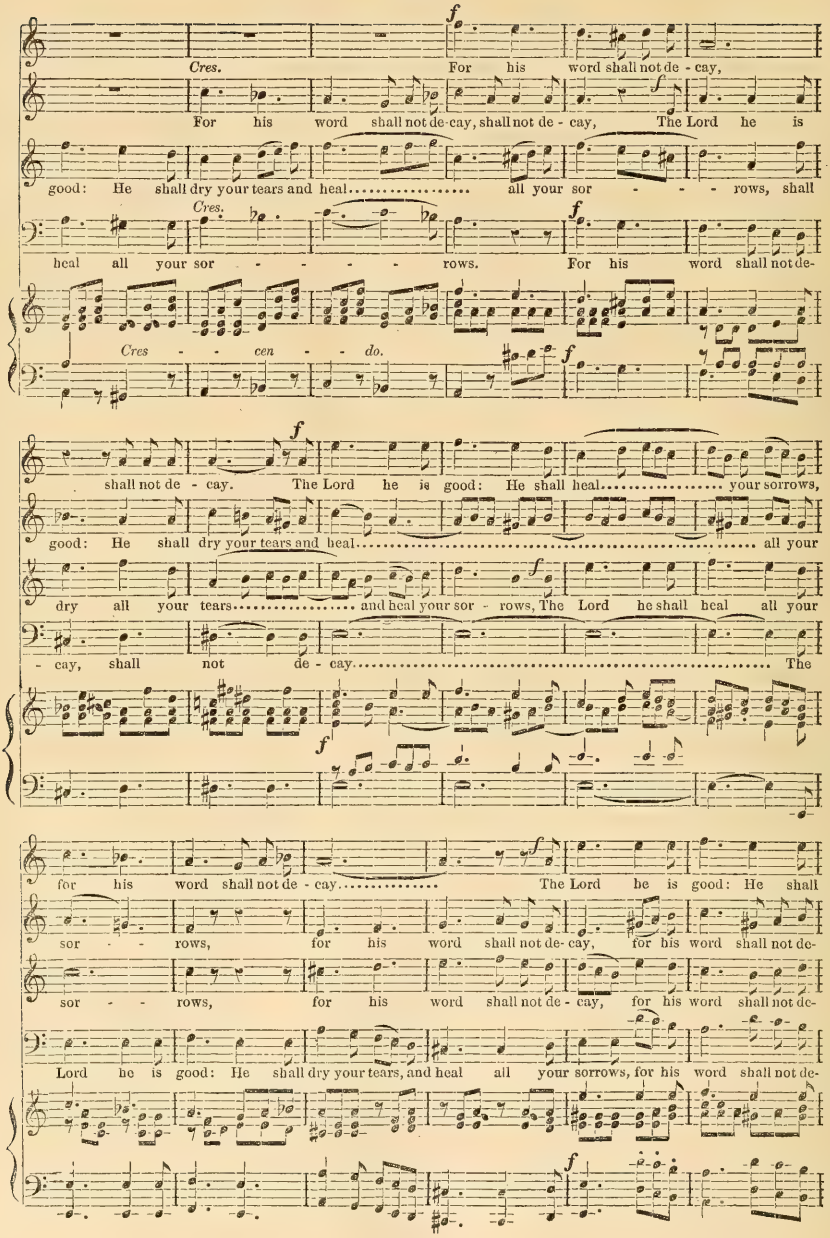
Mr. Cowan. Perhaps so. And I may here remark, in regard to that group which has been criticized, that I think that is the largest Columbus and the smallest globe I ever saw in juxtaposition. [Laughter.] The squaw is a lusty-looking wench. I do not know whether it is a good representation of a squaw or not, for I never saw many of them. In regard to the other group, I should like to ask my friend from Massachusetts if he ever saw so large a stump grow out of the belly of a dog as is there represented. [Laughter.]

Now, I think this young lady has given evidence of remarkable genius and remarkable perseverance in the way of her particular calling; and the best evidence this Congress has of it is the extraordinary excitement which she creates among the connoisseurs here. I am for patronizing native genius. I do not want any more Paradise Losts sold for five guineas. I do not want the Iliads of Homer to go down again to posterity without anybody knowing who made them, and having six or seven cities competing for the honor of giving birth to the author. If the statuary of the Capitol is in bad taste let us improve it; and I do not know any other way than to employ this young lady, who manifests such extraordinary ability, to try her hand upon it; and I am rather inclined to think, from the few specimens I have seen of her work, that she will do it. She has not made a very handsome bust of Mr. Lincoln, but that was not her fault; it was Mr. Lincoln's, because he was not a very handsome man. [Laughter.] He was a great and good man; but she could not be expected to make an Adonis of him; and I am rather inclined to think, after all, that that is the fault which has been attributed to her bust of Mr. Lincoln. My honorable friend from Michigan, in whose classic taste I


heal all your sor - rows, your sor - - - - - - rows, shall dry your
heal all your sor - rows,..... your sor - - - - - rows, shall dry your
Tutti.
p
The Lord he is good: He shall dry your tears and
semprc. p
tears,..... and heal all your sor - rows, and heal all your sor - rows.
tears, and heal your sor - - rows, shall heal all.....
p
The Lord he is good: He shall dry your tears, and heal all your sor - rows, shall
heal all your sor - - rows, shall heal all your sor - - - rows, yea,
Cres.
Cres.
The Lord he is good: He shall dry your tears and
cres.
..... your sor - rows, shall
cres.
cres.
dry your tears and heal your sor - - - - - - rows, shall dry your tears and
cres.
all..... your tears and all..... your
Cres.
mf


Cres.
heal all your sor - rows, shall dry ..... your
Cres.
dry all your tears, ... shall dry ..... your
Cres.
heal your sor - rows, shall dry ..... your tears, shall
sor - - - - rows. The Lord he is
Cres - cen - do - al. - - -
Dim.
tears ..... and heal your sor - - - - rows, yea, all your sor - - -
Dim.
tears ..... and heal your sor - - rows, all ..... your
Dim.
dry your tears and heal all your sor - - - - rows, yea, all your
Dim.
good: He shall dry your tears, shall dry all your tears and heal your
Dimin - - uendo.
- - - - - rows.
sor - - - - rows. For his
sor - - - - rows.
Solo.
sor - - rows. I praise thee, O Lord, I praise ..... thee!


Cres.
For his word..... shall not de - cay, For his
word shall not de-cay, for his word, his word,..... his word.....
cres.
Tutti.
For his word shall not de - cay,.....
For his word shall not de - cay,..... shall not de -
cres.
Cres.
word shall not de - cay, for his word shall not de - cay, shall not de - cay,.... For his
shall not de - cay, for his word shall not de - cay, for his word, his
.... shall not de - cay, for his word..... shall not de - cay, for his
- cay, For his word shall not de - cay, shall not de - cay, for his
word shall not de - cay.
word shall not de - cay.
word shall not de - cay. The Lord he is
word shall not de - cay. The Lord he is good: He shall dry your tears and
Dim.


Cres.
For his word shall not de - cay,
For his word shall not de-cay, shall not de - cay, The Lord he is
good: He shall dry your tears and heal..... all your sor - - - rows, shall
Cres.
heal all your sor - - - - - rows. For his word shall not de-
Cres - - cen - - do.
shall not de - cay. The Lord he is good: He shall heal..... your sorrows,
good: He shall dry your tears and heal..... all your
dry all your tears..... and heal your sor - rows, The Lord he shall heal all your
- cay, shall not de - cay..... The
for his word shall not de - cay..... The Lord he is good: He shall
sor - - rows, for his word shall not de-cay, for his word shall not de-
sor - - rows, for his word shall not de - cay, for his word shall not de-
Lord he is good: He shall dry your tears, and heal all your sorrows, for his word shall not de-

have great confidence, and of whose classic learning I am assured, says that it lacks life and spirit. I think I may appeal to my honorable friend from Illinois (Mr. Yates) and my friend from California (Mr. McDougall) who will say that that is the very height of art in this young female artist in making these busts, because it was a remarkable fact that, of all the men living who perhaps had more humor in him than any one else, Mr. Lincoln was a man of the saddest face on earth. If it be true that she caught that peculiar expression of the man and put it into the bust, and his friends recognize that as a characteristic of that particular bust, that is the highest evidence of her genius.

Therefore, Mr. President, I have come to the conclusion to vote for this resolution; and I do it from the considerations which I have mentioned; and I think they will justify me in it. I have the highest respect for the opinion of my friend from Massachusetts (Mr. Sumner) upon all classical subjects, and particularly upon those which relate to most of the fine arts; but in statuary I propose to follow the lead of my honorable friend from Ohio, (Mr. Wade) who I think is infinitely superior. [Laughter.] I have always done so, and as it was a good lead I have come to the conclusion to follow it all the way through.

* * * * * * *

Mr. Howard and Mr. Sumner called for the yeas and nays on the passage of the resolution, and they were ordered; and being taken, resulted—yeas 23, nays 9; as follows:

Yeas—Messrs. Chandler, Conness, Cowan, Creswell, Davis, Doolittle, Foster, Fowler, Guthrie, Howe, Johnson, McDougall, Nesmith, Norton, Nye, Poland, Pomeroy, Ross, Stewart, Trumbull, Wade, Williams, and Yates—23.

Nays—Messrs. Edmunds, Howard, Kirkwood, Lane, Morgan, Sprague, Sumner, Van Winkle, and Willey—9.

Absent—Messrs. Anthony, Brown, Buckalew, Clark, Cragin, Dixon, Fessenden, Grimes, Harris, Henderson, Hendricks, Morrill, Ramsey, Riddle, Saulsbury, Sherman, Wilson, and Wright—18.

So the joint resolution was passed.

Music Abroad.

London.

Royal Italian Opera.—The *Saturday Review* thus sums up the season.

As Mr. Gye was first to begin this year, so he has been first to desist. He opened the doors of Covent Garden Theatre on the 3rd of April, and shut them again on the 28th of July—like Janus (*Clausius*), with the peace. The Italian Opera season is brief in comparison with former times, and, if only on that account, ought, one would imagine, to be more brilliant; but whether the fact be so or the contrary, it is not our present purpose to examine.

Among the singers unknown to this country whose names were advertised in the prospectus which it is usual to issue before the commencement of the season, only one can be said to have created a really strong impression. That one, it is almost superfluous to add, is Madame Maria Vilda, whose fine soprano voice took the operatic world by assault when it first made itself heard in Norma, who lost some little of her suddenly acquired prestige by a very mediocre performance of Lucrezia Borgia, and who won back her laurels fairly enough as Leonora in the *Trovatore*. Not to enter anew into the general question of this lady's merits, we may say at once that, possessing no dramatic talent, nor even the promise of it, she is better suited in the last-named opera than in either *Norma* or *Lucrezia*. True, Leonora is supposed to be both young and beautiful, neither of which conditions is fulfilled in the person of Madame Vilda; but an elderly *prima donna*, even unaccompanied by the redeeming qualities that made Ninon de l'Enclos bewitching at seventy, has recently been by no means a very unusual rarity. The chief thing to be regretted in Madame Vilda's case is that, having begun stage life some twenty years too late, no expectation can be entertained of her acquiring within a reasonable period the experience indispensable to perfect herself in her art. Every year with her is, unfortunately, a year to the bad, instead of, as with a younger aspirant, a year to the good. Still she has a voice the power and rare quality of which are undeniable; and that voice may exercise a charm for some time hence, notwithstanding the evident fact that it has not been trained on such legitimate principles as to warrant a hope that she can ever become a much more practised singer than she is now. Next to Madame Vilda, Mr. Gye's subscribers have had least cause to be dissatisfied with Mdlle. Aglaja Orgeni, another German soprano, who early in the season won considerable credit by her performance in the *Traviata* and *Lucia di Lammermoor*—a credit scarcely maintained by her subsequent essay in *Martha*. The strongly-flavored mannerisms of Madame Viardot Garcia, which are of course imparted to her pupils, and have done much to spoil the most gifted of them (Mdlle. Desirée Artot), do not consort with the music which M. Flotow (a Russian (?) composer of whom the country of Glinka and Bortniauski has small reason to be proud) put into the mouth of his Lady Enrichetta—music that, apart from the melody of the "Groves of Blarney" (not M. Flotow's), is insipidity itself. But Mdlle. Orgeni—whose voice, though small in volume, is sweet in quality, flexible, and of fair compass—has youth in her favor. As an actress, while provokingly tame, she is natural, ladylike, and seemingly intelligent; the rest may follow. In short, though she has a great deal to learn and something to unlearn, we are warranted in looking to Mdlle. Orgeni's future career with interest. Mdlle. Morensi, the young American, but recently from Copenhagen—"contralto" or "mezzo-soprano" at pleasure—is a lively actress, as was evinced by her impersonation of Nancy (*Martha*), and still more remarkably by her Lady Coburg (*Fra Diavolo*;) but she is wholly unformed as a singer. Yet she has attractions which, combined with youth, must always make her acceptable, provided she conscientiously strives to improve. It was a pity that a lady thus endowed should be so often exhibited under the grimy aspect of Azucena, the most emphatic illustration of boredom to be cited from the operatic repertory. A pity too that, when not assuming the complexion and habiliments of a ranting old sorceress, she should so often come forth in man's attire—as Urbain, a page, or as Siebel, a sentimental lover, the interpolation of whom into *Faust* has brought down upon MM. Barbier and Carré the malediction of every worshipper of Germany's great poet. Had Mdlle. Morensi been seen more frequently, *dulce subridens*, in the costume that best becomes her sex, she would perhaps have been more highly thought of. Under any circumstances she will be welcome next year.

Mdlle. Marietta Biancolini, another young *contralto*, was only heard as Maffeo Orsini, in *Lucrezia Borgia*; nor did the impression she created justify regret that further opportunities should not have been awarded her. Her sole claim to consideration was the fact—now rather an exception than a rule—of her being Italian *pur sang*. A good contralto seems as hard to meet with as a good tenor, or that scarcest of operatic phenomena, a "*comprimaria*" not only practised but *willing*. There seems to be a rooted objection among singers of our day to accept any less distinction than that of "*prima donna assoluta*—" absolute first lady. Thus a manager is at his wits' end to apportion the secondary characters in an opera, even respectably.

The new singers of the other sex whom Mr. Gye has introduced to the public this year are Signors Fancelli and Nicolini—both tenors. The most recent performance of Signor Fancelli (as Contino del Fiore, in *Crispino e la Comare*) gave us no reason to modify the opinion founded upon the *début* as Edgardo, and strengthened by his subsequent essay as Elvino. To a voice which, however agreeable in quality, is wholly wanting in power—a *tenorino leggierissimo*, though by no means over-flexible—he unites a degree of expression which at intervals endows his singing with a certain charm, but which has the slight drawback of being always the same. The last time you hear Signor Fancelli you find you have learned no more of him than when you heard him first; and for the best of reasons—there is nothing more to learn. The same privilege was not allowed us of testing the claims of Signor Nicolini, whose first appearance (as Edgardo) was also his last. To the precipitate retreat of this gentleman we were indebted for the Fra Diavolo of Signor Naudin an Italian, just as French in his manner, or rather mannerism, as Signor Nicolini (M. Nicolas), who is a Frenchman. Signor Naudin having been kept away last season by the *Africaine* of Meyerbeer, we include him among the new-comers, and at once acknowledge the substantial aid he has afforded to the theatre by his readiness and versatility. We cannot admire either his voice or his style of singing, which, it must be presumed, is natural to him, but which is affected, over-strained, and artificial. Credit, nevertheless, must be allowed to an artist who, besides being invariably correct, is able to sustain more than respectably so wide a range of characters. There is but little in common between any two of such parts as Vasco de Gama, Pollio, Danilowitz, Fra Diavolo, &c., but Signor Naudin, after his manner, sings them equally well, although he can hardly be said to act them, histrionic genius not being among his special gifts. M. Faure, who disdains to Italianize his patronym, had been equally passed into Meyerbeer's service; and thus London was deprived of him, too, for a season. No matter what name M. Faure assumed, it would be impossible to take him for Italian, or indeed for anything else than French. Though he uses the Italian tongue with sufficient fluency, we can scarcely believe he is singing in Italian, more especially when his companions are thorough "Romans," like Mdlle. Adelina Patti, Signor Mario, and Signor Ronconi—as is the case in the delightful performance of *L'Elisir d' Amore*. We are not on the side of those who enthusiastically praise M. Faure. On the contrary, we think his voice, while flexible and thoroughly under command, hard and unmusical in quality; as a singer we consider him prone to exaggerated emphasis and other faults; whilst as an actor we are disposed to class him in the least elevated school of histrionic art—the realistic, or demonstrative. Still it cannot be denied that without this clever Frenchman it would be difficult to give *Don Giovanni*—for *Don Giovanni* with such a Don Giovanni as Signor Graziani would be intolerable; it would be difficult to provide a suitable representation of *L'Etoile du Nord*—for none can have forgotten how very little "Peter the Great" appeared, a twelvemonth since, under the aspect of that Italized Frenchman, Signor Attri; and it would be difficult to fill certain characters of more or less importance in other operas. In versatility M. Faure is even more than a match for Signor Naudin; and now that Signor Tamburini has wisely abandoned the stage, and Signor Ronconi has so little voice left that he may be said to live upon the strength of his admirable comedy, just as certain pthysical subjects may exist for years by breathing through a single lung, we ought to be glad of such a ready and eager Frenchman. Besides, the alternative would be Signor Graziani; and *aut* Faure *aut* Graziani is a question which would not take long to resolve. It was a great disappointment, indeed, not to see M. Faure in the part which has earned him his more recent laurels. About his Nelusko there is but one opinion, and the policy of Mr. Gye in recurring to the grotesque piece of pantomime offered by the Nelusko of Signor Graziani, when the original Nelusko, the Nelusko of Meyerbeer's own choice, was in the theatre, baffles comprehension.

In other respects, although again the familiar voice of Signor Tamberlik was unheard; although Mdlle. Carlotto Patti, who was to have played some of the parts ultimately confided to Madame Sherrington, Mdlle. Fanny Deconei, stranger, contralto, and (ominous affix) "pupil of Madame Viardot," and Herr Schmid, the German bass (with whom last year to be disposed was an exception rather than a rule) while announced to the prospectus, were non-forthcoming; although we missed Herr Wachtel, Stentor among Teutonic tenors, the Berlin Vasco of Meyerbeer's choice; although Mdlle. Marie Battu, snatched from us by that omnivorous *Africaine*, was not restored to us, with her companions, Signor Naudin and M. Faure; and although neither Madame Vandenheuvel Duprez nor Madame Galetti, who both made a good impression last year, came back to have that impression confirmed, the company was wonderful strong and attractive. Mdlle. Adelina Patti and Mdlle. Pauline Lucca again divided between them the admiration of the *habitués*; the votaries of legitimate art, of consummate singing, and of consummate acting being unanimously with the former, the admirers of the *laissez-aller* style, united to pretty, petulant eccentricity, with the latter. Each earned fresh bays with new characters—Mdlle. Patti with Caterina, in *L'Etoile du Nord*; Mdlle. Lucca (whose success in the *Favorita* was questionable) with Zerlina, in *Fra Diavolo*; each, too, essayed another part, of which we shall elsewhere speak. About the operas belonging to the established repertory in which these ladies appeared we need not say another word, having already, in previous articles, well-nigh exhausted the topic. And, indeed, what is there new to say about the *Barbiere*, *Lucia*, *Don Giovanni*, *L' Elisir*, *La Sonnambula*, in which Mdlle. Patti took part, or about the *Africaine*, the *Huguenots*, or *Faust e Margherita*, which fell to the share of Mdlle. Lucca? Happy the manager in the possession of two such "shining stars," compared with whom, in the eyes of opera-goers, "the brothers of Helen" are as rush-lights! With Mdlles. Patti and Lucca have been variously associated Signor Mario, who, *ære perennius*, can only be regarded as a prodigy, who has withstood the shock of Meyerbeer's music now for nearly twenty years, and still endures, the most chivalrous of Raouls, the most sublime of Prophets, and, *par dessus le marché*, the most intense and poetical of lovers (Faust to witness).

In the way of novelty, the Covent Garden manager has been this year less adventurous than usual. True, his prospectus did not hint at much—two

operas new to the theatre and a revival of the classic masterpiece comprising the sum total; but only an instalment of the promised little has been realized. One of the new operas was *Don Sebastiano*—"held by Continental critics" (says Mr. Gye) "to be, of its class," the grandest and most perfect work" of Donizetti. We have always heard *Dom Sebastien de Portugal* reckoned by "Continental," as by insular critics, who happen to be acquainted with it, as the dullest; but dullest or "grandest and most perfect" matters little, seeing that it did not put in an appearance. The "classic revival" was to be *Le Nozze di Figaro*, with the additional attraction of Madlle. Adelina Patti and Pauline Lucca in the parts of Susanna and Cherubino At the eleventh hour, however, the name of Madame Lemmens-Sherrington was substituted for that of Madlle. Patti, and for some reason unexplained the production of Mozart's opera was deferred until the very last moment, so that, the season terminating, only two representations could under any circumstances possibly take place. The other new opera (not quite unknown in England by the way, inasmuch as it was produced nine years ago at the St. James's Theatre) has been given. Whether such a bagatelle as *Crispino e la Comare* was at all worthy to form part of the repertory of a magnificent lyric establishment like the Royal Italian Opera, may be a question. The brothers Luigi and Frederico Ricci, but poor composers under any conditions, do not, like the sticks, become stronger by cohesion. Two nonentities do not make an entity; nor would twenty Riccis make a Rossini. The libretto of Signor F. M. Piave, the same ingenious gentleman who constructed an opera-book out of M. Hugo's *Ernani* for Signor Verdi, though aptly described by the author as a "*melodramma-fantastico-giocoso*," and as fantastic (if not dramatic) as possible, is harmlessly diverting; and it is even more to the humor of the situations, and to the inimitable acting of Signor Ronconi and Madlle. Patti, as the cobbler and his wife, than to the music, however lively, that the extraordinary effect created by the duet in the first, and the trio for basses in the last act, is due.

We cannot unreservedly compliment Mr. Gye on his revival of *Le Nozze di Figaro*. Without stopping to grumble at the substitution of Madame Sherrington for Mdlle. Patti in Susanna, and Signor Ciampi for Signor Ronconi in Bartolo, it may be stated generally that the cast, in every instance but two, might have been better. The exceptions are the Countess of Mdlle. Desirée Artot, a performance at once elegant and artistic, and the Cherubino of Mdlle. Pauline Lucca, than which, although musically by no means perfect, anything more original and lively has not for a long time been witnessed. The Count in the hands of Signor Graziani is deprived of all force of individuality—a mere lay figure, in short; nor does Signor Graziani atone for histrionic insignificance by entering with anything approaching heartiness into the spirit of the music. As a counterpart to this, M. Faure's Figaro is not Figaro at all, but a walking gentleman dressed up in the costume which tradition assigns to the most famous of stage barbers. Perhaps in no other character has this gentleman's want of dramatic perception been so conspicuous; and as he sings the music for the most part well, it is the more to be regretted. Madame Sherrington's Susanna, a mere clever commonplace, calls for no particular remark; there is nothing particular to urge against it, and nothing particular to say in its favor. But such wonderful music—the best, perhaps, of Mozart's dramatic music, or at all events not inferior to *Don Giovanni*—with such an orchestra, under the control of such a conductor as Mr. Costa, to take part in it, must always be welcome. Even averting the eyes from the stage during the performance, it would be a luxury alone to hear it—so great a luxury that not a bar can be spared, and it is impossible to regard altogether with indifference certain curtailments (especially those in the *finale* to the third act, the scene of the wedding festival), which are not merely unnecessary, but unadvisable. The revival of *Figaro*, however, was a worthy climax to the season.

Dwight's Journal of Music.

BOSTON, SEPT. 1, 1866.

Music in its larger Meanings.

We practical Americans begin to respect Music as an Art, as a language of the soul, as part of the permanent revelation of God, and as one of the great divine agencies by which Humanity even now, is led on toward the fulfilment of its glorious destiny. Once it was only as an amusement, (more or less refined it is true; but still as an amusement), or as a mere church ceremony, that men thought of music. It is beginning to be esteemed as Art. And (whatever moralists may say against the German fashion of using the term "artist" and "artistical" to denote the highest accomplishments of man in his creative sphere,) we maintain that when any thing is taking up and pursued in the spirit in which a true Artist always lives and works, that thing becomes the most earnest, the most elevating, the most religious occupation of which man is capable, and the most productive of permanent blessings to mankind. We are beginning to respect the Art, to look to it for such influences as we do to Poetry, to Eloquence, to any thing that comes from the most religious depths of Man. That is something, when we have not the genius to create. Musical as yet we scarcely are, in the true sense. We have no great composers; no great performances in our churches; no well-endowed and thorough academies to train the artist, or to educate the public taste by frequent hearings of the finest compositions, except in a very limited degree. Our concerts often are attended more from fashion, it may be, than from real love. Our daughters are taught the piano as an accomplishment, to make them "ladies," rather than to inspire their womanhood with that Music which has been termed "the feminine principle in the Universe." Yet there are fine beginnings. Some excellent societies in our cities are learning the love of what is great and permanent, by their attempts to perform it; the number of appreciating listeners is sure to grow; singing-schools "for the million" are unlocking the outer musical sense for all, that, if they have a soul, this channel to it need not be obstructed; the real *virtuosos* come from Europe to give us a touch of their quality, having in their turn discovered that Jonathan has learned how to spend money for music; and finally, much excellent music is printed here, which our young ladies (and young men, too—they learn the piano,) study in lieu of the trash in which music masters dealt so long.

This we have called a Musical Movement; for we believe it to be one of the outward accompaniments, expressions and instrumentalities of the greatest movement which ever yet engaged Humanity; of which this our America, the common gathering place of all nations, is destined to become the theatre. Whenever the life of a people is deep; whenever broad and universal sentiments absord and harmonize the petty egotisms and discords of men; whenever Humanity is at all inspired with a consciousness of its great destiny; whenever Love gives the tone to the feelings, the thoughts, and the activity of an age; whenever a hundred Reforms, all springing from so deep a source, all tend, in the very antagonism of their one-sidedness, in the very bigotry of their earnestness, to one grand thought and aim, the Unity of the race; in short, whenever there is a Movement, then, too, as by a law of correspondence, there should be a new development of the passion and the art of music. It gives out music, (such a movement) as it is said the spherèd planets do. Because Music is the natural language of Sentiment. Speech is the language of Thought; but underlying all articulate speech there is a basis of pure Tone; just as every thought of the understanding is prompted by a feeling. Sentiment seeks analogies, resemblances, and has a constant tendency to Unity. Thought analyzes and insists upon distinctions, differences, individualities; it gives birth to creeds and doctrines, to theories and schemes of life, to artificial laws and expedients, and effects no inward, but only outward union. It is only when men are moved by some great sentiment, (and all great sentiments are in some way forms of the cardinal and highest principle of Love,) that they become inwardly united; then only is there any society; and then society becomes a living conscious whole, one body harmoniously compacted of many members. The spirit of such a union is already felt, and will demand a language, even before it can get an organization. Speech alone will not content; Tone, through all its infinite shades of Modulation, Melody, and Harmony, becomes indispensable to the utterance of the full soul. For it would speak a universal language, which Asia and America alike may comprehend, with no interpreter and no dictionary but the heart, out of which and to which proceedeth all music.

If it be true, then, that Humanity is now on the verge, nay in the midst of a grand onward movement; that society is inspired, not with dreams merely, but with most earnest, energetic strivings after the realization of a Divine Order (strange, and ultra, and conflicting as may be the forms which that inspiration often takes,) the there is great significance is this growing interest now felt in music. Call it fashion, if you will and call fashion an ape; still it is the ape of *something*, and not of nothing. This thought will have evermore to unfold. It never can be unfolded to the end; for its sense and its application are quite infinite. In this light mainly would we treat of Music, as the language of that deepest experience in which all men are most near ONE; the language of those central fires, great heaven-born Passions of the soul, which prompt to holy ties of Love, of Friendship, of Family, Social Order, which through these blissful foretastes of union steadily invite and draw us on to everlasting Unity with God; and which impel us to seek a tpye of his perfections, as well as what our life should be, in the harmonies of outward Nature. We love to consider Music both as one of the expressions, and as one of the inspiring causes of the restless, but prophetic spirit of these times. Of course, then, we do not set much of mere musical trifles. It is our business constantly to notice and uphold for study, and for imitation, music which is deep and earnest; which does not merely seek to amuse; but which, (be it in the form called Secular, or Sacred, be it song, or opera, or oratorio, or orchestra,) is the most religious outpouring of the composer's life. We feel that we do most good by speaking more of works of genius, even when the theme is old, and by measuring the new, not so much by the standard, as by the standard by which they measured themselves. And yet so far as time permits, we trust that humbler efforts, conceived in a true spirit and with any promising signs of talent, shall not be beneath our criticism. However, it is not so much the composition, as the performance of music, which invites attention now. To guide public taste in its selection, to inspire artists in their performance, and above all to exhort the musician to a high sense of the

lignity of his profession, and teach others to res-pect it, too, must be our aim in criticism.

We shall never say more than we owe to Music. Could we only share the blessing, as we would, with others! It would be a worthy contribution to the great work of the times. Ever grateful let us be to music, then, that, in times when there seemed almost no sincerity, no faith, no earnestness; when the religion of society seemed its deadest manifestation; when every thought of the Ideal was damped by the triumphant sneers and the experimental arguments of worldliness; when no doctrines, no philosophies, no spheres open to young activity looked in any way inspiring, but altogether barren of promise and fatal to self-respect; when nothing satisfied, and the whole framework of society gave the lie to the voice of the preacher and of the heart;—ever grateful let us be, those of us whom an early passion for music seized upon with power, that his idle boy's love, as the elders called it, this wayward, impracticable enthusiasm, this besetting sin of indulgence, became our initiation into the great hopes of the Future, haunting us with a faith most irresistible though indistinct, that better days shall come, that the real destiny of Man is Unity and Harmony, and that the Law of Necessity must yield at length to the holier Law of Attraction,—of Liberty and Love.

New Music.

A formidable pile of specimen copies of new compositions and new editions of old has long loomed before us, the very shadow thereof weighing on our conscience, and it still accumulates. Each several bundle, nay, each piece, came courting a good word, or a few lines of what is conventionally called criticism. Many times have we summoned up a little courage to attack the mountain and try to say of each and all what should be said, and as often have recoiled in terror and despair. For what *could* be said? What critical discrimination can be made between a thousand and one songs, with or without words, or fantasies, nocturnes, caprices and what not for the piano, so few of which offer any features which fix any impression of individuality in the mind, as human faces do however ordinary? What can be said of one that has not already been said of a hundred others? Shall we just mention each in those hacknied terms of compliment employed so cheaply by the newspapers? That is what publishers love; but that is advertisement, nothing more, and what they can best do themselves, for no one is expected to be critical in praising his own child; but criticism it is not, and to our readers such matter would be the dullest bore. Shall we try to weigh each work conscientiously and carefully and state its exact worth? It might serve the good end of making publishers more careful what they send us; but the task, when you approach it, is much more formidable than it looks at first sight and in the general; each item of it costing more time, more study and deliberation, and more words than one busy editor's life or one journal's pages contain room for. Many a time we should have made some notice, have said something of these things, if there had not been so much to say, so much to weigh, printer the meanwhile pressing for immediate "copy." And so with each delay the mountain has grown bigger, and the problem still more vague and shadowy and helpless.

But the pile contains, amid much that is shallow, worthless, commonplace, ephemeral, much also that is valuable, much indeed of the very best; and we propose to try to render some account of the heterogeneous conglomerate and by degrees reduce the mountain till we cease to feel its shadow. At present we can but begin to allude to a few of the more interesting things.

Mr. John K. Paine's *Mass in D* (written for voices, orchestra and organ, but now published in vocal and piano score, in very beautiful style by Beer & Schirmer, New York), is of course too important a work to be disposed of in a moment. We can only say that, so far as we have been able to get acquainted with it in this form, it is full of earnest, dignified, deeply felt, carefully and skilfully wrought music. The manner in which the several texts are musically expressed is always appropriate, sometimes strikingly original; it never for a moment descends to triviality, not even in the *Dona nobis*. It is the serious, sincere work of one who has lovingly and faithfully studied the great art of Sebastian Bach. Whether it have genius or not, time must show; but such an effort challenges respect and real criticism; it ought to be performed in full and fairly tested; for, whatever it may lack, we can hardly doubt that it is the most important effort in sacred composition yet made by an American.——Mass writing seems to fire the imagination, or at least the ambition of our young musicians, for already there are two more Masses announced, one by Mr. C. C. Stearns, of Worcester, published by Ditson, and one by Mr. Eugene Thayer, to be published by Russell. We hope to make acquaintance with them.——We would fain speak also of numerous "Collections" of sacred music, of various merit. Among the best are W. H. Walter's *Manual of Church Music* (New York: S. T. Gordon), and *The Sanctuary*, a collection of original Quartets and Anthems, by August Kreissmann (Boston. G. D. Russell & Co.), not *very* original, but smoothly, clearly written, in good style. We may also name a little Catholic book for children, *Cantica Sacra*, by Rev. J. H. Cornell, (Boston: Patrick Donahoe). Most of the tunes are original; fresh, pleasing and expressive; for two voices, but the four-part harmony is made complete in the piano accompaniment, in which the parts are carried along in good polyphonic style. If the words of the hymns were always as well suited to childhood as Father Carroll's tunes, we should be inclined to call it the best Sunday School music that we know.

Out of the multitude of Songs we can draw much which we would *sing* you if we could, for it is unsatisfactory and awkward *talking* about such delicate, fine things. Surely the taste of our people has improved, for many are the good songs, the *real* "gems of song" now almost daily published. Best of all, best that the whole repertoire of Song affords (since Mozart), are these series of songs by Robert Franz, Schumann, Schubert and Mendelssohn, which Ditson & Co. have lately issued and are still issuing. Especially these one and twenty songs by Franz. Nothing better, nothing sweeter, fresher, more original, more perfect in expression, more refined and deeply musical in harmony, more sure of the charm lasting, can be found than Franz has given us in his two hundred and more songs, each one of which is so individual, each so true a reproduction of a true bit of poetry. This collection contains many of the best, some well-known, others equally deserving to be known. The words have been carefully and conscientiously translated anew, so as to preserve the flavor of the poem as well as to fit each line and syllable as truly as possible to the music. We hope yet to review the list in detail. These, added to earlier series issued by other Boston publishers (but this is much the richest) make us rich indeed in Franz Songs brought home to our doors. Indeed Boston may pride herself on this fact.——The Schumann series is almost as interesting. It contains 13 pieces. Nine of them are from the Cycle of Songs, called *Liederkreis*, the words from Heine's *Dichterliebe* (Poet's love), those little exquisite breaths of Song, so delicate and full of feeling, with now and then a bit of playful fancy, which strung together form an opaline and ever-shifting whole of warm and wondrous color. Just the ones which our Mr. Kreissmann used to sing are here selected, beginning with "*Im wunderschönen Monat Mai*" and ending with "*Ich grolle nicht.*" Besides these there is the impassioned, mystical "*Du meine Seele, du meine Herz,*" &c., &c.

Speaking of Songs, too, there are some good new ones, written in this country. Schuberth, of New York, has published "*Hafiz,*" a *Liederkreis* out of that Persian poet's love songs, by F. L. Ritter, the words in German and with English translation by Mrs. Fanny Raymond Ritter. The composer shows the influence of Schumann and Franz, especially the former, and need not be ashamed to own it. The circle of Songs, ten in number, are well related to each other, yet of charming variety. They all show thorough and refined musicianship, poetic feeling, richness and delicacy of accompaniment, and they impress us as thoughtful and imaginative productions; not carrying you away at once, however, like those of Schumann. We hope to say more of them.——We may also name "Goldbeck's Love Songs," eleven in number, published by Pond & Co., New York, as quite superior to the common run of new songs. They show cultivated musicianship, ready resource, and express their several poems well. For instance, Tennyson's "Bugle Song," though very simple, catches the spirit of it; yet this is a case of a poem so complete and musical in itself, that the poem perhaps is better without any music.

(Here printer cuts us off; we shall resume.)

Music on the Common. The pleasant concerts in the open air came to a close last week, much to the regret of thousands of happy promenaders of all classes. The performance last Saturday evening (the concerts for some time past have wisely been given an hour later than before, namely, from seven to nine) was by the Germania Band and remarkably good. Indeed on several occasions, listening to different bands, we have heard much that might be praised, and have only been surprised that so much pleasure, so much that was really musical could be afforded by mere brass bands of sixteen instruments. If these could arrest the steps of even fastidious listeners, and hold the general crowd delighted, how much more might be achieved by the organization of that "Civic Band" which we have from year to year suggested, not brass, not military, but for civic, peaceful, graceful ends, for public celebrations and processions, for school and academic festivals, to be under municipal patronage, and especially for concerts for the people, now in halls and now in the open air! Such band to consist of say sixty instruments, with full complement of clarionets, bassoons, flutes, French horns, &c., as well as brass.

The little brass bands have for the most part done well. The selections of music too, so far as we have chanced to notice, have averaged better than in former years, although there is still too much of the Italian operatic sort, which sounds too much like mock pathos and poor melodramatic tragedy thus caricatured in brass, even if it be good in the original. We do not object to the lighter dance and quickstep pieces, when they are as graceful and lively as some we heard, and when there is not so much of that sort as to become monotonous. One evening we heard four pieces of real solid character, such as one can enjoy anywhere. One was the overture to *Egmont*, a bold undertaking for a brass band, but more effective than we should have thought possible, though somewhat such a reminder of the original as we get of a fine painting when we see it worked in worsted; but the Beethoven fire and power were there. Another was the "Wedding March," capitally played. But what most interested us was the performance of two Chorales, in four-part harmony, two taken from Mendelssohn's *St. Paul*. Of the graver music given by the bands nothing has sounded better or proved more satisfactory, quite confirming our suggestion that such chorales, harmonized as they are by Bach or Mendelssohn, are among the things best suited for a choir of brass instruments. We also coupled Gluck with that suggestion, and we are pleased to see that at a late concert in the Central Park, New York, a selection from Gluck's *Iphigenia in Tauris* met with decided favor from the crowd.

The beauty of the scene has of course enhanced the charm of the music. As the *Advertiser* truly says:

At any one of these occasions, with the velvet slopes and leafy arches of the Common in the full glory of verdure; with the natural amphitheatre around the music stand filled with an audience made up, in true democratic style, of both sexes in equal proportion, of many races and of all conditions in life; with the paths in the neighborhood occupied by endless processions of promenaders, all merry and not disdaining to show their enjoyment, all in good humor with the world and each other; with sweet music filling the ears of all and binding the multi-

tude together in a common sympathy ; with the rays first of the setting sun and later of the rising moon giving color and picturesque effect to the scene ;—at any of the concerts, one saw much to make him proud of his country and the city of his residence, and to warm his heart toward his fellow citizens and mankind in general.

MARETZEK'S ITALIAN OPERA. The *American Art Journal* is "able to satisfy the public curiosity and anxiety" (!) on this great subject ; thus :

Deprived for the present of its natural home, Mr. Maretzek's company will lead a rather predatory [word well chosen—*vide* Worcester] life for a few weeks to come. The following will show the extent of their wandering, the places they will visit, and the dates. The season will commence in Brooklyn, October the 10th, and will last till the 13th ; in Philadelphia from October the 15th to the 27th ; in Pittsburgh from the 29th to November the 3d ; in Brooklyn from the 5th to the 8th ; in Boston from the 12th to the 25th ; in New York, at the Winter Garden, from the 26th of November until January, 1867. It is expected that the New York Academy of Music will be rebuilt and ready for occupation on or about the first of January, 1867. The greatest activity is displayed in pushing the work forward ; not a moment is lost, for all the departments are progressing together. The scenery, decorations and fixtures for the interior, together with the properties, will be ready to put in the house the day that it is ready to receive them. We may, therefore, count with some certainty upon the promise of the architect to have the Academy ready for operatic purposes, immediately after New Year's day.

The full strength of Mr. Maretzek's company will necessarily be reserved for the grand season at the Academy of Music, but his company will be admirable in advance of that. It will consist of Miss Kellogg, Mlle. Ronconi, Senorita Carmelina Poch, Mme. Ortolani, and Miss Hauch, who made so successful a debut at Mr. Leonard Jerome's private Opera House, last season. The Contralto will be Mme. Testa, who is spoken of very highly. Signor Mazzoleni, Signor Beragli, Signor Ronconi, the great Buffo, Signor Bellini and Signor Antonucci. The repertoire will consist of the lighter operas, among them Harold's beautiful opera "Zampa," which has never been given on the Italian stage in this country.

We are further relieved of the "anxiety" aforesaid by the *N. Y. Weekly Review*, of Aug. 25, which tells us :

Signor Ronconi and his daughter arrived last Wednesday in the Persia, and were received, by Max Maretzek and some members of his staff, with all the honors due to the eminent *buffo*. Thus all the members of Mr. Maretzek's troupe are in America, with the exception of Signor Beragli, who is expected here shortly. The reputation of this gentleman as an artist is very good ; we are informed by good judges of music, who heard him in London, that he is a highly talented artist and possesses a remarkably sweet and beautiful voice. Among the operas which Mr. Maretzek will bring out or revive next winter, we mention "Don Bucefalo," "Zampa," "The Prophet," "Huguenots," "Elisir d'Amore," "Fra Diavolo." In point of repertoire the season will be one of the most interesting and varied we have ever had.

NO GERMAN OPERA, it seems! According to the *Review*, Mr. Grover, as well as Mr. Grau, has given up the idea of operatic performances next season. The *Review* says :

With less regret we miss the German opera, as it would have been incomplete, a regular *torso*, and would have tended more to injure art than to help it. Mr. Grover had received the most brilliant propositions for engagements from European artists of high reputation, but he preferred to stick to his cheap opera troupe, and therefore we could not have expected anything worth hearing from his singers. It is well that the public is spared hearing mutilated operas, the performances of which would have almost made the dead composers turn in their graves. The German singers now in this country will probably form flying corps, and roam through the States of the Union. It cannot be doubted that a good German opera troupe possesses all the elements of vitality and success in America, if the management is at the same time an artistic and liberal one, and if discipline is maintained among the singers ; but it was easier for Daniel to get along with the wild beasts whose cheerful company he had to enjoy, than for a manager to quell the continuous rioting and disturbances of a German troupe.

Doubtless there is some reason in this ; nevertheless such operas as Mr. Grover *did* give here in Boston repeatedly,—such performances of *Fidelio, Der Freyschütz, La Dame Blanche*, &c.,—was a great gain to the cause of good music compared with anything we get now-a-days from the Italian troupes. Must it be left *wholly* to the Italians ?

MR. BATEMAN'S TOUR IN THE UNITED STATES —Mr. Bateman has already engaged for his approaching tour through the principal cities of America, in the forthcoming autumn and winter : Madame Parepa, our renowned soprano ; Signor Ferranti, the well known *buffo* ; Mr. Levy, the dashing cornet-à-piston (Cornet Levy) ; Herr Rosa, the able German violinist ; Signor Fortuna (*basso baritono*) ; and Signor Brignoli, the silver-voiced tenor from the Royal Italian Opera, whose vogue in North and South America is notorious. Mr. J. L. Hatton, the popular composer, is to be conductor and accompanist. Further arrangements are pending. The concerts in Steinway's New Hall (New York) will be continued, on a scale of the greatest attraction, without interruption, till the spring.

The above is from the London *Musical World*, which omits to mention Mr. Mills, the New York pianist, who is also to be a member of the troupe.

JULIUS EICHBERG. Boston, we are sorry to learn, seems after all to have lost this valuable musician. The New York *Review* says :

We are happy to announce that Messrs. Baker and Smith have prevailed upon the talented Bostonian, Mr. Eichberg, to settle in New York and conduct English *opera bouffe* at their theatre in Broadway. Mr. Eichberg's opera "The Two Cadis," which he considers his best work, will soon be given, and will be followed by other operas of the English and French school. We hope to see Offenbach, Bazin and similar composers represented, beside Wallace, Balfe and Macfarren. Mr. Eichberg's eminent talent has so often been the subject of our remarks that we can refrain from praising him again. All we desire to do is to congratulate the public of New York that they have gained the services of a young composer of unmistakably high attainments.

MORE ITALIAN OPERA. The *Art Journal* says : Mr. Draper inaugurates his operatic season at the New French Theatre, in Fourteenth street, on Saturday evening, but not with English Opera, as he originally intended. His preparations in that department not being completed, he has engaged an excellent Italian company, and will give a series of Italian Operas, carefully studied and produced. The artists already engaged are Signora Boschetti, Signor Tamaro, Signor Orlandini and Signor Barili. The Opera to be given that evening is Rossini's "Barbiere de Siviglia." A large and well-selected Italian chorus has been engaged, and an orchestra containing some of our best musicians.

The next opera produced will probably be Gounod's "Faust," in which Signora Boschetti, as Marguerita, made so marked a sensation.

MR. JOHN K. PAINE, our young composer and organist, left London early in August for the continent, intending to remain there till the end of October. But the London journal which tells us of this is in error in stating that Mr. Paine's Mass has been performed by a society in Boston. It has not been performed, though it deserves to be ; and we hope soon to hear that it *has* been performed somewhere in Europe and the stamp of intelligent approval put upon it.

The marriage of ALFRED JAELL and Mlle. TRAUTMANN is announced in foreign papers. The bride is herself a pianist of some distinction. The ceremony took place at the Church of the Madeleine, Paris. Ullmann, blandest of papas to artists who are fortune's favorites, is said to have witnessed the contract, and M. Camille Saint-Saens to have played the organ at the nuptial mass. Jaell did wonders with two hands ; now we trust he will revisit us four-handed.

ALOYS SCHMIDT, an artist of good reputation as composer and pianist, died at Frankfort on the 25th of July, at the age of 78. He wrote operas, symphonies, concertos, solo pieces ; and his Studies, in four books, are much in use.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Stammering Trio. "Orpheans." 3(
A very amusing and musical comic glee.

Daughter, I will drink no more. Song. *A. Rochow.* 3(
A good temperance song. Music is coming nobly to the rescue in the great reform. An acceptable addition to a good list.

Darling Mary of the lea. Song and chorus. *C. T. Boeltger.* 3

I think of thee at morn, love. Ballad. *G. Goodfellow.* 3

In the valley she is sleeping. *J. P. Webster.* 3
Three pleasing and easy ballads, in the style which has become so popular.

I love him, I dream of him. Song. Dolores. 3

Three Fishers. 2d setting. *S. D. S.* 5
More in classical style than the preceding, the latter song being Kingsley's familiar poem, set to new music.

Lauda Sion. Quartette or Chorus. *Lambilotte.*

Tantum Ergo. Duet. "The Gloria." *M. Girac.*
Latin words only, and have pleasing music. It is a question whether the pleasure of singing solid music is not more enduring, when performed "in an unknown tongue."

Instrumental.

Piano Piece, No.	5.	*W. Bargiel.*	Op. 32.
do.	6.	*do.*	do.
do.	7.	*do.*	do.
do.	8.	*do.*	do.

Four more of these peculiar compositions, embodying much sweetness and originality. One or two of them would be acceptable organ piece. None are difficult to those who play legato passages with facility.

I Vesperi Siciliani. "Moisson d'Or."
Pretty air, well arranged for learners.

By the sad sea waves. Transcrip. *B. Richards.*
The original melody is preserved in all its beauty, and is afterward very gracefully varied. Moderately difficult.

Kingfisher Polka. *C. Coote.*
Mr. Coote improves on his former productions, which, sometimes, had only the merit of simplicity and clearness. This has more character, and is both pretty easy and quite brilliant.

Adelante. Polka militaire. *G. Lafarge.*
Has a sort of Frenchy neatness about it, with sufficient brilliancy. Not difficult.

Wedding March. *J. R. Fairlamb.*
Brilliant and melodious. A little difficult.

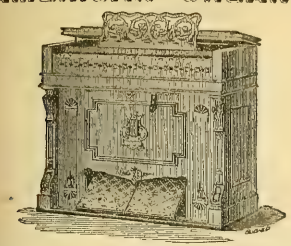
Souvenirs. Coll. of airs favoris. By D. Krug. Ea
No. 1. La Stella. Valse d'Arditi.
2. Hymne a la Nuit. "Desert." *F. David.*
3. Ay Chiquita. Chanson Espagnole. *C. Gradier.*
4. La Tradita. Rom. senti. *L. Arditi.*
5. L'Ardita. Valse brill. d'Arditi.
6. Leggero Invisibile. Bolero. *Arditi.*
7. A Grènade. Arietta Espag. de Rossini
A collection of instrumental music of quite uncommon grace and beauty. The four pieces by Arditi are quite noticable for their delicacy and sweetness showing that "Il Bacio" was not the only fine musical idea in his head. These four have diverse character and the harmony of one does not preclude the desire for the possession of another. The whole set might as well be purchased at once.

Books.

Stearns' Mass in A. Cloth. $50
A Mass composed by Mr. C. C. Stearns of Worcester, Mass. It is in the usual Mass Form, with Kyrie, Gloria, Qui Tollis, Quoniam, Credo, Incruatus, Sanctus, Benedictus, Agnus Dei, and Dona Nobis, and is very ably put together. Has Latin and English text is not very difficult, and, while it takes a classic form, the manner of composition is sufficiently familiar and home-like to commend it to choirs and musical associations around the country.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.

Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia, Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Jubilate.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 602

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $2 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. .60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day..... 75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favarger.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Prière. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A, as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrille. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Huase.* 3
Letty Lorne Quickstep. *Johnson.* 3
Requiem March, in memory of President Lincoln. *Fiske.* 3
Sheridan's Grand March. (Portrait). *Gung'l.* 4

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 3
Funeral March, from Sonata op. 26. *Beethoven.* 3
Gondelied. *Winner.* 3
Hurrah Storm Galop. "
La Forza del Destino. *Eichberg.*
Muscovite Mazourka. *Winner.*
Peabody Schottische. "
Peri Waltzes. "
Prize Banner Quickstep. "
Smith's March. "
Stradella. *"Operatic Potpourris."* *Eichberg.*
The Captain. *Quickstep* *Winner.*
Sultan's Polka. "
Turkish March. *Mozart.*
Turkish March. "Ruins of Athens." *Beethoven.*
War March of the Priests, from "Athalia." *Mendelssohn.*
Wedding March, *Mendelssohn.*

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 664. BOSTON, SATURDAY, SEPT. 15, 1866. VOL. XXVI. No. 13.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

MLLE. GABRIELLE DE LA MOTTE'S Music School for the Instruction of Young Ladies and Misses on the Piano-forte, will re-commence on Monday Sept. 24th. Two new classes will be opened,—One for Young Ladies far advanced, another for Misses, beginners. Please apply at the Music School Rooms, 53 Hancock St. 664—1t

WANTED. An experienced Gentleman Teacher to give instruction on Piano in a Young Ladies' School. Must be a good performer and thorough "Technist." References given and required. Address, stating terms, &c., Music, Rochester, N. Y. 664—1t.

E. J. CROWNINSHIELD.
Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 654—3 mos.

MR. S P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co, or at 246 Washington Street, Room 5. 664

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give instruction in SINGING and on the PIANO. 10 Avon Place. 663—6mos

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston [657-tf

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.

THE
ORGAN MANUAL,
FOR THE USE OF
Amateurs & Church Committees;
CONTAINING
DIRECTIONS & INFORMATION
TO
Persons Desirous of Purchasing an Organ,
And to enable Organists to
RECTIFY CIPHERING AND OTHER SIMPLE CASUALTIES
WITHOUT THE AID OF AN ORGAN BUILDER.
TO WHICH IS ADDED,
A Brief History of the Organ,
AND
REMARK ON ITS CONSTRUCTION.
BY REV HENRY D. NICHOLSON, M. A.
Of Trinity College, Cambridge, Eng.
With an APPENDIX containing a few Remarks on the Reed Organ as a Substitute.
ILLUSTRATED WITH AN ENGRAVING
OF THE
Great Organ in Music Hall, Boston.
PRICE 75 CENTS.
☞ Sent post-paid.
OLIVER DITSON & CO., Publishers.

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.

Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.

"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.

Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.

The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

OLIVER DITSON & CO., Publishers,
277 Washington St., Boston.

New Music for September.

VOCAL.

At the foot of Vesuvius. (Au pied du Vesuve.) Trio for female Voices. "Harmoniennes." *Concone.*	40
Come sing with me. Song..... *A. Leduc.*	30
O wert thou in the cauld blast. Song. *Mendelssohn.*	30
I would that my love. Song.....*do.*	40
Greeting. Song.....*do.*	35
Hunting song .....*do.*	40
Daughter, I will drink no more. Song. *A. Rochow.*	30
Stars of the night shine o'er us. (Madre del Sommo Amore.) Terzettino.....*Campana.*	60
Darling Mary of the lea. Ballad. *C. T. Boeltger.*	35
Tantum Ergo. "The Gloria." Duet....*Girac.*	40
Lauda Sion. Quartette.....*Lambilotte.*	40
Gentle ladies, fair and young .....*"Crispino."*	60
In the valley she is sleeping. Song...*Webster.*	30
Too late to marry. Song.....*R. S. Pratten.*	30
Maids of the greenwood. Duet .....*Glover.*	60
Paddy Blake's Echo. Comic Song.....*S. Lover.*	30
Earth beneath your feet. Song.. .....*Dolores.*	30
Will o' the Wisp.....*J. W. Cherry.*	50
Haunting thoughts. Song .....*Reichardt.*	40

INSTRUMENTAL.

La Belle Helene. Valse by Offenbach. Arr. by Strauss	50
Mabel waltzes. 4 hands.....*D. Godfrey.*	1.00
Ye pretty birds. Transcription brill.....*Kuhe.*	50
Amusement schottische .....*E. W. Parker.*	30
Silver Ripples waltz. Illustrated.....*C. Coote.*	75
Orphée aux Enfers. Fant. brill....*S. Smith.*	1.00
Sentiment for Piano .....*D. Kerr.*	35
Zephyr waltz.....*L. H. Hatch.*	30
Sicily quadrille .....*C. D. Albert.*	40
Fading, still fading. "Crown Jewels." *Baumbach.*	40
By the sad sea waves. Trans.....*B. Richards.*	40
Kingfisher polka.....*C. Coote.*	30
Adelante. Polka militaire.....*G. Lafurge.*	40
Le Carneval de Venice .....*Czerny.*	30
Wedding march.....*J. R. Fairlamb.*	50
Souvenirs. Collection of airs favoris. *D. Krug,* ea.	40
1. La Stella. Valse de L'Arditi.	
2. Hymne a la Nuit du "Desert."...*F. David.*	
3. Ag Chiquita. Chanson Espag. *C Gradier.*	
4. La Tradita. Romance senti.....*L. Arditi.*	
5. L'Ardita. Valse brill.... .....*do.*	
6. Leggero invisibile. Bolero .....*do.*	
7. A Grénade. Arietta Espagnole de Rossini.	
L'Etoile du Nord. (Slave of the North.) Revue melodique. 4 hands .. ..*Beyer.*	75
Harp on the Tree. Romance for piano. *Hoffman.*	75
Petitionen waltzes..... .....*Strauss.*	60
Quartet in Fidelio. For Brass Band..*Burditt.*	1.00
Valse des Roses.....*E. Ketterer.*	75

BOOKS.

THE ORGAN MANUAL; for the use of amateurs and Church Committees. Containing Directions and Information to persons desirous of purchasing an Organ, and enabling organists to remedy ciphering, and other simple casualties, without sending for an organ builder. By *Rev. D. Nicholson, M. A.* 75

STEARNS' MASS IN A. With Latin and English Words. By *C. C. Stearns*.....1.50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.
Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."
Price, In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
554 Washington Street, Room No. 4.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to Oliver Ditson & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

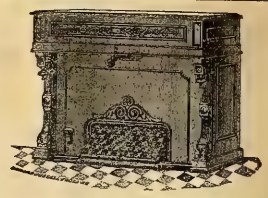
BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in Notation, Harmony, Counterpoint and Fugue; Composition with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

Board of Instruction.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

NEW MUSIC

FOR THE

CABINET ORGAN AND PIANO.

Doux Espoir—Nocturne,
J. L. BATTMAN 75

Nocturne, by Chopin, Op. 32,
J. L. BATTMAN 1.00

Un Voeu A La Vierge,
J. L BATTMAN 75

Adieu and Chasseur de Alps,
J. L. BATTMAN 75

Serenade, by Schubert.
J. L. BATTMAN 60

Nocturne by Chopin, Op. 9.
J. L. BATTMAN 60

The above are beautiful transcriptions arranged for the Cabinet Organ and Piano. They are charming parlor pieces and of moderate difficulty.

Sold by all music dealers or sent post paid on receipt of price

S. BRAINARD & SONS, Publishers.
661 Cleveland, O.

Dwight's Journal of Music.

WHOLE No. 664. BOSTON, SATURDAY, SEPT. 15, 1866. VOL. XXVI. No. 13.

Rossini and his Operas "The Barber of Seville" and "Othello."

(Translated for this Journal from the *Presse*, Vienna.)

Both operas were written in the same year (1816) at Naples; both hold a marked position, by their merit and success, among Rossini's works. And yet a position not so easily defined. There are few composers of Rossini's rank, who make it so difficult for criticism to determine periods of development in them, or discern turning-points of style and talent. Where with Rossini does the rosy morning of his talent end, and where the noonday height, the setting of the sun begin? With his *Tancredi* the youth of 21 was a celebrated man; his individuality seemed clearly stamped and fixed. He always remained the same, and yet grew always richer; with *The Barber*, *Othello*, *L'Italiana in Algeri*, &c., he made conquest of the world; with *Moses* and the *Siege of Corinth*, even of the French. Between these works again is always laid up something wholly insignificant and very short-lived; in each year Rossini shone once at the height of his full creative activity, and always in each year again relapsed into indifferent job work. Finally, he brought out the *William Tell*, the most remarkable card of leave-taking (*p. p. c.*) that a composer of Rossini's sort could leave behind.

In *Tell* Rossini's talent achieved not only its highest, but something altogether different from before; this work stands so isolated and peculiar in contrast with all his earlier efforts, that it is always tacitly excepted, when we speak especially of "the Rossini operas." And when, after years of silence, the now old mäestro came out with a *Stabat Mater*, again his musical inventive faculty appeared as young as ever. And his style? It remained—always excepting *Tell*—both essentially and in outward particulars just what it always was. Changes in his style reveal themselves perhaps only to an eye sharpened by fond examination, yet they do exist and they seem interesting to us too. At first Rossini carelessly and joyously shook the rich tree of his talent; the blossoms raining down had the real unadulterated Italian, monotonously sweet orange blossom fragrance, such as breathes to us from many works of Cimarosa and of Paesiello. In this his first period (1809 to 1814) he wrote comic operas almost exclusively, and was peculiarly fond of farces; the only successful *opera seria* of these years was *Tancredi*. In the year 1814 Barbaja engaged the young composer for a series of years at Naples. New outward relations (to the impresario), and inward ones (his love to the Colbrand), here influenced his development, and weak as this influence may seem, it warrants our *doctrinaire* conscience in regarding Rossini's eight years at Naples as a sort of second period of his creative activity (1814 to 1822). Pledged by contract to write two new operas every year for Barbaja, Rossini became now more strongly impelled than he had been to serious opera. Besides Barbaja's preference, several outward circumstances may have contributed to this,—among others, the custom of making the *entrée* to serious operas higher than to comic.

A friend of Rossini's once expressed the suspicion that, had he come into the world as rich as Meyerbeer, he would never have composed any but *comic* operas. To us it seems more probable, that in that case he would have composed none at all. But the remark hits correctly the predominant tendency and talent of Rossini for lively subjects. The prima donna, for whom he had to write in Naples, was the beautiful Colbrand, absolute empress of himself and of Barbaja. Her voice, past its prime, was ill adapted for broad, sustained song; her delivery had plenty of virtuosity, but was without deep feeling, and so found its chief sphere in the ornamental and the brilliant. What wonder, if Rossini's music soon took on the physiognomy of his beloved? To write in *her* spirit, for *her* excellences, became the first law for Rossini, whose kindred nature served him all too well in this accommodation of himself. His music now assumes its pronounced tendency to the brilliant, the external, and becomes overloaded with embellishment. Who knows but what Rossini's talent, within its natural limits, would have assumed a deeper, warmer character, if the prima donna of his theatre and of his heart at that time had been named Pasta, instead of Colbrand?

Immediately after this Neapolitan period followed Rossini's triumphs in Vienna; his Italian celebrity had grown European. But world-celebrity and Paris are never to be thought of one without the other. The determining and characteristic feature of his last period is, in a word, the French influence. Under this influence appeared the *Siege of Corinth*, the *Moses* of that time, *Count Ory*, and *William Tell*; these in a certain manner form Rossini's third period (1825—1830). He has allowed French elements to influence him far less than his predecessors, Cherubini and Spontini, far less than his successors, Donizetti and Verdi; but he has not kept aloof from them. His countrymen remarked this French influence clearly enough; they scented it already in his *Semiramide* (1823), only they designated it as "*stilo Tedesco*" (German style)!

The merry *Figaro* and the wild *Othello*, then, are twin brothers in point of time. They even resemble each other more in form and features, than they willingly confess, or than they rightfully should in such a difference of position. An unjust fate has led the two handsome, amiable brothers in such different directions: pressing into the hands of the one the barber's basin, and of the other the field-marshal's staff! Figaro with his gifts and his culture was splendidly equal to his task; he has become the ideal of a barber and a prototype for comic opera. Othello, scarcely less gifted by nature, lacks the heroic energy, the manly earnestness for his vocation; his soul does not in the remotest degree possess the depth and passion, which can alone make such a fearful tragical end possible or conceivable. Of the excellence of "The Barber" scarcely a word more need be said. Yet an original want in Rossini manifests itself even here: the want of deep and sincere feeling. The music of "The Barber" is everywhere brilliant, fiery, genial, nowhere warm and inward. Look at Rosina's cool and toying aria; look at the stiff, overladen love duet in the second act. This cardinal want in Rossini's talent (the one of all his wants, which seems but weakly covered even in *Tell*) is only slightly perceptible in the merry, bubbling ensemble of *The Barber*; perhaps it even helps the unity of the picture. In *Othello*, on the contrary, we cannot get over this discrepancy between the subject-matter and the treatment; here the intrinsic coldness and emptiness, the trifling, glittering, prinked up show becomes intolerable.

We would not maintain that the composer had as little conception of the meaning of Shakespeare's tragedy, as had the poet who prepared his text for him, the Marquis Berio, well known for a good fellow and poor poet; but the power was denied to him, at all events, to find even a scanty expression for the tremendous import of "Othello." In respect of pure melodic invention *Othello* certainly belongs to Rossini's most luxurious productions; along with much utterly empty and long antiquated triviality, the opera contains very charming music. In point of dramatic worth, an the contrary, *Othello* is, in our opinion, greatly over-estimated. The overture is the introduction to an *opera buffa*; many numbers and passages of numbers, might, with a change of text, form ornaments to the *opera buffa*. The first two acts are sweet, brilliant concert music, nothing more; Othello self-complacent, proud as a peacock, Desdemona elegant and insignificant. In the third act Rossini as a *lyric* composer rises to a respectable height; in the grand scene of Desdemona the serious matter seems somewhat to have got the better of him. The short song of the Gondolier has a romantic twilight mood, which is one of the greatest rarities with Rossini. The song of Desdemona counts among Rossini's most beautiful inventions; here for a hundred measures long the seriousness of the situation is not interrupted by the tinkling bells of roulade. Unfortunately, the great duet with Othello, the acme of the tragedy, is again quite unworthy; the sovereign *coloratur* sets in again, and at Desdemona's painful cry: "*Non arrestar il colpo, vibrato a questo core*," the jumping *crescendo* motive from Don Basilio's *La Calumnia* air disports itself in the orchestra quite unrestrained. Admitting that *Othello* by its third act is superior, even in a dramatic point of view, to the five and twenty other lyrical tragedies of Rossini, still we cannot, apart from this comparison, follow a widespread critical tradition and recognize in *Othello* a music of soulful expression, of dramatic power and truth. Against a yet greater and more powerful majority of criticism, which in the development of music altogether only sees deterioration and decay (whereas every period, considered on

the whole, only ripens *other* faults and excellences), we may add the perhaps superfluous remark, that in warmth of invention, in truth and power of dramatic expression the best operas of Bellini and Donizetti, nay even some scenes of Verdi, undoubtedly surpass *Othello*.

E. HANSLIK.

Mendelssohn as a Power.

Mendelssohn as a composer was the great restorer of the beautiful things of past days. Of a faculty eminently delicate, of a perception marvellously acute, of a judgment never wrong, of an experience rarely equalled, of an education peculiar—because chiefly the result of his own feeling—and of notions of duty attending his mission, grand, noble, and godlike, he dealt with music as he dealt with his soul. Many composers have their two sides—the false and the true; Mendelssohn had no side—he was always "teres atque rotundus;" he was incapable of manufacturing false images for the pleasure of others, and to his own heart the thought of falsehood in work was revulsion to his nature. In his boyhood he lived and moved among MEN—not simply professors of music, but men—warriors in art—armed from head to foot for fight in the work, and bravely and cheerily spending their lives and their powers for the advance of its kingdom and its governance over the universal heart of man. No one knew better than Mendelssohn that for things to come right, the means to the end must be right. His communings with the works of the mighty dead stirred up his heart to thorough work, and when he stepped forth to the church, the theatre, or the concert-room, he stepped from light into darkness, from the bright, clear sunshine into yellow fog and impenetrable mist. As there was no heart, there was no heat; he found the musical world frost-bitten and ice-bound. Ever modest—nay, humble—and never truly conscious of the fiery strength of his own powers, he dedicated himself to the revival of the great thoughts of those from whom he had learnt all he valued and loved. He desired the whole artistic world to be a witness of his harvest from the seed-sowing of centuries, to rejoice with him, and to sympathize with his veneration and gratitude.

He was eminently a church musician by profession, inclination, study and practice. His heart's desire was to write worship music, and to be concerned in its welfare and improvement. This governing feeling gave his music that full meaning—that purity of thought, earnestness of purpose, and that high-mindedness of intention which marks and vivifies all he did. He could have nothing in common with Meyerbeer, who wrote for the satisfaction of Scribe and the edification of Paris. His works excited no interest in the French capital—there all his enthusiasm and energy were thrown away upon those who could only see in them a certain precision of expression, and an exquisiteness of arrangement, at that time thought quite unnecessary. He could have nothing in common with Berlioz; for here, though the brain was strong, the heart was calm and unmoved, and in stepping aside in search of novelty and variety the adventurer had altogether missed the path to right and real beauty, and to all that had any real hold upon humanity. To have walked with Wagner was to have blindly tottered down the rough and uneven steps which lead to darkness and destruction. He looked around for a brother of the same heart for church song as himself, and found he stood alone. There was no mass composer living. Europe had not a musician who was doing anything for the music of the highest of church offices. As to oratorios, Schneider was vanishing, and Marx's "*Moses*" was only known to and valued by its composer. Spohr had cast his bread upon the waters, but it was bread that soon turned, having little of the true qualities of wheat in it. The last chorus of an oratorio is commonly the best test of a composer's powers as well as of his moral purpose, and the last choruses of Spohr's oratorios could never move the heart of Mendelssohn. The things in these choruses are neither new nor old. There was nothing here but a change, which led to the annihilation of all beauty.

Mendelssohn's first and chief labor was to put *heart* into music. From the inspiration of Seb. Bach he had learnt the nobleness and tenderness of really great writing, and his clear head, practised hand, and sympathetic spirit renewed the tones of the old prophet, and revived the zeal that had inspired his work. He caught up the spirit of the old Leipsic Cantor—it satisfied his own desires and longings—and passing by his subtleties, his never-ending dialectics, his deeply learned forms, Mendelssohn drew into himself the enthusiasm and affection which marks Bach's music, and so peculiarly renders it the music of the soul. But his new school was no mere echo of former days. All that he read and fed upon entered his spiritual life, and was developed according to the unaffected dictates of his own nature. He was no musician of the middle age, no miserable copyist of the subsequent organ giants; he had schooled himself into an individual expression, and matured a form which he clave to; and all that he read, and remembered, and used was passed through these two processes, and in this way became thoroughly Mendelssohnian. His vivid perception of the truth enabled him to fully grasp it, and in such a way as to make it afterwards his own personal revelation. In this way all his revivals assumed literally a new and natural existence, breathing all the freshness and charm of the young and living heart. As a pianist he used the old jewels in a way so felicitous and peculiar as to change the character of piano writing throughout Europe. Every pianist adopted, more or less, the old-new passages of the most captivating of piano players, and simply because it could not be helped—they were so beautiful and true. As organist he met the difficulty and supplied organ players with the new-old school music that could be heard with satisfaction on the organ of Silbermann's day, and yet gave full scope to the enticing varieties and combinations of the Cavaillé-Coll instrument of his own time. He could treat the song with the grace of Schubert, the intensity of Beethoven, the terseness of Meyerbeer, the lucidity and yearning lovingness of Mozart, and combine all this with the poetical feeling of Handel, and the strange, tender, and grave solemnity of Sebastian Bach. His choruses—too vulgar [?] for Handel—too simple for Bach—somehow or other called up reminiscences of the enchanting freedom of the one, and the deep mysteriousness of the other. He had been talking with these mighty spirits, and it was the reflection of their long and full communings together.

The vivid perception and marvellous memory of Mendelssohn led him to the habit of an adaptability with reference to the thoughts of mighty dead that has in some degree affected his reputation as an original thinker. He is said to have possessed great imitative talent and to have fallen short of original truthfulness—that he modelled his symphony upon another, that his "psalmodies" were only interesting to the pious, and that his last oratorio—the "*Elijah*"—is wanting in invention, in dramatic vigor and real pathos,—that as real work it is overrated, unsound, and too feeble to withstand the hand of Time, the rudest but most just of all critics. The most dangerous of falsehoods is that based upon some atom of truth. Mendelssohn could take and did take the thoughts of others, but he had first made them his own. They had deeply affected his own being, and he desired it should be so with the whole world, for the whole world would be the better in participating in them. As a symphony writer he had not finished his course—in one sense not even begun it. His symphony called the Italian is every way below his position as a composer, and his Scotch symphony—by far his best—is not altogether even spiritually original. Of the movement to the *Lobgesang* the making up is painfully obtrusive, but pardonable by reason of its many excellences and its undeniable nobleness of intention. That his worship music is beloved and reverenced by the pious is to his credit. It demonstrates that herein was no hypocrisy, and that he has appealed successfully to kindred spirits. Mendelssohn did not write for the wicked. Of the oratorio of the "*Elijah*" much might be said. It was written to satisfy its composer—and hence it must be good; but it was also written for England, *per order*, for a special purpose—a Birmingham Festival—for immediate effect—not as a model oratorio—not as the most perfect—and for these reasons the "*Elijah*" is not like the "*St. Paul.*" And had the contemplated "*Christus*" been completed under the same circumstances it would neither have been perfect, nor a model, nor even, in our opinion, successful. The "*Elijah*" stands as a prophet—a forerunner—of one mightier than itself, and now that its dramatic composer has passed away—and his labors for this world have ceased—we accept it with gratitude and joy, and see in it all that is loving and good. The best things are not always seen in their best form, and the finer the diamond the more transparent the flaw.—*Orchestra.*

Otto Nicolai.

(*Continued from page* 299)

To the zeal of his father, and of his aunt Jeanette, as teachers, the little Nicolai was indebted for his great power and certainty of execution on the pianoforte. These formed the valuable basis of subsequent skill in composition and ability in treating the orchestra which distinguished him.

Even at this time, Nicolai exhibited a most astonishing mastery over his instrument, and was especially celebrated for his talent in playing difficult compositions at sight, but he was as backward in imparting expression, together with the proper gradations of light and shade, to the compositions he performed, as his tender age was behind a more mature period, capable of deeper sentiment. To his father, towards whom his loving heart continually attracted him, when this was at all possible, he now became exceedingly useful, by copying out a great deal of music, partly for his father's lessons, and partly for the Vocal Union. But the intolerableness of his position increased with the development of his intelligence. To this development of the feeling of his own value, the instruction given preparatory to his confirmation contributed not a little. There were hours when he felt bowed down by his supposed burden of sins, and actually began to believe in the bad disposition with which he was continually reproached at home. But when, on such occasions, he approached his father, in a spirit of confidential humility, he was frequently repulsed with hateful severity and scorn. Then, however, his heart would swell with a spasm of pride, and the desire he had long entertained to escape from such treatment and seek his fortune by his own exertions, became his favorite idea, a plan, a fact. Though ignorant, almost to simplicity, of the actual details of real life, he felt within him the power to work his way through whatever difficulties might assail him, especially since he possessed an accomplishment, the like of which, as he had frequently heard, had paved the way not alone to fame but to wealth; his pianoforte-playing. He no longer needed, as he rightly thought, to exchange, as formerly, the few little things he possessed for food, because a well-filled concert room would always supply him with the means of existing free from care for weeks together. With such ideas his feeling of independence increased; and with it, his courage, while from the latter sprang the resolution to flee and the carrying out of that resolution. He had not thought of the inconveniences to which he might be subjected, and of the obstacles which might be placed in his path by others, especially the police. This proves the carelessness with which, after having again suffered fearful corporal ill-treatment, for which he had almost longed, from his father, in the beginning of June, 1826, without legal papers of identification, without money, without provisions, and with no clothes but those he had on him, he quitted Königsberg, not to visit it again till after many years, and not till, moreover, he had become celebrated as a composer.

Nicolai first directed his steps to the little town in West Prussia, where his mother resided after her separation and before she removed to Breslau. He thought that with his profession he might easily support both her and himself there. The journey thither cost the poor wayfarer much patience and many a sigh of pain, when he had to go on continuously walking, and no compassionate waggoner gave him a lift for a part of the distance on his slowly advancing vehicle. In the villages he traversed, he appealed to the hospitality of kind-hearted peasants, but more especially to that of the "Cantors" and schoolmasters, though he passed, also, many a night in the luxuriant meadows, or in the silent darkness of the forest. In this manner, alone with his sensations, and with no living being to congratulate him, he spent his sixteenth birthday, the 9th June.

At length, after wandering across the country for many days, he reached his goal, being received by his mother, who was at first much alarmed, with genuine cordiality. But it was now that poor Otto first saw his chimerical hopes dispelled. The concert he intended to give proved a failure, in consequence of the want of credit attending his extreme youth, the time of year, which was unfavorable for such entertainment, and, above all, the absence of aught like interest evinced by the snobbish inhabitants, for everything immaterial. His mother was too poor to support more than one person—his sister—and thus, after a few days, poor Otto was once more compelled to grasp his traveller's staff, and seek for better fortune in a larger town, Stettin or Berlin, for instance. As he had hitherto journeyed so did he set out again, with this difference, however, that this time he had no defined goal in view, and that, after his first bitter experience, the thermometer of his courage had fallen some degrees. But the fatigue of his wearisome journey now began to exert its evil results, and it was nearly tired to death that he reached a village near Stargard, in Pomerania. The clergyman of the place, who not only read the touching story of the Good Samaritan in the Evangelist, to explain it to his congregation, but corroborated it by his own example, took pity on the poor exhausted boy, and by restoratives recalled him to life. Invigorated by meat and drink, the unhappy sufferer, passing over in silence the circumstances connected with the footing on which he stood towards his father, narrated his travelling adventures and his intentions to his kind host, and begged the latter's advice. The clergyman shook his head, it is true, on hearing the strange story, but directed his guest to apply to Herr Adler, an *Auditor*, in the neighboring town of Stargard. This gentleman, by his active and disinterested love for art, had acquired an excellent reputation in the town itself and the neighborhood. By his description of Herr Adler's agreeable character, the clergyman revived Nicolai's sinking courage. Doubly invigorated by his newly revived hopes, Otto wanted to leave at once and hasten to this Mecœnas of art. It was only with difficulty that the worthy host succeeded in so far damping the youthful fire flashing up in Otto's bosom, as to prevail on him to accept a night's lodging now doubly necessary and beneficial to him. So it was not till the next morning that the boy left with thanks and blessings.

Quickly carried to the town by the vehicle in which the good clergyman had procured him a ride, Nicolai immediately sought out the Auditor's house. He did not, however, find Herr Adler at home, for the latter, according to his practice of an afternoon, had gone to the *Gesellschaftshaus*, the resort of the leading inhabitants. The young artist presented himself to him there, and, after a short introduction, asked him to do nothing more nor less than get up a concert for him. Herr Adler scanned, in astonishment, the pale but bold features, and the somewhat shabby habiliments of the applicant. At length, he kindly invited him to come and take a cup of tea in the evening at his house and go more into the matter.

At the appointed hour, Nicolai made his appearance, and, as a matter of course, was at once asked to give a specimen of his professional skill. To the astonishment of everyone, he stated that he did not play from memory, adding, on being further questioned, that his music, his legal papers, and his things, would very soon be sent after him from Königsberg. Herr Adler happened to have none of the compositions mentioned, and Nicolai made up his mind, therefore, to play one of Hummel's Pianoforte Concertos at sight, and did so with marvellous dexterity, but without the faintest tinge of feeling or delicacy. Herr Adler, however, thought his execution sufficient to justify him in extemporizing a musical evening, which brought in a sum of money, trifling it is true, of which he took charge for his *protégé*. Not contented with this, he hired a small room for him in the house of a widow, and introduced him to the highly respected family of Herr Kretzchmer, a *Regierungs-Rath*, in whose son, subsequently, the admirable painter, Nicolai quickly found a friend and comrade, whom, thanks to a lucky chance, he afterwards unexpectedly met again far from home and after a separation of years. Furthermore, Herr Adler sent him, in his own carriage, to the towns in the neighborhood, such as Soldin, Arnswalde, and Pyritz, where he played in the houses of Herr Adler's art-loving friends, who made a collection among themselves, which was conscientiously given by Nicolai to his fatherly patron.

Any one would have been justified in believing that Nicolai's livelihood was now secured at least for some time. Supported by a high-minded patron to the best of his powers, he could not have failed being materially successful. He would soon have settled down in regular employment, and his very great talent for teaching, which never deserted him at any period of his career, would have been still more developed among his pupils, though, it is true, at the expense of other and far more important qualities slumbering within him. Such, at any rate, would have been the normal course of a life, the account of which we might then have soon closed. From such a prosaic existence, however, Nicolai was preserved by his genius. The stream of his life was destined to first spread and fertilize, and then, brilliantly and brightly, to flow into eternity, and not be lost unobserved in the sand.

The very next event was to exert an influence upon his future. One morning, an exceedingly short time after his arrival in Stargard, Nicolai, pale and nearly breathless, rushed to his fatherly friend, and hastily begged for his little savings, saying he was obliged to start for Stettin at once. He evaded with equivocal answers all the kind questions put to him, and merely assigned as his motive the purpose of giving concerts at Stettin. In vain were the warnings of Herr Adler, who, tired at length with his fruitless efforts, handed him, not without just displeasure, his money, with which Nicolai, after hastily expressing his thanks, quitted the house. Scarcely had he done so, ere his landlady, also, rushed into Herr Adler's room, exclaiming: "Where is Nicolai, the rascal? He has run away; he has not paid his bill, and has burnt his bed!" Unable as yet to form a clear idea of the case, but fearing that, if he did not bestir himself, it might come before the authorities, Herr Adler sent the enraged woman to the place whence the coaches started for Stettin, with the imperative command for Nicolai to return, and a promise that, if he did so, he should escape punishment and be forgiven. Upon the strength of this, the young deserter made his appearance. After Herr Adler had got rid of the landlady by undertaking to become responsible for all the damage done, he demanded from Nicolai a faithful account of all that had occurred. Nicolai now confessed that, on the previous day, he had taken too much punch with Kretzchmer, and, by some accident he was totally unable to explain, had set fire to his bed at home and scarcely succeeded in escaping with his life. To the question: why he had not paid for his bed, and, by so doing, better vindicated his character for honor, he replied: "he knew very well he could never get together sufficient to replace a bed, which, according to his ideas, must cost 100 thalers." Despite the seriousness of the matter, Herr Adler could not suppress a smile at such simplicity, but now insisted upon the truth as to the non-appearance of the luggage, music, and papers of legitimization, as it was only the respect for his appointment as an Auditor which had hitherto preserved him from an otherwise inevitable conflict with police. Nicolai then humbly confessed that he had run away from his father, on which he was given to understand that, under such circumstances, he could not be protected and must go back home. On hearing this, the youth with burning face and sparkling eyes tore open his waistcoat, pulled off his shirt, and, pointing to the marks still evident of the barbarous treatment he had endured, declared, with a determination unusual at his age, "that he might certainly be compelled to return, but it would be only to fling himself into the water." Moved by his wretched fate, Herr Adler promised he would still interest himself for him, and do what he could to assist him in his trouble. In the first place, he took him into his house, and wrote to a friend in Königsberg to get Nicolai, Senr., to give him the entire charge of the boy. He furthermore caused Otto to take lessons in the sciences, and, as he had not been confirmed, to attend the clergyman's preparatory course of lectures. Meanwhile, the necessary papers of legitimization arrived from Königsberg. Among them was the eagerly desired *Freibrief*, or letter of manumission, so to speak, by which the father gave up from that time all his rights over his son. We may mention here that a touching letter was afterwards received from Otto's mother in Breslau, wherein she tendered her most fervent thanks to her son's noble-minded patron, and invoked the blessings of Heaven on his head. Nicolai, Senr., did not remain long after this in Königsberg. After 1830, he resumed his business visits to Insterburg, Gumbinnen, Graudenz, and other small Prussian towns, for the purpose of pushing the sale of his *Pianoforte School*.

The less the concern of the father had been at separating entirely from his son, and the less the fatherly feeling he had manifested for him, the greater became in a short time the affection entertained for the boy by his new protector, who did all in his power to fill up the deficiencies existing in every branch of Otto's education. The result was that the youth received regular scientific instruction; his morals gained, from his confirmation, together with good precepts and example, a steady support, while his taste for sociability and elegant manners was vigorously fostered by his intercourse with the most esteemed families in the town. Under these favorable circumstances, Otto's musical talent became, to Herr Adler's intense satisfaction, strongly and undoubtedly prominent. The worthy man considered himself bound to take measures for its proper artistic development, though this involved the heavy necessity of separating from one who had now grown so dear to him, but who required, to perfect himself in the higher branches of his musical education, to reside in a large town, the meeting-place of the representatives of every department of the art. In the highest acceptation of the words, this was true, at that time, of Berlin alone; so Herr Adler resolved to send his *protégé*, with strong letters of introduction, to the capital. The sum which the concerts he had still continued to give had brought in for Nicolai, Herr Adler made up to 200 thalers, with which, together with his best wishes and blessing, he sent the young artist forth, after having made him give his word not to adopt the uncertain career of a virtuoso, which would have required a much greater degree of development, but, by a thorough study and practice of theory, to ensure his material position. That Nicolai kept his word is well known, but it is not so well known what love and gratitude he always entertained for his first benefactor, and how he seized every opportunity of manifesting those sentiments. Thus Herr Adler was the first to receive, from the then popular composer, with the inscription: "To his fatherly Friend in Gratitude and Love. Otto Nicolai. July 1844," the portrait subsequently got up by the Philharmonic Society in Vienna. During a visit, also, that Herr Adler paid to Berlin at the time Nicolai wielded the conductor's staff in the

Royal Chapel and the Cathedral Choir, the musician introduced him to a company of artists and lovers of art as his "real father."

(To be continued.)

Rachel and Ristori.

It is hard to believe that it is now eleven or twelve years since the excitement of the summer was the expectation of Rachel. She was to come early in September, and in the absence of wars or rumors of war, the gay loiterers at Newport and Saratoga, and Sharon and Lebanon, and the White Sulphur Springs and the White Mountains, and wherever else their glittering was seen, had that new zest to the old pleasure, and forgave the early coming to town since it might be made only a delightful excursion from which they could return with sparkling memories and eager months.

Punctual to the time Rachel came, as three or four years before Jenny Lind had come. But there was nothing in the fame or story of the actress which could arouse the enthusiasm that greeted the singer. That vast moral welcome of which we have formerly spoken as awaiting Jenny Lind could not possibly salute Rachel. However supreme the actress might be, the popular conscience looked askance at the woman. Besides, she spoke French only. Her audience must necessarily be limited and half foreign. There might be great admiration of a select circle, but there could not be universal popular delight.

The pleasant September evening of her first appearance came. The pretty metropolitan theatre was full of a choice and curious audience, the mass of which was undoubtedly American, only partly familiar with the French language. They sat with the book of the play—it was Corneille's "Les Horaces"—and patiently awaited the rising of the curtain. Presently the prompter touched his bell and the stage was revealed. Its formality and severity, even to bareness, was the first impression. There were the two regulation arm-chairs, a general, faint, feeble hint of "classical" rigor, and a premonition of a drama in which the "unities" and the conventions were painfully prominent. But before the impression was very clearly defined a figure, exquisitely draped, of the severest symmetry, a form of tragic grace, not full to ripe queenliness but of a royal maiden, glided upon the scene with a face so pitiful and wan that its overpowering woe put every mind in key for the tragedy.

But Rachel herself was more tragical than any part she played. Her genius seemed to be as exceptional to her whole character as a fine voice She was already stricken with mortal disease when she came; but the poor girl of the Boulevards, the slight singer at the cafés of a few years before, burned to be the sovereign of two worlds, as she proudly declared. She could not know what she had undertaken. How could she, whose chief weapon was speech, hope to subdue those who could not understand her? Her tones, her movement, her superb taste might be acknowledged, but even actual passion in a foreign tongue is strange, feigned passion may be even ludicrous. Rachel could not but feel acutely that her American career was not a triumph, was not exactly a success. And she was mortally ill when she became conscious of it! And she had crossed the sea to confound and conquer the barbarous Yankees, and they were not subdued! They were not averse, they were not unkind, ungenerous, or unintelligent. On the contrary, they were ardently eager to be enthusiastic, and she who had illuminated Europe with the blaze of her genius turned it upon them, and they smiled and hoped but were not warmed. How truly that wan, piteous face, that wasting figure, that low voice which vibrated through the hearer, that hollow cough which destroyed the sad illusion by a sadder truth, told the melancholy tale of disappointment and despair. No one can recall those last and unhappiest days of Rachel without a willingness to draw a cloud of forgiveness over her wild and wayward life.

The expectation of this summer fortunately has none of these mournful aspects. Adelaide Ristori, who will be the September guest of this year, comes invested only with the most womanly and attractive associations. No longer young she is still in the gentle prime of her power, and brings to us the unworn and persuasive genius which did not shrink from the contest with Rachel when she sat crowned in her own capital. The gossip that Dumas or Jules Janin or Véron or some other proud Parisian resolved to show Rachel that fames could be made as readily as omelets, and therefore brought Ristori to Paris and puffed and applauded her into a great reputation, is worthy of Paris for its extravagance and folly. Paris is the worst place in the world to try such an experiment, for the Parisians are remorseless and spoiled. A hungry man may be duped with a painted dish, but not the victim of satiety.

It seems that Ristori was born near Venice in 1822. Her parents were strolling players, so that she began life in the theatre. When she was fourteen she played in "Francesca da Rimini," and in a very few years became the most noted of Italian actresses. Her beauty and her grace, with her winning genius, made her everywhere a favorite, and in 1846 Julio del Grillo, son and heir of the Marquis of Capranica, saw her, and loved her, and offered to marry her. The chronicler from whom we cull these facts of high romance informs us that the pride of the fine old Italian nobleman and of all his fine old family was aroused by the threatened degradation. Remonstrance was in vain. The affair took the course that it always does in the fine old English comedy. The lovers eloped and were married; then returned upon their knees, and were reconciled to the fine old people, who insisted that the Marchesa del Grillo—for such, says the proud chronicler, is the true title of Ristori—should remain at their villa, where she remained in seclusion for nearly two years. But the retirement was haunted and disturbed by the ghosts of former triumphs and excitements. She longed to return to the stage, for which her genius so peculiarly fitted her; and she again appeared at Rome, in 1848, in Alfieri's tragedy of "Myrrha." But the French were soon battering at the city, and Ristori left the theatre for the hospital; nor was it till 1850 that she returned to the stage, of which since the death of Rachel she has been the undisputed Queen.

In this country, of course, Ristori will play in the Italian language. As with Rachel, this must, of course, limit both her audience and their enjoyment. Yet her magnificent action, her womanly tenderness and passion, the pathos of the heart, will not fail of their effect. These are of no country, and appeal to the universal sympathy of humanity. Her coming assures us of a refined and profound artistic enjoyment. The "whole audience" may not "rise in a body," so deeply moved that the play for some moments cannot proceed;" their "overwrought feelings" may not find "an outlet in loud shouts, clapping of hands, wavings of handkerchiefs, and such tumults of applause as are very, very rarely witnessed in any theatre;" but they will certainly feel to their hearts that exquisite charm of true womanhood which is described as the crowning grace of Ristori.—*G. W. Curtis*, in *Harper's Magazine*.

Tonic Sol-Fa.

(From the London Athenæum.)

Transactions of the Tonic Sol-Fa School. Fifth Session, 1855-6. (The Tonic Sol-Fa Agency).

A more comical shilling's worth than this is not in our musical experience. The above coin at any given Casino enables the payer thereof to hear "The great Vance," or "The Cure," or some rather tiresome version of Herr Offenbach's newest Grecian, or Roman, or Romantic absurdity; but it will be as well invested by any musician who loves nonsense in the "Transactions of the Tonic Sol-Fa School."

There has never been any want of empiricism in the teaching of Music. But since the century came in the same has become rampant. To give two instances: Logier with his "Cheiroplast" (adopted by Kalkbrenner), so hardly hit by Lady Morgan in her Crawley dinner ("Florence Macarthy")—Colonel Hawker, the intrepid duck shooter, with his "Hand Moulds," conceived they had smoothed the way to "a short and easy" mastery over the keys of the piano-forte. "Where is either implement now?" The Studies of Cramer and Moscheles endure, whereas the machines for subjugating Nature have passed into the limbo of obsolete tortures. No one sits in stocks (it is to be hoped) at the time present with a view of his toes being turned out in the canonical positions of dancing.

Those, however, who overlook the "Tonic Sol-Fa School" have faith in their own Galimatias, and expect the staff and staves of musicians to study a new nomenclature, from which they will have to proceed to the old one. Here, to exemplify, is a scrap from the cover of this comical book:—

1. *Major Chords.*

1.	D*a*.	F*a*.	S*a*.	8 / 5 or 5/3 / 3
2.	D*b*.	F*b*.	S*b*.	6 / 3 or 6
3.	D*c*.	F*c*.	S*c*.	6 / 4 or 4

The alphabet of music was arranged and has been completed many a year ago, and is not to be revolutionized by enthusiasts, who recall by their airs and grimaces the transactions of the folk who attempted to establish the *Fonetic Nuz*, and who threw away money, time, talent (a grain of genius, too perhaps), on an attempt to show that two spelling-alphabets are easier to learn than one. But not merely is the musical notation dislocated; we have to learn a new polyglott jargon. Such descriptions as Tonic *Solfaists*. "Postal classes," "Mr. Longbottom's Choral-voice-training class," require a glossary for those who have not the "shibboleth," But the writers of these Transactions are, musically and orthographically, a peculiar people. Says Mr. Proudman, in his paper on "The Common Marks of Expression." "There is something deeper and higher which vocalists and orators must possess to make themselves felt as well as admired. While cultivating this soul-thrilling power," &c. The scholars are desired to take care "*not* to accent loudly the *second* pulse in the measure, as, for instance, the "*Lah*" on the word *good*, Ex. 31, page 28, Standard Course." Then Mr. Proudman descants "on organ tones, or tones all of one thickness," on "*staccatoed tones*" on "laughing tones;" and thus closes his evidence:—

"If in drawing attention to these common things in musical expression, our execution becomes more correct and scholarly, we shall be the better fitted to illumine our performances with thoughts that burn, and with flashes of feeling, fire and fun, which shall stamp us as worthy students of a noble art."

Mr Gardner's paper "On the Relation of the Tonic Sol-fa Method to the Old Notation" is not less clear and comical than the above; and mark the deduction from all his entangled paragraphs:

"In the discussion which followed, Miss Kenway said, that as a teacher she could not get on for one day without the old notation. For instrumental music it was at present indispensable. Mr. Dobson instanced a case in which by teaching the old notation he gradually succeeded in making his pupils see the superior advantages of the Tonic Sol-fa Notation. He thought we might often help Sol-fa by teaching the old notation."

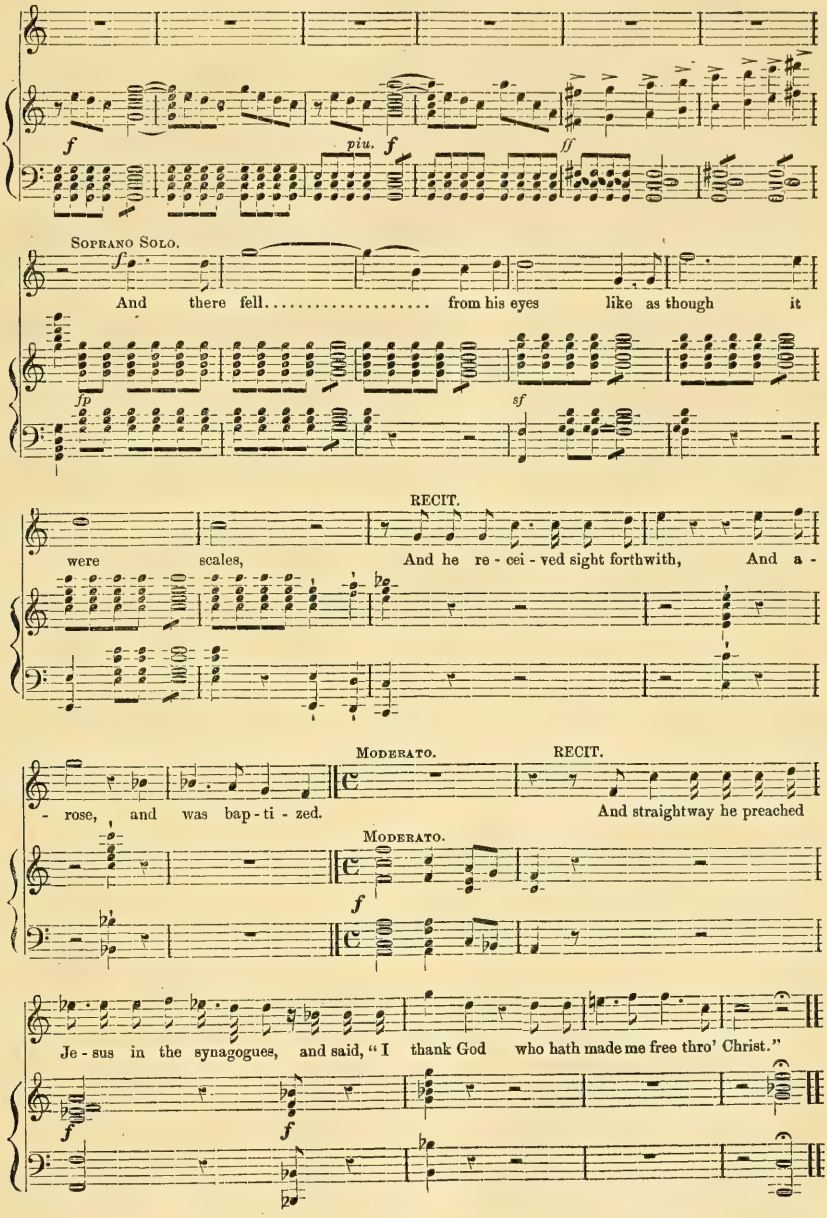
Even Mr. Longbottom, who figures substantially in these "Transactions," declared that "in Scotland, he could teach in no normal school unless he taught the old notation." Mr. Griffiths, on the other hand, said that "in Lancashire, the mill-hands left the singing-classes so soon as the old notation was introduced; the music was too costly and troublesome." Mr. Dobson is weighty on the subject of instruction, and really holds that teachers who profess to teach ought to understand teaching. Pupils, which is more, are admonished that learners ought to learn. "Mr. Root, in the preface to his admirable 'Musical Curriculum,' says: 'May I be pardoned for hinting at the importance of learning music rather for the benefit and pleasure it may be to others than to feed and gratify vanity and self-love, since right views and corresponding motives will go far towards keeping the pupil in the right course, and practising in the right way.'" This is the very greenery of grass! But, later, Mr. Dobson throws some spirit and animosity into the relations of teacher and pupil, by declaring that "no teacher has any right to give his pupils that class of music which they cannot thoroughly appreciate and enjoy!" We had innocently fancied that the earliest steps in the art, such as scale-practice for voice and fingers, however salutary, were not peculiarly enjoyable. Then Mr. Dobson recalls with pride an uninstructed minister in Melbourne, as under: "Although he was no musician practically, yet he stood up for Sol-fa wherever opportunity offered, and has been of good service to the cause in the Antipodes." Into the overcoming analysis of harmony, tendered by Mr. J. K. Starling, A.C. (which means Advanced Certificate), we will not presume to venture, having no clear idea of what is meant by "part-pulse dissonances," "horizontal forestroke," "waving tones," "the ray in the tenor," and other definitions. Mr. Proudman turns up a second time, with receipts showing how to make "a successful programme." He thinks (to give an example of his taste in arrangement) that "'Home, sweet home,' which appeals to sentiments at once pleasurable and sad, should be succeeded by a piece like the 'Moonlight Song of the Fairies,' rather than by the 'Tickling Trio.' The interposing 'Song of the Fairies' would prepare for laughter *without pain*, and prevent the hurrying away of emotions and sentiments which refresh and exalt the mind." We plead guilty to having heard some music; and therefore respectfully inquire, What is the 'Tickling Trio'? Neither are we acquainted with 'The Showman's Courtship,' by Artemus Ward. The Sol-faists poke about apparently in strange nooks and corners. The Rev. Mr. Curwen, who is the director of this Association, next testifies about stringed instruments. We submit the following specimen of his evidence to "counsel learned in the law." The curious experiments in acoustics of Prof. Helmholtz have set his wits "a-gadding." At least every one would be glad to know what is meant by the passage we cite:—


heal..... all your sor - rows. For his word..... shall not..... de-
- cay,..... shall not de - cay. For his word shall not de-
- cay. For his word..... shall not de-
- cay, shall not..... de - cay. For his word shall not de -
cay..... For.....
- cay. The Lord he shall heal all your sor - - rows. For.....
cay. For.....
- cay. For.....
Dim.
his word..... shall not de - cay.
his word..... shall not de - cay.
his word..... shall not de - cay.
his word..... shall not de - cay.

No. 21. RECITATIVE.

RECIT. SOPRANO. Acts. ix, 17. 19.




piu.
Soprano Solo.
And there fell..... from his eyes like as though it
were scales, And he re - cei - ved sight forthwith, And a -
RECIT.
- rose, and was bap - ti - zed.
Moderato.
RECIT.
And straightway he preached
Moderato.
Je - sus in the synagogues, and said, "I thank God who hath made me free thro' Christ."

No. 22. Chorus.—"O GREAT IS THE DEPTH."



"To deprive a tone of its harmonic octave would be a great impoverishment, but what if, by similar means (by hitting in the right place), you could deprive it of the sharp dissonant 'wiry' harmonics, ta2 d3 s8 m3, which lie so close together by the third octave! Then surely you would have enough of *fullness* and all the richness without the *hardness*. That 'right place' for hitting on the modes of the dissonant harmonics is, according to the Professor's principles, the very same which the practical men have found out by accident."

Next testifies Mr. Bourke on "Figured Basses,"—and so darkly mysterious is his evidence that we will not here attempt to get behind the "seven veils." To this succeed Mr. Longbottom's paper "On the Use of Writing in Elementary Classes," and "the discussion, by request of several influential teachers, on the question of Mr. Curwen's claims as regards his copyright in the tonic sol-fa notation." Where were the representatives of M. Emile Chévé, of Paris, who was to be heard of some twenty-five years ago, and who entered the lists of teaching class-singing by logarithmic notation, against Wilhem, who, on his side, had only adopted and adapted the method of Nägeli, of Zurich—even as Mr. Hullah adapted and adopted Wilhem's method for England? Mr. Kennedy's paper, "On the Extension of Instrumental Music among Tonic Sol-Fa-ists," is in the right key of a collection such as this. Mr. Proudman turns up, for a third time, as an exponent of "Music and Morality," and is fierce and sanctimonious, and, if sincere, very absurd. Mr. Evans speaks to "the training of boys' voices." Seeing that boys' voices change inevitably, it might be suggested, that whereas the musical training of boys could be made too complete, their vocal exercises might wait till such time as the settled organ for song presented itself. One would be glad to have the name of a single "marvellous boy" who has shot up into a great singer—Braham being the exception that proves the rule. Mr. Thomas Ryder (A. C.) is dismally stupid in his communication on the subject of Psalmody, and apparently disapproves of organs; on both subjects rebuked by Mr. Curwen. Next comes the rebuker's essay "On the Stops of the Harmonium," that cheap and shabby substitute for the glorious old organ. Stops more, or stops less, the "Harmonium" is only, at best, an economical makeshift for the great instrument, having generic peculiarities of tone which become to some ears intolerable. Mrs. A. T. Stapleton, another A.C., prefaces a long and amusing article "On Voice-Training by the Italian System," by declaring that "writing a paper is a task for which she is totally unfitted, having had a private education!" We shall merely give one or two valuable paragraphs:—

"Miss Glover—when I went on my visit of inquiry to Norwich, as to the comparative merits of the two systems (which I had Mr. Curwen's full approbation for doing)—urged me to use a Sol-fa Harmonicon in my classes, in order to cultivate purity of intonation, and softness of delivery of tone. She used one herself, and drilled her pupils to sing with it two years on twelve short canons. *Thus* she formed *their* voices, and very musical and soft they certainly became. In accordance with her advice, I purchased one, before I left Norwich, of Mr. R. Warne, who manufactured Miss Glover's, and commenced using it as soon as I returned home. But both my scholars and myself soon tired of it: for besides the annoyance of being treated as a dangerous fellow-traveller in every omnibus that I entered, with my suspicious brown-papered-baby-coffin shaped parcel, the children lost all interest in it, and as I could not *force* them to submit to such *irksome* drill,—like Miss Glover, who was almost the sole support of many of her pupils' education and future hopes in life,—I should soon have lost them from the class. The glasses also occasionally got broke, and we had to wait till the maker could find time and opportunity to send us new ones from Norwich, so that I was obliged to give up *voice-training* by Sol-fa *Harmonicon*."

The "Italian system" includes, according to Mrs. Stapleton, devices as suspicious as "the brown-papered-baby-coffin." Some professors make their pupils practise with half-a-crown in their mouths. Mrs. Stapleton "thinks a florin, or, if that is too large, a shilling, might be advantageously held between the teeth *when a looking glass cannot be used*." Practising with a looking-glass in the mouth must be a "parlous" sport. We believe wedges have been used to give the mouth a good *sit;* and have even heard that the broad ample smile of Pasta, which no one can have forgotten that ever saw her receive the homage of her subjects, owed some of its charm to mechanical appliances.

Enough of this shilling's worth of empirical conceit. We may be thought to have devoted more time and attention to the matter than its folly merits; but we have too much respect for the noble art of Music, to see it debased by the intrusion of quackery, without now and then offering *our* "screed of doctrine."

Music Abroad.

London.

Her Majesty's Theatre.—The season, which came to an end about the middle of last month with a series of "Farewell performances at reduced prices," is thus summed up in the *Musical World*:

On the whole Mr. Mapleson's patrons have had little reason to be dissatisfied with his actual performances, from the 7th of April, the night on which his doors were opened, to the 10th of August, the night on which were closed. True, he has not revived the *Donna del Lago* of Rossini, in which Signor Mongini was to have made his first appearance; nor has he produced the *Vestale* of Spontini, whose operas, to quote from the prospectus, "have been unaccountably neglected in this country;" nor has he fulfilled his pledge with respect to M. Gounod's *Mireille*, in which the part of Mireille was put down for Mlle. Ilma de Murska, "for whom" (again to quote Mr. Mapleson) "the composer has expressly written several new pieces." Signor Mongini came out, not in *La Donna del Lago*—in the revival of which the manager informed us, "he had not only in view the beauty of the music, but the tried capabilities of his company for adequately representing it"—but in *Il Trovatore* (Ben Lomond to Primrose-hill;) the opera of Spontini, inasmuch as its non-appearance was unaccounted for, remained "unaccountably neglected;" while the "several new pieces" of M. Gounod are still to be heard. Add to the foregoing the *Falstaff* of Otto Nicolai, which though promised with a new Falstaff (Herr Rokitansky) and a new Fenton (Sig. Gardoni,) made no sign.

The promise about Meyerbeer's *Dinorah* was duly kept; Mlle. de Murska's graceful and very original impersonation of the heroine of this still lovelier pastoral—supported by the best Hoel and the best Corentin, in Mr. Santley and Signor Gardoni, that our stage has witnessed, by the delightful singing (later in the season) of Madame Trebelli-Bettini, as the Goatherd (for which character, at the Royal Italian Opera, Meyerbeer expressly wrote a new and beautiful air,) by a *mise en scène*, one of the triumphs of Mr. Telbin, and by a musical execution, orchestral and choral, conferring the highest credit upon Signor Arditi and his followers—was one of the most brilliant attractions of the season. Another important pledge was equally redeemed, in the production, for the first time, of Gluck's best Greek opera, *Iphigénie en Tauride*, which, as *Iphigenia in Tauris*, is likely to keep its place for a long period among the most solid supports of the Italian repertory. The performance of this fine dramatic work was in all respects admirable. It provided a new grand classic part for Mlle. Titiens, which, as in the case of *Medea*, a year earlier, once more directly invited public attention to her extraordinary ability. Moreover, it afforded Mr. Santley and Signor Gardoni as Orestes and Pylades equal opportunities of distinction, and M. Gassier in Thoas, another chance of advantageously exhibiting his versatile powers. In short, the distribution of the four chief characters could not have been more effective; while the rest of the musical performance was to match. Signor Arditi entered upon his task of preparing the opera of Gluck with as much zeal as he had already shown on behalf of the far more elaborate opera of Cherubini—and probably with the heartier goodwill, inasmuch as the ungrateful duty of adding accompanied recitatives of his own to a long accepted masterpiece was in this instance spared him. *Iphigenia* was also played three times; but those three occasions stand out nobly prominent in a retrospective view of the past season. As Mr. Costa made Gluck's *Orpheus* acceptable at Covent Garden, so Signor Arditi made Gluck's *Iphigenia* acceptable in the Haymarket; and it is now for either to try his hand on *Alceste*, *Armida*, or *Iphigenia in Aulis*. The revival of such works need in no way interfere with, as it can in no way imperil, the popularity of more modern operas; on the contrary, an agreeable variety is afforded which adds new zest to their enjoyment. Not less memorable, and for similar reasons, is the production (for the first time here in Italian) of Mozart's most genial comic opera, *Die Entführung aus dem Serail*—the opera of his youth and early enthusiasm, the smile that chased away tears, the sunshine that peeped out from behind the dark cloud of *Idomeneo*. This model of a comedy in music, as *Il Seraglio*, enchanted every ear, and protested emphatically against the indifference that had permitted it so long to lie on the shelf. Talk of "unaccountable neglect!" Here, if we will, is a glaring instance of it. The music of *Il Seraglio* is as full of vigorous life as a young lion, as unclouded as the mind of a girl in her teens, who has known no grief nor can conceive it. Languishing as are the loves of Belmonte and Constanza, they are just as serenely happy as those of Blonde and Pedrillo, only they convey the aspirations of a pair of lovers who sigh for each other in a loftier and more refined sphere of feeling. Neither Constanza nor her devoted worshipper entertains the slightest doubt that all will go right, that they will escape from the Pasha and his watchful Osmin (of whom they stand in no fear,) whatever obstacles may stand in their way. But their confidence is the confidence of youth, and there is youth about the whole thing. The Pasha Selim is just such a tyrant as a boy might picture to himself, with a certainty that he can be more than a match for him; the formidable steward is something only to laugh at. And so it turns out in the opera. How Mozart has treated all this, how freshly, in what bright colors, with what springy youthfulness of touch, has been described already; and we must not be tempted further to dilate upon the theme. Nor is it requisite here to add one word to what was said at the time about the performance of Mlles. Titiens and Sinico, as Constanza and Blonde, of Dr. Gunz, Signor Stagno (a most promising young singer, who must endeavor to hold true to his promise,) and Herr Rokitansky, as Belmonte, Pedrillo, and Osmin—or of Signor Foli, in the small part of Selim

The several performances of *Il Flauto Magico* and *Oberon*, both of which had already formed part of the repertory, must be singled out as among the most interesting of the many interesting incidents of this operatic campaign. *Il Flauto Magico* brought back that thoroughly practised German singer Madame Harriers-Wippern, as Pamina; and one more competent to deliver with force and propriety the divine music which Mozart has put into the lips of his fire-and-water-proof heroine could not be named. Then it delighted us again with Mlle. de Murska's very remarkable execution of the great airs of Astriaffiamante, and—not less welcome in its way—with the Papageno of Mr. Santley, which, however inferior in a sense of comic humor to the memorable impersonation of Ronconi, in a musical sense has never been equalled. Signor Foli, too, the young American bass, whose voice is so justly extolled, found an opportunity of displaying his artistic readiness by undertaking the part of Sarastro, High-Priest of Isis and Osiris, at the shortest possible notice (Herr Rokitansky being suddenly "indisposed")—an opportunity of which he took such excellent advantage as to show himself incontestably one of the most useful members of the company. A livelier Papagena than Mlle. Sinico could not be imagined, nor a Tamino more thoroughly versed than Dr. Gunz in the German traditions of the principal tenor character of an opera which, according to Beethoven, was the most German, and therefore the most genuine, opera of Mozart. Certain deficiencies in the general performance of *Il Flauto Magico* have been pointed out; but these, like the nondescript Furies in *Iphigenia*, will doubtless be looked to in the interval between now and next season. About *Oberon*—in which the four leading characters were sustained by Mlle. Titiens (Rezia,) Madame Trebelli-Bettini (Fatima,) Signor Mongini (Huon,) and Mr. Santley (Sherasmin,) who all take part in the glorious quartet, "Over the dark blue waters" (we prefer the original text of Mr. Planché,) in which Signor Bettini played Oberon, Madame de Maric-Lablache Puck, M. Gassier Babekan, and Mlle. Bauermeister the Mermaid—there is really not another word to say.

To complete the list of works for some mysterious reason termed "classical"—though not a bit more classical, if classical means universal, accepted as models, than the *Barbiere di Siviglia* of Rossini, which will live as long as *Le Nozze di Figaro* of Mozart, as long, indeed, as dramatic music is a public want—we have heard *Der Freischütz*, with Mlle. Sinico; *Fidelio*, to name which must suffice; *Don Giovanni;* a single representation of Cherubini's *Medea* ("classical," if anything is classical,) but recently spoken of at length; and the in almost every respect admirable revival of *Le Nozze di Figaro*—to which, for precisely the same reason, we are not called upon again immediately to refer. The other works have been *Il Trovatore*, with which worn-out *capo d'opera* the season commenced, and which was successively responsible for two failures—that of a French tenor, "Signor Arvini," in Manrico, and that of a German *soprano*, Mlle. Louise Lichtmay, in Leonora; the *Puritani*, in which Mr. Hohler made so successful a *début*; *Lucrezia Borgia*, the second representation of which will be remembered as the occasion of the first and last of the "limited number of performances" accorded to Madame Grisi, in which Mlle. Titiens "has consented to" (but did not)

"take part;" *Faust* (the inevitable;) *Martha*, with Mlle. Titiens and Signor Mongini—not so well suited as Mlle. Bettelheim, the Viennese contralto, and Mr. Santley; *Lucia di Lammermoor* and *La Sonnambula*, helping fully to confirm the impression created last year by Mlle. de Murska, and in the latter of which, on one occasion, Mr. Hohler (replacing Signor Mongini) showed himself at least as familiar with the music of Elvino as with that of Arturo; *Robert le Diable*—brought forward for the *début*, as Alice, of Mlle. Celestine Arvini, a new French soprano, with an Italian name, who, neither in that nor in her subsequent essay, as Pamina, produced a very strong impression, and in which Signor Tasca played Robert, Mlle. de Murska the Princess, Signor Foli (again at a moment's notice) Bertram; *Les Huguenots* with its well-known cast, including Mlles. Titiens and De Murska as Valentine and Marguerite, strengthened by Signor Mongini's Raoul, Madame Trebelli's Urbain, and Herr Rokitansky's Marcel (both of which operas would probably be denominated "classical" by the advanced party in the politics of music;) *Il Barbiere*, with Madame Trebelli as Rosina, Signor Bettini as Almaviva, Signor Scalese as Bartolo (the best Bartolo, as he is the best Leporello, since Lablache,) and M. Gassier as Figaro; Verdi's *Ernani*, with Mlle. Titiens, Signor Tasca, M. Gassier, and Mr. Santley in the principal characters—revived for a single performance (!); and, last not least, Rossini's *Semiramide*, to the effective assumption of the three leading characters in which—by Mlle. Titiens (Semiramide,) Madame Trebelli-Bettini (Arsace) and M. Gassier (Assur)—a just tribute of acknowledgment was paid not long ago. The various representations from time to time of these popular operas filled up the intervals agreeably enough, and gave a fair place to the old-established "repertory" in the general transactions of a more than usually interesting season.

CONCERT OF MR. MOSCHELES.—The evening concert on Monday, in St. James's Hall, "for the benefit and relief of the sick, wounded, and sufferers of all nations engaged in the present war, in conjunction with the Ladies' Association established for that purpose," was a brilliant success. The attendance was very large, and we understand that nearly £500 were realized for the charity. The concert began with a performance on the pianoforte (Erard) by Mr. Moscheles, consisting of the *Etude* from his Op. 95, called *Reconciliation*, and the numbers in D minor, A flat, and G major, from his first book of *Studies*. Madame Parepa followed with the air, "Du village voisin," from Auber's opera, *Le Serment* (accompanied by Mr. Benedict). Then Mr. Moscheles played some new variations of his own upon the "Harmonious Blacksmith," which differ in all essentials from the old variations of Handel. Then Madame Lind-Goldschmidt sang an air from *Der Freischütz*—"Und ob die Wolke Sie verhülle" (accompanied by her husband), and on being rapturously called back, repeated the last half of it. Then Dr. Gunz (Mr. Benedict accompanying) gave Schubert's *Lied*, "Der Neugierige" ("The Curious"). Then Madame Parepa sang Mr. Benedict's song, "The bird that came in spring" (accompanied by the composer). Then Mr. Moscheles extemporized at great length upon themes from the last three movements of Beethoven's Symphony in C minor, mixing them up with "See the conquering hero comes" (in honor of Count Bismarck), and on being called back, resumed his seat, and played two more of the later *Etudes*, winding up with a *pezzo di bravura*.

Then there was "*relache*."

Then Dr. Gunz (accompanied either by Herr Otto Goldschmidt or Mr. Benedict) sang a German *Liede* by one Weinewurm (R.)—"Schöne Einrichtung," ("Beautiful Redress!"). Then Madame Parepa (accompanied by the composer) sang two *Lieder* by Mr. Moscheles—"Botschaft" and "Frühlingslied." Then Mr. Moscheles and Herr Otto Goldschmidt, on the piano to the left, Mr. Benedict and Mr. Charles Hallé, on the piano to the right, played a *concertant*" (the composition of Herr Moscheles), for four performers on two instruments, and bearing the suggestive title of *Les Contrastes*.

Herr Peterson (from Stockholm) did what he had volunteered to do (accompanied by Herr Otto Goldschmidt on the pianoforte). Then Madame Goldschmidt sang the *bravura*, "Ma la sola," from Bellini's forgotten opera, *Beatrice di Tenda;* and then (to conclude) the overture to Cherubini's *Anacreon* was played on two pianofortes, by the forty fingers belonging to Messrs. Moscheles, Goldschmidt, Hallé, and Benedict.—*Times*.

ALFRED MELLON'S Promenade Concerts at Covent Garden Theatre follow up the opera season as usual. The *World* says of them:

These concerts proceed swimmingly. The piquant singing of Mlle. Liebhardt; the dexterous fiddle-virtuosity of M. Wieniawski—now engaged on "classic," now on purely "exhibitive" music; the brilliant pianoforte playing of Mlle. Marie Krebs; the lively dance pieces—including Sir Hugh Baillie's "Marie" *valse*, F. Godfrey's new waltz, "Helena," Mellon's "Patti" polka, &c.; the "selections"—*Africaine* (with "unison"), *Trovatore*, &c.; the overtures, marches, symphonies, &c.—on the special "nights;" the splendid band; the vigorous conducting of Alfred the Great (and what not?)—combine in making up a first-class varied entertainment, and in delighting crowded audiences. We have had a "Mendelssohn night" and a "Beethoven night"—both excellent. We are promised a "Weber night" on Monday; and, as there has been a "Gounod night," and is to be a "Verdi night," we may fairly expect a "Coote night" and a "Pittman night." A "Chappell night," a "Boosey night," a "Cocks night," and a "Hopwood and Crew night," would not be bad notions.

PARIS.—Mehul's "Joseph" is under revival at the Opera Comique. The "Mignon" of M. Ambroise Thomas is to be the first novelty there.—The first novelty to be given at the Theatre Lyrique is the "Sardanapalus" of M. Victorin de Joncières—an amateur, we believe, whose music illustrative of "Hamlet" was performed in Paris a year or two since. M. Offenbach is preparing music for a grand fairy spectacle to be given at the Theatre du Chatelet during the Exhibition of 1867. "There is a question," says the *Gazette Musicale*, quoting another journal, "of a grand choral meeting to which the singers of all nations are welcome, to be held at the opening of the Exhibition. Every choral society or body of Orpheonistes, whatever be its number, nature, or place of residence, may take part, and sing what best pleases it. The first prize is one of 10,000 francs." What a task for the arbiters!—MM. Fournier and Wekerlin were the artist and author selected by the manager of the Grand Opera to compose the *Cantata* performed there on the Emperor's *fête* day. M. Devoyod, one of the successful pupils of the *Conservatoire*, has been engaged at the same theatre.

The *Gazette Musicale* announces the discovery of a composition by Mozart at the age of ten years, produced for the installation of the Stadtholder, William of Orange the Fifth. It is in ten movements, and is written for harpsichord, stringed quartet, two hautboys, two horns, and a bassoon, and is described as very remarkable, the youth of its writer considered.

M. Georges Kastner, who has published one or two books of some curiosity and research on subjects connected with music,—among others, "The Cries of Paris,"—has just brought out one with a not very comprehensible title, "The Paremiology of Music,"—a collection of the proverbs, sayings and allusions to which the art has given occasion.

It is said that Herr Wagner is at work on an opera, the subject of which is "Frederic Barbarossa."

DRESDEN.—We are to have another *Loreley*, Herr C. A. Fischer, organist here, having just completed an opera with that well-known title. A grand concert of sacred music has been given in the Frauenkirche for the necessitous families of the Saxon soldiers who fell in the late war. It was got up by the heads of the Royal *Capelle* and the Theatre Royal, the executants being the members of the above two establishments, assisted by the Dresden Singacademie, and also by Dreyssig's. The programme included Organ-prelude (Herr Merkel, organist to the Court); Bach's chorale: "Gieb dich zufrieden;" Mozart's *Requiem* (soloists; Mesdes. Burde-Ney, Krebs-Michalesi, Herren Weixlstorfer and Scaria); Fugue in A minor—Bach (Herr Merkel); and the Forty-second Psalm, Mendelssohn (soloists· Mlles. Alvsleben, Hanisch, Herren Eichberger, Hollmann, Mitterwurzer, and Waixlstorfer). Mozart's *Requiem* was conducted by Dr. Rietz, and Mendelssohn's Psalm by Herr Krebs. The theatre, which was closed in cousequence of the Prussian occupation, reopened on the 1st inst. The piece selected for the occasion was the *Antigone* of Sophocles, with Mendelssohn's music.

Dwight's Journal of Music.

BOSTON, SEPT. 15, 1866.

Music the Coming Season.

It is about time that Boston music-lovers should know what good music is in store for them this fall and winter. The more important, permanent sources of supply have not, however, yet announced their programmes, and the plans of the Societies to which we look for what is best seem to be slow in taking shape. The private speculators in concert business, to whom music is more a matter of money-making than of Art, are naturally the most sharply on the look-out to seize fresh opportunities, preoccupy the halls and forestall as much eclat as possible. Thus, first in order of time, we have a lottery in the Music Hall, for the sale of certain silver ware, &c., with music for an extra bait to purchasers and to make the whole thing swim and pass off more agreeably. Such affairs are called "Gift Concerts;" they are given commonly by unmusical people, for unmusical ends; and we trust our musical artists are too jealous of their self-respect and of the dignity of their Art, to be trapped into any connection with such so-called "Concerts." Even a raffle for an Opera House, with thousands of dollars worth of paintings for smaller prizes, is not a thing to be done *in the name of Art*, and when it announces itself as "the grandest Art enterprise of the Century," it simply insults and degrades Art, setting up the speculator and the auctioneer as greater characters (even in the Art world) than Mozart, Raphael or Beethoven. But we do not apprehend that Boston will prove a very promising field for this sort of enterprize, on the great scale or the small. So we pass to speculations which, while they seek first the good of Number One, to-wit the impresario, are also essentially musical in their character and aim at some musical excellence.

The first visitation which we have to look for is the return of Mr. Bateman's concert troupe, which opens its second season in America here in Boston, on the 26th of this month, in the Music Hall, and remains two or three weeks. It will certainly be pleasant to hear so great a singer as Mme. PAREPA again, and to listen to the exquisite violin-playing of so pure and true an artist as CARL ROSA. Boston, if no other city, will ensure the latter a warm, appreciative welcome, and is counting on him for more of his interpretations of the highest classical music, such as he played in a concert of the Harvard Musical Society and in a chamber concert of his own. We trust the Bateman programmes will include some of these good things, and not be altogether *ad captandum* for the multitude. Depend upon it, even the multitude can be trusted hereabouts for some appreciation of the very best. We shall miss Danreuther, the pianist, who has settled down in London; but Mr. Bateman has secured the services of the excellent New York pianist Mills, whose brilliant virtuosity is not the whole of him, but who knows Beethoven and Chopin as well as Thalberg and Liszt. Levy, the cornet player, does not come; but in his place we shall have our old friend, J. L. Hatton, genial and clever pianist, singer and song composer, who will officiate as conductor and accompanist. There may be need of a "conductor," for we read of a variety of other elements which Mr. Bateman means to bring into his concerts (we hope it will not render them too miscellaneous): for instance, Signor Ferranti, a *buffo* of some note abroad; Sig. Fortuna, a *basso baritono*; the "silver-voiced tenor" Brignoli of old; besides Messrs. Hughes and Winterbottom, solo trombonist and what not. We hear nothing said of orchestra, but we may safely presume that Mr. B. will not

do less than he did last year, and will wish to give his performances the character of "grand concerts" rather than mere miscellanies of solo singing and playing. Our readers will be glad to hear that Carl Rosa has already arrived in New York.

The destruction of the New York Academy, which can hardly be rebuilt before February, renders us peculiarly exposed to "predatory" incursions of Italian Opera. All that is set down for a certainty is, that Maretzek's company (particulars in our last) will occupy the Boston Theatre from the 12th to the 25th of November. The light operas they promise will be welcome: *Zampa*; Cagnoni's *Don Bucefalo*, in which there is said to be a fine character, that of a *maestro di musica*, for Ronconi's *buffo* talent; *Crispino*, again, we suppose; but why not also *Il Barbiere?* why not some delicious thing of Mozart, say the *Seraglio* or the *Nozze di Figaro*? Other Italian combinations will be wandering about, the Strakosch company, &c., some of which may trust themselves to come and make trial here; but fortunately Boston is not so good a field as some other places for any but good opera. Since we have heard *Fidelio*, &c., by the German troupe of Mr. Grover, the Italian opera, at least such as it has averaged of late years, has lost its prestige with us. Why we should have no German opera now needs explanation. So good a success as that deserved to be cherished, strengthened and made permanent. The elements seem still to be scattered about the country and within call; we read ever and non of Frederici, Johannsen, Himmer, Hermanns, Habelmann, Anschütz and the rest, as partaking here and there in trios, pairs, or singly in some small concert enterprize: why not re-unite them and add to them till there be such a German Opera as may be always sure of welcome and support in our music-loving cities? Having that for a standard, the Verdi and Donizetti operas would not die out probably, but would fall into their rightful place; both kinds would be better appreciated by contrast.

—But we are wandering away from our purpose, which was merely to survey the field before us for the winter, and note what music we are really to have. The experiment of so-called "Parlor Opera," in the Music Hall, is soon to be tried. The parlor, to be sure, is rather large, and if the noble Hall is to turn itself into a theatre, as well as a bazaar, a lecture room, an arena for all sorts of shows, Music will soon be homeless. But the idea in itself is not a bad one. It aims to do a simple, practicable thing, which, if tastefully and well done, may give much pleasure and may develop into something worth cherishing. The design is to present, in English, with modest outlay of fit scenery, small orchestra, &c., some of those nice little operas, which require hardly more than a quartet of principal singers, without chorus; such as *Don Pasquale*, Mendelssohn's "Son and Stranger" (*Heimkehr aus der Fremde*), an early work worth knowing, Balfe's "Sleeping Queen," &c. They will begin on Thursday evening, Nov. 8, and be continued fortnightly. Mr. Peck, superintendent of the Music Hall, has charge of the business arrangements, and the season subscription, we are told, is already encouraging. Mr. Whiting, the organist, will conduct; and the singing actors will be Miss Fanny Riddell, Mrs. H. M. Smith, Mr. James Whitney, tenor, Mr. Rudolphsen and Dr. Guilmette.

Our prospect of Opera, therefore, on the whole is not large. We shall of course be open to flying visits of various concert troupes "predatory," shoals of little fishes, so soon as the great Bateman whale is out of the way. But let us pass to what interests us all far more. Let us look to our supplies of music of the highest kind, the concerts, whether of societies or individual artists, (only not of unmusical speculators) of the kind which really give musical character to a community; the oratorios, the orchestral and classical chamber concerts.

We are sorry to see no definite promise as yet of Oratorios. The Handel and Haydn Society do not announce their plans. They will of course do the *Messiah* at Christmas time. But what else? From grand performances, as last year, with the splendid aid of Mme. Parepa, they naturally shrink, when it involves sharing the gross proceeds equally with Mr. Bateman, as if the lady's single services were a fair offset to chorus, orchestra, organ, conductor and all the other singers! But this being out of the question, are there not plenty of good things which a society so well equipped and disciplined can always do, relying on chorus and orchestra mainly, and taking the best that can be found at rates not ruinous for soli? "St. Paul," for instance, has had only one trial here yet, and that a most encouraging success. "Judas Maccabæus," the "Hymn of Praise," the "42nd Psalm" and other Psalms of Mendelssohn, and much more which they have learnt, to say nothing of more which they might learn, are things which we have a right to expect now periodically and somewhat frequently; the Society itself in its present effective condition, the Music Hall, the great Organ, the appreciative eager audience, are so many pledges that the good work shall go on. We will not doubt, then, that we shall have as much and as good Oratorio as we had last year, at least, even should it be without *great* solo singers. And for the first coming together of the Society for autumnal practice we commend the chorus: "Be not afraid!"

Whatever doubt there may be about Oratorio, there is none, thank Heaven (and the Harvard Musical Association)! about that which is, after all, the main and central feature of a true musical season, that which more than any other element determines the musical character of a season or a place, and on which all the music really pivots; no doubt at all about that class of concerts which is pretty sure to give the tone to all the other concerts—at least, so we cannot but read the experience of last winter—the concerts of great Orchestral music. The second series of "Symphony Concerts," initiated last year with such signal success by the Association above named, is already guarantied by a large subscription within the circle of the Association, and arrangements are in progress, in the hands of the same efficient Committee. The general programme will soon be made public. There will be *eight* concerts, instead of six as before; subscription for the series $6.00; the same afternoon hours which proved so popular, from 4 to 6, will be retained. It had been fully intended to give them also on the same day of the week. But the pre-engagement of the Music Hall, especially for Fairs covering two or three weeks at a time, seals up nearly all the Thursdays against music until the end of January. The Committee therefore are obliged to take Fridays. The loss of the prestige acquired for Thursday, our people having come to identify these concerts with that day, is something; but it is for the concerts to give the character to whatever day, and there appears to be no reason why Fridays will not answer quite as well as Thursdays. By this means the concerts can begin earlier. The first will be given on Friday the 23d of November. Thus there will be three concerts before New Year, at regular intervals of a fortnight; then a wider interval of four weeks, making room for extra rehearsal of new things, and then five more concerts, also at fortnight intervals, except before the last, which may need extra preparation. The orchestra will be essentially the same as last year, numbering not less than 50 instruments and Carl Zerrahn again will be conductor. No available means will be spared to strengthen and perfect the orchestra and keep up its artistic tone. The scheme of programmes is not yet arranged; but the past is guaranty enough of pure programmes and that they will prove acceptable. The general voice demands the repetition of a good share of the matter of last year's concerts, especially the interesting works then presented for the first time; and only by such repetition can time be gained for study of new things. Such Symphonies and Overtures, by such composers, as made so deep and pure an impression before; such piano-forte Concertos, by the same and perhaps some other artists; such chorus performances, only better, will be grouped with due variety and unity in each concert,—to the utter exclusion of shallow, sentimental trash and empty exhibition pieces. Of course there will be some new features of equal interest with any yet presented. We by no means despair of making the Ninth or "Choral" Symphony available for a grand finale of the series. We hope, by our next issue, to be able to announce the whole arrangement.

Besides the "Symphony Concerts," and all the more because of them, the more cheap and popular, but excellent Wednesday Afternoon Concerts of the Orchestral Union will be resumed later in the season. Such selections as they gave last winter—always a good Symphony and one or two good Overtures, with lighter miscellany for the juveniles—and with so good a little orchestra, and Zerrahn for leader, are to be counted among the fine silver opportunities, if not golden.

Our Chamber Concerts are sure to be classical in character, good in quality if not in quantity. We can only conjecture what we are to have. Mr. Schultze is said to be on his way back from Germany, so that we may look to the Mendelssohn Quintette Club for evenings of string Quartets, Quintets, Trios with piano, &c., of the usual high order; we only hope the evenings will be more than four this winter. There is reason to hope that Otto Dresel will give some of his exquisite concerts of piano music, having now had more than a year's rest from concert-giving. It is as good as certain that the young Ernst Perabo, who will return and settle down in Boston next month, will give concerts. So there will be no lack of opportunities to hear the best piano compositions of Bach, Beethoven, Mendelssohn, Chopin, Schumann, besides moderns like Bargiel. We are happy to learn, too, that Mr. Kreissmann writes from Leipzig to a friend here that he will return early in November, having quite recovered his health, in spite of earlier discouraging reports, but being already tired of Germany (!) after his long experience of American citizenship and life in Boston. Mr. Leonhard we may look for also; and so the music-lovers here will hold them good (why not?) for more such charming evenings of Bach, Chopin and Schumann, of Robert Franz and Schubert, as they gave us last year.

The great Organ we have always with us, and it is played still and will be played every Wednesday and Saturday noon and Sunday evenings, when the Music Hall is not otherwise occupied. Besides the questionable variety of things played on it to gratify the curiosity of those who go chiefly to hear the instrument put through its stops, there is always enough of Bach and Mendelssohn and Handel in the programmes, to keep alive the knowledge of true organ music.

Lessons in German. Knowledge of the German language is becoming quite as desirable to Americans as that of the French; to *musical* Americans much more so. The music and the literature of Germany are most rewarding to all students. To those of our readers who may be seeking a good German teacher, we can confidently commend Mrs. Zerrahn, the wife of our well-known Conductor. To an intelligent familiarity with and love of the best authors of her native tongue, she unites a rare talent for teaching, inspiring others with her own enthusiasm Those who have witnessed her capital impersonations in private German theatricals, will not wish to hear the language spoken with a purer accent.

THAYER'S LIFE OF BEETHOVEN. We give the following extracts from a letter just received from our old friend, now U. S. Consul at Trieste:

Trieste, Aug. 20th, 1866.

DEAR DWIGHT,—I catch a moment to tell you that at last (!) a volume of "Ludwig van Beethoven's Leben," by &c.,.....is in print. It makes with the preface just about 400 pages, closing with the end of Beethoven's student life and the reunion of himself and two brothers in Vienna. The reasons for printing the German translation first will be found in the prefatory letter. In one point already my course is justified, viz: in this, that a great deal of new and excellent material has been added by my translator—matter which was not to be had when I was making my researches on the Rhine. Of course I have ordered a copy to be immediately sent to you.

By the way, from letters which I have received from Berlin, I learn that a Mrs. E. Seiler and her daughter are about emigrating to Boston. I am not personally acquainted with her, but her reputation as a teacher of singing, and the excellence of a small pamphlet by her upon the development and management of the voice, lead me to the opinion, that she will prove a very valuable addition to our corps of musical instructors. At all events, I hope she will have a fair trial and have no cause to regret the step she has taken. I understand she was connected with Helmholz in those magnificent studies which formed the basis of his wonderful work upon the "Sensations of Tones," (*Tonempfindungen.*)

Yours as ever,

A. W. T.

MASTER COKER, the boy soprano, will return, we understand, this fall, and make a concert tour through the States. His exquisite voice, artistic singing, and fresh musical fervor have won much admiration in England. Who will not be glad to hear this rare voice again before it inevitably changes? Master Coker will be accompanied on his tour by Miss Adelaide Phillipps, Mr. George Simpson, the well known tenor, Signor Strini, basso, Mr. Davies, baritone, and Mr. Edward Hoffmann, pianist.

MUSICAL CONVENTION AT KEENE, N. H. A correspondent of the Worcester *Spy* writes:—This was the fourteenth annual session of the convention, and was the best of any we have ever attended there. The conductors were Carl Zerrahn and L. O. Emerson of Boston. The orchestra was composed of the Mendelssohn Quintette Club of Boston, with the addition of a double-bass. Added to this was a splendid "Chickering Grand" and a Mason & Hamlin cabinet organ. The solo singers were Mrs. H. M. Smith, soprano; Miss Annie Carey, contralto; Mr. James Whitney, tenor; Mr. M. W. Whitney and J. F. Rudolphsen, bassos, all from Boston. The music given was Rossini's "Stabat Mater," Mendelssohn's Forty-second Psalm, "As the Hart Pants," and selections from Emerson's new church book, the "Jubilate."

The convention opened on Monday, Aug. 20, and Mr. Emerson had charge, and the day and evening and a part of Tuesday was devoted to the practice of church music. By this time Mr. Zerrahn had arrived, and he commenced the rehearsals of the Psalm and Stabat Mater.

The first concert was given Wednesday night, by the Quintette Club, assisted by Mrs. Smith, Miss Carey, and Mr. Rudolphsen. It was a fine entertainment and was enjoyed by all present, we doubt not.

Thursday the usual rehearsals took place, and in the evening a second concert was given, of a miscellaneous character; the first part consisting of songs, duets, &c., and the second part consisted of the Stabat Mater This was performed in good style, and Mr. Zerrahn deserves great praise for bringing this work out so well with so little rehearsal. Mr. Whitney sang the tenor air "Cujus Animam," in excellent taste. He possesses a pure tenor voice, his style of singing is good, and we hope to hear him in Worcester at some of your musical gatherings. "Quis est Homo" was sung by Mrs. Smith and Miss Carey; their voices blended together beautifully in this duet. Mr. Rudolphsen sang the basso solo, "Pro Peccatis" in a very finished manner. Mr. M. W. Whitney sang the solo in "Eia Mater" with much acceptance. He has established himself as a favorite in Keene; we never heard him sing better; in fact, he is the only real *Basso* they have in Boston. Miss Cary sang "Fac ut portem" in good taste and fine expression. The quartet "Sancta Mater" was sang uncommonly well by Mrs. Smith, Miss Carey, Mr. Whitney, tenor, and Mr. Rudolphsen; it was warmly applauded. But we think the finest specimen of quartet singing we heard was "Quando Corpus," sung without accompaniment by the same artists, with the exception of Mr. Rudolphsen, Mr. Whitney singing the bass. The composition is exceedingly difficult to sing. The intervals are strange, and at times discordant, unless the intonation is perfect, but a most beautiful quartet it is. At the close Mr. Meisel softly played the chord of G minor, (the key in which it is written,) and found the singers were exactly on the key. They were handsomely complimented by Mr. Zerrahn. Mrs. Smith sang the solo in the "Inflammatus" in brilliant style. The choruses were well done by the large number of voices. Friday night the forty-second Psalm was given with other selections. The solo singers were well received by the people of Keene, and we doubt if a better quintet could have been secured. Mr. Zerrahn succeeds admirably in bringing out the voices and making them sing difficult music with but little rehearsal.

HERR BOGUMIL DAWISON, the greatest of German actors (Devrient perhaps excepted), and one of the greatest Shakespearian actors living, arrived in New York a few days since, in the most quiet manner, unannounced and unexpected. The war probably induced him to leave Dresden, where he has long been the reigning star of the royal theatre, though well known in all the principal theatres of Germany. He is of Bohemian origin, now well advanced in years, and recently has been pensioned off, only acting occasionally. But his announcement is always greeted with enthusiasm. He comes to our shores under no engagement, it appears; but German managers in New York are eagerly competing for his services. If we only had such dramatic companies here as he had to play with him in Germany, it would be a treat indeed (to all who understood the German language) to witness his masterly impersonations of Richard III., Hamlet, &c. We have seen him in these parts, and dare not say that we have ever witnessed greater acting. The freshness of his voice is gone, but the genius is unmistakable. It would be interesting to compare his Hamlet, and other Shakespearian characters (so far as the German version of the plays admits) with the interpretations of our admirable Edwin Booth. Dawison has the artistic sincerity so common in Germany, which puts art before self, and does not shrink from taking *small* parts to make the whole play good. Thus in the little partly musical, partly spoken drama of "Preciosa," with Weber's music, we have seen him play the leading gypsey to the life, greatly contributing to the exquisite whole.

PLAIDY, the veteran piano teacher in the Leipzig Conservatorium will soon emigrate, it is said, to New York.

SINGING ON COMMISSION. Novello's *Musical Times*, reviewing the past musical season in London, thus shows up one of the tricks of trade, in which, shame to say, there are too many distinguished public singers ready to connive "for a consideration:"

The gradual advance of the "Ballad Concert" has been a noteworthy feature of the past musical season. That these entertainments have been mainly fostered by music-sellers there can scarcely be a doubt; but we are sorry to see artists of the highest eminence letting themselves out for hire to further the spread of such utter inanities as we have been compelled to listen to at these concerts. That the "Royalty" system is lucrative alike to vocalists and publishers cannot be questioned; but the degradation to art and artists should have some little weight with those who live by the opinion of the public. Good voices and good singing may galvanize into something like life such puerilities as "The sparrow's chirp," or "My mother's arm-chair;" but the real question is whether vocalists of established reputation would ever have travelled beyond the title pages of these effusions, had they not secured a positive interest in every copy sold. Apart from these modern manufactures, however, many of the really good songs by native composers have been resuscitated at these concerts; and although we cannot admit that Balfe's and Wallace's compositions can be classed under the head of "Old English Ballads," we are willing to allow that entertainments of this nature, with a judiciously selected programme, might do good, if only by reminding an audience that English composers have left us some music of purely home growth.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Hunter's Farewell. (Wer hat dich, du schöner wald). Song. *Mendelssohn.* 40
One of the set arranged from 4 part songs, and has an unusual richness in its harmonic effects. In five flats.

Autumn song. (Herbstlied). Song. *Mendelssohn.* 40
Of the same set. In E minor, changing near the end to E major. A fine song, and, like the others, has German and English words.

I love it,—that village so old. Song. *F. Abt.* 30
About a remarkable place where there "was peace and content," a fine old squire, shaven lawn, maypole, and elders sitting under a tree. Fine music.

The charming young widow I met in the train. Comic. *W. H. Cove.*
The rather green "Cove," who relates his adventures with the widow, the loss of his watch and purse, &c., in a funny way Eight verses, and a laugh in each. Very pretty music, and easy.

I'll meet thee in the lane. S'g & Cho. *Blamphin.* 40
A very musical description of a pleasant interview in the green, moon-lit lane, from 9 to 10 o'clock, P.M. Fine illustrated title.

Ruby. I opened the leaves of a book, last night. *V. Gabriel.* 30
Contains much deep feeling, and is of a high order.

Your name. Song. *T. Ryan.* 30

A queer story. Song. *Moulton.* 30
Pleasing comic song.

Instrumental.

Grand Paraphase de Concert. *J. Ascher*, Op. 50. 65
Peculiar in some respects Good difficult pieces increase in number very slowly, and those who play such pieces are but few. This is difficult, but not extremely so, and combines the two national airs, "Partont pour la Syrie," and "God save the Queen," in a striking manner. If you wish to make a sensation in company, without having to work too hard for it, learn this.

Ah che la morte. "Trovatore." (Crown Jewels). *Baumbach.* 40
No. 1 of this fine set, and very melodious. Moderately easy.

The Battle of Sadowa.
A regular battle piece of imitative character, and one of the best that have been published since the appearance of The "Battle of Prague," which it somewhat resembles. A good piece for lessons, as the firing of the needle guns, &c., require numerous runs, and the different phases of the battle cause frequent changes of style.

Oh, dear, what can the matter be? Trans. by *B. Richards.* 60
A melody which "talks" quite plainly on an instrument, and is happily chosen for transposition.

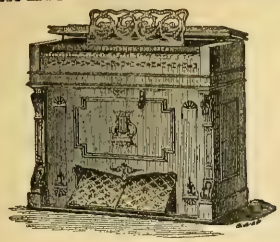
Mabel galop. *D. Godfrey.* 50
Quite brilliant and effective.

Books.

A WINTER EVENING'S ENTERTAINMENT. Social Cantata. Words by *Sydney Dyer.* Music by *A. Cull.* $1.00
A very pleasing and genial cantata, representing an old-fashioned "quilting party," with a snow-ball scene, and various in-door amusements, enlivened by sprightly choruses, duets, and solos, in which William and Estella sing the love songs, and Jenkins and Araminta maintain the comic element. Not difficult, and as the music is good throughout, it bids fair to be very popular.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.

Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia. Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and spacious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence; this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg. Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $5 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,

277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Morisni, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music. 80

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined therewith. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin..... 1.25

Violin Made Easy, (The.).....75

This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities.

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day..... 75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz.. *Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Archer.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. AmateurWaltz Baumbach.

Children's Toys. 12 Nos. viz... *Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... " 4. Parigi o cara... "
5. Sila stanchezza. " 6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again Waltz.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March.
16. Joy, Joy. Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. Gyrating lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Serville Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song, Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12 En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop. Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Moltnara).
18. Polka.
19. Air Tyrollen.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24 Donna Del Lago.
25. Le Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux. *Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations.....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burgmuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine. *Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa..... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes..... " 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hymn.
7. False One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Pleyel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes".....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)..... " 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Engelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."..... " 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated).....*Engelbrecht.* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Egghard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon..... " 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollmick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant..... " 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75

" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert....*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22..... " 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 665. BOSTON, SATURDAY, SEPT. 29, 1866. VOL. XXVI. No. 14.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

AN Experienced ALTO SINGER desires a situation in a Church Choir, in or near the city. Best of reference. Apply at Ditson & Co's Music Store. 665—6

WANTED — By a Fellow of the College of Organists of Great Britian, a situation as Organist and Choir Master in a Episcopalian or Dissenters Church. Unexceptionable testimonials and references given. Apply by letter, post-paid to M. W., care of M. R. Morgan, Music Dealer, Quebec, Ca. 665-7

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co's. 665

MR. S P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co, or at 246 Washington Street, Room 5. 664

Parepa's New Songs.
BYE AND BYE. Music by Virginia Gabriel.....40
WHEN WE WENT A GLEANING. Music by Wilhelm Ganz.....50
Sung by MDLLE. PAREPA at the Bateman Concerts with great success.
Published by WM. A. POND & CO., New York, and for sale at all of the Music Stores. 665—1t

THE
HIGH SCHOOL CHORALIST:
A SELECTION OF
Choruses and Four-Part Songs,
FROM THE WORKS OF
THE GREAT MASTERS.
FOR THE USE OF
Colleges, High Schools, &c.
Price ONE DOLLAR.
Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

THE
ORGAN MANUAL,
FOR THE USE OF
Amateurs & Church Committees;
CONTAINING
DIRECTIONS & INFORMATION
TO
Persons Desirous of Purchasing an Organ,
And to enable Organists to
RECTIFY CIPHERING AND OTHER SIMPLE CASUALTIES
WITHOUT THE AID OF AN ORGAN BUILDER.
TO WHICH IS ADDED,
A Brief History of the Organ,
AND
REMARK ON ITS CONSTRUCTION.
BY REV. HENRY D. NICHOLSON, M. A.
Of Trinity College, Cambridge, Eng.
With an APPENDIX containing a few Remarks on the Reed Organ as a Substitute.
ILLUSTRATED WITH AN ENGRAVING
OF THE
Great Organ in Music Hall, Boston.
PRICE 75 CENTS.
☞ Sent post-paid.
OLIVER DITSON & CO., Publishers.

"Away with the Sparkling Wine."
A New Temperance Song and Quartet.
Words and Music by A. W. Trask.
This new Song published to-day, has been sung with great acceptance at a large number of the principal Temperance Gatherings in New England. It is as sparkling as the wine it ignores, and has a most effective chorus. Price 30 cents. Sent post-free ADAMS & CO., Publishers, 21 Bromfield Street. 665—1t

The Latest and Best Church Music
Is to be found in "The Jubilate," the New Collection by *L. O. Emerson*, whose "*Harp of Judah*" was seen in every Choir, Convention and School last year. The present volume is an improvement on the previous one, and having an immense sale. An examination is respectfully solicited from every person interested in vocal culture. Price $1 38. Sent post-free. Sold by all Music Dealers. Oliver Ditson & Co., Publishers, 277 Washington St.

TWO HUNDRED BEAUTIFUL SONGS,
DUETS, TRIOS AND SACRED PIECES,
For 50 Cents.
"Merry Chimes," designed for Juvenile Classes, Public Schools, Seminaries and Young Folks at Home. Prefixed to which are Elementary Instructions, Attractive Exercises, &c. By *L. O. Emerson*. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for September.

VOCAL.

At the foot of Vesuvius. (Au pied du Vesuve.) Trio for female Voices. "Harmoniennes." *Concone.*	40
Come sing with me. Song..... ....*A. Leduc.*	30
O wert thou in the cauld blast. Song. *Mendelssohn.*	30
I would that my love. Song.....*do.*	40
Greeting. Song.....*do.*	35
Hunting song.....*do.*	40
Daughter, I will drink no more. Song. *A. Rochow.*	30
Stars of the night shine o'er us. (Madre del Sommo Amore.) Terzettino.....*Campana.*	60
Darling Mary of the lea. Ballad. *C. T. Boeltger.*	35
Tantum Ergo. "The Gloria." Duet....*Girac.*	40
Lauda Sion. Quartette.....*Lambilotte.*	40
Gentle ladies, fair and young .....*"Crispino."*	60
In the valley she is sleeping. Song .. .*Webster.*	30
Too late to marry. Song.....*R. S. Pratten.*	30
Maids of the greenwood. Duet.....*Glover.*	60
Paddy Blake's Echo. Comic Song.....*S. Lover.*	30
Earth beneath your feet. Song.. .....*Dolores.*	30
Will o' the Wisp.....*J. W. Cherry.*	50
Haunting thoughts. Song .....*Reichardt.*	40

INSTRUMENTAL.

La Belle Helene. Valse by Offenbach. Arr. by Strauss	50
Mabel waltzes. 4 hands.....*D. Godfrey.*	1.00
Ye pretty birds. Transcription brill.....*Kuhe.*	50
Amusement schottische.....*E. W. Parker.*	30
Silver Ripples waltz. Illustrated.....*C. Coote.*	75
Orphée aux Enfers. Fant. brill....*S. Smith.*	1.00
Sentiment for Piano .....*D. Kerr.*	35
Zephyr waltz.....*L. H. Hatch.*	30
Sicily quadrille .....*C. D. Albert.*	40
Fading, still fading. "Crown Jewels." *Baumbach.*	40
By the sad sea waves. Trans.....*B. Richards.*	40
Kingfisher polka.....*C. Coote.*	30
Adelante. Polka militaire.....*G. Lafarge.*	40
Le Carneval de Venice .....*Czerny.*	30
Wedding march.....*J. R. Fairlamb.*	50
Souvenirs. Collection of airs favoris. *D. Krug*, ea.	40
1. La Stella. Valse de L'Arditi.	
2. Hymne a la Nuit du "Desert."...*F. David.*	
3. Ag Chiquita. Chanson Espag. *C. Gradier.*	
4. La Tradita. Romance senti....*L. Arditi.*	
5. L'Ardita. Valse brill.....*do.*	
6. Leggero invisibile. Bolero .....*do.*	
7. A Grénade. Arietta Espagnole de Rossini.	
L'Etoile du Nord. (Slave of the North.) Revue melodique. 4 hands .. ..*Beyer.*	75
Harp on the Tree. Romance for piano. *Hoffman.*	75
Petitionen waltzes.....*Strauss.*	60
Quartet in Fidelio. For Brass Band..*Burditt.*	1.00
Valse des Roses.....*E. Ketterer.*	75

BOOKS.

THE ORGAN MANUAL; for the use of amateurs and Church Committees. Containing Directions and Information to persons desirous of purchasing an Organ, and enabling organists to remedy ciphering, and other simple casualties, without sending for an organ builder, By *Rev. D. Nicholson, M. A.* 75

STEARNS' MASS IN A. With Latin and English Words. By *C. C. Stearns*.....1.50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.
Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel.
Strings, Music, and every requisite for the Harp.
Established, Londcn, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.75; boards, $2.00; cloth, $2.50.
OLIVER DITSON & CO., 277 Washington St.

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

JULIUS EICHBERG,
TEACHER OF
Singing, Piano, Composition and Violin.
Residence 42 West Cedar Street.

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & CO., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

DAVID PAINE,
TEACHER OF PIANO, ORGAN, AND HARMONY,
Basement of Chauncy Place Church. 552

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.

Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,

STEARNS' MASS

IN A.

PRICE $1.50.

By Mail, post-paid.

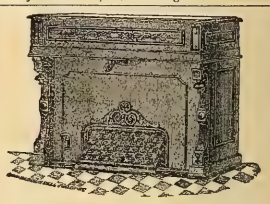
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.

Arranged for the Piano-forte.

Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

---

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 647

Dwight's Journal of Music.

WHOLE NO. 665. BOSTON, SATURDAY, SEPT. 29, 1866. VOL. XXVI. No. 14.

For Dwight's Journal of Music.

Sonnet.

TO C. F. D.

We were alone within a dim alcove,
From whose dark walls the shadows seemed to start,
As those deft fingers, with consummate art,
Into the purple weft of twilight wove
The subtle mysteries of fate and love.
I seemed to see Beethoven and Mozart—
And yet one other soul that stood apart—
Arise within the darkness to approve.
And when those hands,—unknowing unto whom
Their gift of wondrous grace had been displayed—
Paused o'er the keys till silence filled the room,
Before they moved again, I saw the shade
Of sad-eyed Chopin, leaning through the gloom,
Whisper a word—and then again they played.

Aug. 23d. A. A. C.

Astorga.

Translated for this Journal from W. H. RIEHL's "Musikalische Characterköpfe."

EMANUEL ASTORGA, commonly with the prefix of "Baron," was the name borne by an Italian singer and composer of the first half of the eighteenth century.*

I fancy to myself Astorga as a tall, proud, noble form, a little bowed by the weight of secret grief, the profile sketched in fine but bold outlines, a burning dark eye, a ghastly pale face between long waving locks of raven blackness. Do not tell me that the man probably wore wig and cue, or at least his dark hair powdered white; periwig and powder would quite belie his thoroughly romantic type of character. Manners and outward forms are those of the man of the world; but under this light mask, which education and custom have woven, looks out the poet, who had to live in the splendor of courts, when he would so much rather have lived all alone by himself. Not only do his compositions glowing with Southern fire stamp him as a musical romanticist in that pig-tail period; but equally his outward personality, his fate in life, which as it were weave themselves into the poem. In his music vibrates the old legend of the outcast, of the soul whose vital nerve had been poisoned, and who retires from the world of deeds into the dream world of Art as into the asylum of a cloister.

We meet the youth of twenty years for the first time—on the place of execution, where the headsman's understrappers hold him fast, that he may not turn his eyes away from the quivering corpse of his father. It was the weak-minded Philip V. of Spain, who by such means suppressed the insurrectionary spirit on the isle of Sicily, which had been annexed to his kingdom; and Astorga's father had been one of the heads of the party who had drawn sword for the independence of the island. The mother broke her heart. Of the son the tradition runs, that for weeks long in a state of benumbed unconsciousness he had not left the place of horror, and the image of his youthful sorrow threatened to work upon the sensuously excitable Sicilians even more powerfully than the terror of the execution. Then the Countess Ursini, the celebrated first lady of the queen's, or more properly of the king's, household, had him taken away and carried to the monastery at Astorga in Spain.

To this must we attribute this musician's pale face between the black locks; to this the soft breath of sadness resting upon all his works. But here at the very root, too, the melancholy trait in Astorga's compositions distinguishes itself from the sentimentality in the works of most of the modern artists—with pale faces. He had actually lived through a tragical fate; he had "made his little songs" out of his own most real "great sorrows."* It was not the hospital air of the study chamber, but the anguish of a terrible historical moment, that lay so pale upon his cheeks.

Over the beginning and end of his life the deepest obscurity reigns. We do not even know his real name. King Philip had broken up his family arms, confiscated his estates, and the family name of the outlaw has vanished and become forgotten. From the silent cloister, where Emanuel won in Art new courage to endure life, he took the name of Astorga. The wrath of the king at least could not prevent the son of the executed nobleman from winning for his new name an artistic patent of nobility, which enabled him to brook the extermination of his old name. Equal obscurity rests over the end of the master. He is supposed to have retired into some Bohemian monastery, no one knows what, and there to have died, no one knows when. And between this mysterious entrance and exit lies a romance.

From the Spanish monastery Astorga had gone to the court of the duke of Parma, where he found hospitable reception and could live for the art of song, which had brought health back to him. Here the poetic youth got entangled in a love relation with the daughter of the prince, almost like that which Goethe has described in "Tasso." Astorga was not less unhappy, and yet happier than Tasso. The Duke, when he saw through the thing, sent him to Vienna, the most musical court of that time; and so the artist, for the lover's sake, was led forth into the great musical world, and the sacrifice of a passion nipped in the bud brought him an excellent Art school. The imperial residence at Vienna was at that time a true arena for every capable musician. The Kapelle (orchestra) of Leopold I. numbered nearly a hundred men. The emperor himself examined its members; he seems often to have forgotten the study of political for that of musical counterpoint, and to have been more at home among his musicians than among his ministers. When he perceived that his hour was nearly come, he summoned his Kapelle to his bed-side and so died in the middle of a concert.

The unfortunate Sicilian nobleman found a friendly asylum at the tuneful court of Leopold, and the Emperor honored him with his personal intercourse. After his death, Astorga went out into the wide world and travelled through the half of Europe on an artistic pilgrimage of years. It was a very aristocratic Art journey. For the most part the composer stopped in princely houses. Everywhere he left the fame of his genius behind him, but only a single time in his life did he come out before the public in the production of an operetta.

While he saw so many cities and countries, he still veiled his face before his native land and was never willing to see it again. But although the singer wished to forget his island home, he never could deny it. In the soft, melodious, curly waves of the rondos of his chamber cantatas the well-known Sicilian popular airs are heard again. There it seems as if the *Siciliano*, that prototype of the gently gliding rhythm of the graceful six-eight measure, had unconsciously rung in the composer's ears. It seems to us not seldom in these love-songs of Astorga, as if we heard the *O sanctissima* of the Sicilian mariner, to which the oars gently beat time, while the tepid evening breeze wafts the tremulous expiring sounds away over the boundless surface of the tranquil sea.

Criticism has doubted the authenticity of many of these details in the romance of Astorga's life. It has found in it too little prose, too little of the *Philister* element, to see the stamp of credibility. The scanty remains of Astorga's works furnish evidence of the genuineness of these details, at least so far as melodies and harmonies can witness to the facts of outward life.

It is perhaps more than a play of accident, that Astorga in his noble *Stabat Mater* has strangely set the passage: "*Fac ut animæ donetur Paradisi gloria*" in the minor. Is it not the soul steeped in sorrow, consecrated to Art by the depth of misfortune, which even in the glory of Paradise cannot suppress an echo of yearning sadness? And then the passage where it reads, that a sword has passed through the sighing heart of the Mother of God! *Pertransivit gladius!* The basses at these words stalk on demoniacally in chromatic passages against the billowy upper voices; they cut as with a sword of sharpness into their web. Few composers in this passage, which has been composed innumerable times, so send the martyr feeling through the bone and marrow of the hearer, as the otherwise so mild Astorga. This is the sword that went through the young man's soul on the place of execution, when it severed his father's life; and perhaps he has here unconsciously set the history of his own agony in notes.

Another great church work of the master, his *Requiem*, is so far only discovered in fragments. Cloud upon cloud hides the story of this man; but the little that we know and possess of him with certainty, is so precious, that it makes us long to explore that which is in the dark and lost.

* Born, some say, in 1681, in Sicily, and died (it is not known where) in 1736.—TR.

* "Aus meinen grossen Schmerzen
Mach' ich die kleinen Lieder."
—*Heine.*

We alluded above to Astorga's chamber cantatas. Such a *Cantata a voce sola* out of the pigtail period is for the most part a dry-rattling pastoral love music, an endless sigh of love all curled up into trills and *fioriture*. Everlastingly the same litany of infidelity and treachery and terrible love torment in the minor, or, on the other hand, of inexpressible bliss of love in the major. Such Cantatas are then—literally—tediousness set to notes. For the most part therefore they look not merely old-fashioned, but repulsively wrinkled and grizzled. It is as if Methuselah should make a bleating confession of love to a fresh blooming maid of seventeen. In Astorga's Cantatas the verses are as trite as in the rest; and the stiff, awkward form is adhered to. But we forget both in the deep, warm glow of soul gushing from the tones that float over the meagre texts. Like a Murillo compared to the late Italian painters of the seventeenth century, Astorga's chamber music contrasts with the works of that kind by the otherwise kindred masters of the Neapolitan school. It is the musical Tasso, dreaming of his Leonora at the court of Parma, that meets us in these love hymns; not the stiff schoolmaster Nicolo Porpora, writing solfeggi upon vows of love. It is the romantic glow, the burning tone of color of the Southron, that so sharply distinguishes Astorga from most of his contemporaries and brings him so near to the present. But with all the glow of passion he never renounces the musical aristocrat, the gentle dignity, the fine, high-bred reserve in all his forms of Art.

Perhaps no two characters can be found in the whole history of music which stand in sharper contrast to each other than Wenzel Müller and Astorga. It may seem an odd idea to name the two together. But both were *natures* in the full sense of the word; both original, genial, only wide apart as the poles in ends and means; both genuine artistic *characters*. Müller wrote for the people, Astorga for the select circle of the poetically initiated; the latter was a lonely spirit, the former lived in the mass. Müller is no longer much esteemed, because he was too popular; Astorga is but little more known, because he was too aristocratic. Both are ignored by the pigtails of the school: Astorga, because he has too much poetry for them; Müller, because he has too much nature for them. Astorga remained isolated in his activity; Müller saw himself surrounded by numerous pupils. The latter led the life of a respectable common-place citizen; the former was flung fighting and struggling from adventure to adventure. Of the circumstances of Müller's life we know almost nothing, nor do we lose much thereby, since we know so much the more of his labors; of Astorga's destinies much more is known, but so much the less of his creations.

The silent joy, the painfully smothered ecstacy, the secret Columbus-like consciousness of the lover of Art, who amid a heap of trashy paintings suddenly discovers a masterwork veiled by the smut of centuries, has been often enough described both seriously and in jest. The enthusiast becomes a child again; the Christmas joy of long vanished years springs into new life. This I could perceive in myself when, amongst the musical manuscripts which I obtained from an old Dutch collection, I found a couple of "new" Cantatas by Astorga, in fact those very love songs of the Tasso of Parma, of which I have been speaking. If one had discovered similar buried treasures of poetical literature, the first thought would be to publish them. With musical treasures on the contrary that is the last thought. There is no longer a whole edition of men able to pay,* who would take interest in an Astorga. The thought that you possess all alone a masterpiece, and can enjoy it all alone, has also a high charm, though to be sure somewhat egotistical. Not long ago, on the hundredth anniversary of the death of the great Sebastian Bach, the pride of the German nation, a Bach Society had to be founded, to render it in that way possible, by subscription, after a hundred years, to present the works of the national master, complete and correct, for once, to the nation! To this shamefully mortifying example no other art offers a counterpart.

It has always seemed to us a monstrous shame when we remarked, how recently a church aria of Stradella came to be assiduously sung in concerts, merely because it occurred to a libretto poet to travesty an anecdote from the life of that old musician in the form of an opera. Now all at once the long forgotten Stradella became attractive; people were curious to know how the man actually sung, who now treads the stage as such a sentimental *tenore amoroso*.

Admirers of Astorga have within a few years, had his noblest work, the *Stabat Mater*, engraved, not for the sake of gain, but to gratify their own enthusiasm enough to kindle something of the same in others.† No publisher's name appears on the title page of the score; it is only decorated by a simple cross.

It is the cross, to which the ideal tone-poesy of the olden time has been nailed by modern music-makers!

* Chorus (of thriving music-publishers and impresarios): Why the deuce do you write about him then, you fool? The *pay*, the *pay's* the thing, wherewith we catch, &c.—Tr.

† Robert Franz, the admirable arranger and editor of so many of the Bach Cantatas, has recently done the same service for Astorga's *Stabat Mater*.—Tr.

Otto Nicolai.

(*Continued from page* 308)

Precisely at this time, Berlin was at a very high, if not, indeed, the highest point of its musical glory. The Opera, and the performances of the artists there, under the dictatorial power of Spontini, enjoyed a world-wide renown; while the Singacademie, under the management of Zelter, and, also, the latter's "Liedertafel," were extremely celebrated. To these must be added the "Sinfoniesoireen," less indebted for their reputation to the leading musician, connected with them, namely the *Concertmeister*, Moser, than to their programmes and the way in which those programmes were carried out. There were, also, carefully executed concerts of Chamber-Music given by the most distinguished of the local artists. No virtuoso of importance omitted visiting Berlin, but, on the contrary, every such a one considered it most meritorious to add a new leaf to its wreath of glory. Round about all that was done by the musicians in question were grouped, too, men like Bernh. Klein, Felix Mendelssohn, G. Meyerbeer, Ludwig Berger, A. B. Marx, Romberg, Rellstab, Ries, and many more, who cast on the capital a lustre seen far and wide.

It was with a beating heart that, on a fine day in October, 1827, Otto Nicolai drove through the Prenzlau Gate, and the streets of Berlin, teeming with busy, never-ending life. Yet a series of happier and more hopeful days, awaking in his breast every noble aspiration and effort, was then beginning for him. He immediately delivered the letters of recommendation which he had received from Herr Adler and other patrons These letters, in the first instance, procured him the protection of a very estimable family, and then, a fact of the highest importance for him, introduced him to the celebrated masters: Klein, Berger, and Zelter, under whom he began and continued, with the greatest assiduity, his theoretical musical studies. Of these three especially kind-hearted and amiable men, he gained more particularly the good-will and affections of the last in a high degree. To this he owed not alone his remarkable progress in music, but innumerable favors. Zelter improved his voice, and then introduced him as a bass-singer into the Singacademie, where he was fond of frequently entrusting him with little solos, though he commanded the services of many other members possessed of undoubtedly superior powers. He would fain, also, have secured his favorite for his Liedertafel, but his desire was effectually thwarted by the strict statutes of that society, and, despite his absolutism as director, he could not subvert them for the sake of one person. The number of members was limited to twenty-four, and, therefore, the number of candidates anxious to belong to the society so large that they had to wait years before they could be admitted. In consequence of this and other obstacles, Zelter afterwards encouraged young Nicolai to establish an independent society, which, under Zelter's directions, was soon brought into working order, and met, under Nicolai, every week in the Englisches Haus. Nicolai wrote for it several vocal quartets, the society, as a rule, and in imitation of Zelter's Liedertafel, singing no music, and, if possible, no words, but what was written by some of its members. (See Nicolai, Op. 4, 6, 9, 10, 17, etc.)

Thanks, also, to the kindness evinced for him by Zelter, who was now often to be seen in his young friend's company when taking his once solitary walks, Nicolai formed many interesting acquaintanceships, and was admitted into many excellent families. Foremost among these may be mentioned the family of Herr Rintel, *Sanitätsrath* (officer of the Board of Health,) and Zelter's son-in-law, where music was lovingly and tenderly fostered.

Nicolai took advantage, moreover, of the first part of his residence in Berlin to do what he had long neglected doing, that is, to go through a regular course of reading such as is pursued at the Gymnasiums. This brought him into contact with Professor Fischer, an excellent teacher at the Graues Kloster, and also a highly respectable composer. Under him were the gymnasial singing-classes. He made young Nicolai, whose musical talent did not escape his penetrating glance, a member of the model singing-class, as it was called, which met every Thursday from five to six in the afternoon, and was accompanied in its practice by Royal chamber-musicians. In this class, where only a few exceedingly good singers were admitted, Nicolai became acquainted with Ferdinand Gumbert, then nine years old, afterwards celebrated as a lyric composer, and whose magnificent soprano voice produced a deep impression on him. He often sang in the class, as well as at Herr Rintel's, duets with Gumbert, and these had something to do with his subsequent partiality for composing duets to be sung by soprano and bass.* One of his most favorite works at that period was Romberg's "Glocke." The two, when well-known and popular composers, afterwards renewed their acquaintance in Vienna, and mutually recalled with pleasure these happy days of their youth. The mode in which Nicolai sang Zelter's ballads, generally written for a bass, as well as his solos at the performances of the Singacademie, even then rendered him well known and popular as a vocalist.†

In proportion as his musical knowledge increased under the guidance of his teachers, he began to turn it to material account, and, after no very long period, had the satisfaction of becoming a

* See Nicolai, Op. 2, 14, 15, 23.

† It is remarkable that, in his sketch already quoted, Kapper should assert that Nicolai had no talent for singing. We can only suppose that, later in life, Nicolai never used his voice, and that this caused Kapper to make such an assertion.

highly esteemed pianoforte and singing master, enjoying the most influential patronage.

But his talent for composition, also, now began to be manifested in the most gratifying manner, and to seek a vent in pianoforte pieces and songs. Even the Duet for Soprano and Bass, Op. 2, published as a first work, by Bechtold and Hartje, met with an encouraging reception. The most respectable critical paper of Berlin, the *Berliner Allgemeine Musik-Zeitung*, which then, under Marx's direction, stood very high, spoke thus in No. 50, for the year 1830: "The little work, which is *very well* and *correctly* composed, will, without putting forth, or pretending to satisfy, any great pretensions, be welcomed by many singers. It may be had also in written orchestral parts." The copyright passed into the hands of Whistling of Leipzig, after the failure of the original publishers. This duet, as likewise six "*Danses brillantes*," under the title: "*Souvenir de Lutzkau*,‡ Berlin, Bethge, were gradually followed by songs, duets, and vocal quartets, creating a more and more favorable impression.

Even then his undoubted talent for vocal compositions was everywhere apparent. While his pianoforte productions, though as a rule admirably worked out, never rose to the height of anything extraordinary, he has left behind him in his vocal works a treasure progressing in value as it went on. In the first period, embracing his first residence in Berlin, that is to say: till about the year, 1833, of his smaller efforts (we will return to the larger ones presently) it was more especially his duets which placed his talent for composition in the strongest light, and, at the same time, afforded evidence of his skill in treating the different voices artistically. The melodious duet, Op. 2, already mentioned: "Wenn sanft des Abends Lüfte saüseln," is still a favorite with many singers, so that the present publisher, Herr Heinrichshofen, has thought it worth while to bring out a new and elegant edition. Of the other songs of the same kind, we would direct especial attention to the duet, full of deep feeling: "Selig wer liebt" (Op. 14, No. 1,) wherein the different renderings of these words by the soprano and the bass are very finely and cleverly conceived. In No. 2 of this work: "Auf ewig dein," we would point to the fiery passion with which the soprano first recites strophe for strophe, while the bass follows in melodious sequences, both uniting in the refrain of good wishes. The concluding verse in G minor is characteristic, melting into a deliciously charming accompaniment in G major. "Rastlose Liebe," too, Op. 23, is admirable for its warmth of passion, and blends very beautifully art and melody.

But the severe and strict tendencies of his teachers, especially Klein and Zelter, directed his attention to the graver subjects in Art, and thus most of his compositions of that time belong to the sacred style. Most of them are still unpublished, and, at a later epoch, found in their composer their most austere judge. He afterwards, as Kapper informs us, produced only a psalm, but with great success, at Vienna, and, having most carefully touched it up in MS., dedicated a Mass to the King of Prussia, which, probably, had something to do with his subsequent appointment as head of the cathedral choir in Berlin.

But, at a concert in the Englisches Haus, in April, 1833, and at a performance of sacred music in the Garrison Church, the following month, when artists from the Royal Operahouse and the Königstadt Theatre effectively supported him, Nicolai gave the general public, also, a brilliant proof of the progress he had made in all the above-mentioned branches of his art. Thus the *Freimüthige* says in its No. 78 of that year: "Otto Nicolai's concert was well attended and well got up. The young concert-giver appeared as *composer*, *singer*, and *pianist*, and in all three characters exhibited remarkable talent. That, in addition to his own compositions, he should select pieces by Mozart and Beethoven, and not, as is usually the case, sacrifice to the taste of the day at the expense of Art, deserves being mentioned."

It was at this period, too, that Nicolai composed a very spirited Hymn with brass accompaniment. The junior Artistic Association (Künstlerverein) produced it, on the 16th April, 1833, at the Englisches Haus, on the occasion of the Dürer Festival, when it was most favorably received.

We cannot part from Nicolai's successful creative efforts during this first period without mentioning three important works, which had the principal share in establishing his reputation and position in Berlin, and which even attracted the attention of the King, who gave the young composer a ring of brilliants as a mark of his favor, and subsequently facilitated his career, by the appointment at Rome. They were a "Te Deum," commenced when he was still under the influence of Klein, "as a thanksgiving for the disappearance of the cholera from Prussia" (completed March, 1832;) a Symphony in four movements; and a "Christmas Overture" ("Weihnachtsoverture,") publicly performed at the Singacademie and in the Garrison Church. They were most kindly and encouragingly received by the public and all the critics, and evoked numerous signs of extraordinary interest, in which the art-loving public of Leipzig, also, joined, when the last-named work was performed in that city on the 18th December, 1834.

We have now to speak of a period in Nicolai's life, when his feelings of gratitude towards his benefactors received more than one wound. Just as in life hours of merriment and hours of sorrow not only quickly alternate but actually come together, and as Chance, in her fits of caprice, frequently does not disdain to paint upon the most gloomy background the most grotesque figures, so did events succeed each other in those happy days of youthful dreams, when the dreamer revelled in the sweetest hopes for the Future—in those hours of inward satisfaction and elevation, when everyone regarded with respect Nicolai's youthful talent, which exhibited in his works not only deep poetical conception, but a thoroughly educated musical taste, rare qualities which could belong only to some one extraordinary in Art. In the midst of this felicity, he lost, on the 15th May, 1832, his fatherly friend and teacher, Zelter, and, scarcely four months afterwards, on the 9th September, Bernhard Klein, to whom he owed the scientific foundation on which his talent for composition reposed. They died, the one an old man, the other full of health and strength. Both were regretted by the entire world of Art, of which they were worthy members, but by none more deeply and more sincerely than by Nicolai, on whom the loss of each produced a marked effect, even interrupting his usual exertions. All the sufferings of his youth were revived within him, and when once these serious chords had been struck, they re-echoed for a long time through his subsequent life. Perhaps we may date from this epoch the dissatisfaction always remarked by his intimate friends, and which, even in the happiest moments, and many such, thanks to Fate, were in store for him, embittered every pleasure. Very frequently, when, as he could be, he was merry even to extravagance, he would burst out into the opposite extreme of melancholy dejection, and punish himself with the words: "Fool that I am! How could I so far again forget myself! I, of all men in the world, have no right to do so!" In fact, he was fond, on every occasion, of taking the most melancholy view of life, and hence the striking alternations of merriment and depression, for which people could frequently assign no valid reason. Poor Nicolai, it was not your life but your soul which resembled the mournful pictures you so often painted for your own torment, only that your good genius developed out of them the most lovely blossoms and fruit. In this state, humbled and sorrowful, he again made an attempt to renew his intercourse with his father, and was so delighted when he succeeded, and he visited him in Posen in 1832, that he cast off the lethargy and sadness with which he had been afflicted for months, and devoted himself with all his energies to his duty as a teacher, nay: felt his vocation for it doubly strong. It was an attempt, though he himself was not clearly conscious of its being so, to fill up the void left by Klein, who was unrivalled in his scientific knowledge, that induced him to announce, for the winter of 1832–33, private lectures on thorough-bass and composition. In the then dearth of really good theoretical teachers, these lectures would perhaps have been successful, if, a short time afterwards, his fate had not conducted Nicolai to a country where he was not above being again degraded into a pupil: Italy.

In Berlin Nicolai was a frequent visitor at the house of a very distinguished and clever lady, who collected around her all the literary and artistic celebrities. To her he was indebted for the acquaintance of the famous theologist Schleiermacher, in whose family he was appointed musicmaster. The circumstance proved of the greatest importance to him, as it was the means of introducing him to that clever antiquarian and enthusiastic champion of Protestantism, Herr Carl von Bunsen, then Prussian Ambassador to the Papal Court at Rome, whom political affairs had brought to Berlin. Herr von Bunsen's penetrating glance immediately enabled him to perceive the young artist's great talent, and he resolved to secure it for the furtherance of his plans which were directed to the improvement of Protestant church-music. It required no very powerful persuasion (for what artist's heart does not beat more quickly and more joyously when thinking of Italy, the cradle of Art?) to induce Nicolai to proceed to Rome, nor the exertion of all Herr von Bunsen's influence at Court to prevail on the King, already favorably disposed towards so promising an artist, to confer on him the post of organist in the Ambassador's Chapel in Rome. Thus we find the young musician, followed by the sincerest good wishes of his numerous friends, and by a flattering critical notice from the pen of Rellstab, on Sunday, the 8th December, 1833, on the road to Italy, where he was destined to pluck his first laurels. The course of his journey took him through Leipzig, Munich, and, by the Alps, through Verona, Padua, Venice, Ferrara, Bologna, Florence, Leghorn, and Civita Vecchia.

Italy, as could not fail to be the case, worked upon the excitable young artist with all the power of the charm peculiar to it, and his surging feelings rose to enthusiasm amid the innumerable great and beautiful objects which the Eternal City, his new and enviable residence, contained within its limits. As a musician, he more especially took the deepest interest in St. Peter's, and the Sixtine Chapel, the innumerable and priceless manuscripts dating from the palmy days of strict sacred music, and, above all, in the Abbate Giuseppe Baini, Director of the Papal Chapel, one of the most distinguished musical scholars of any period, whose strict severity and deep love of art stood out, compared with the frivolous doings of modern Italian musicians, almost like Trajan's Column, the Colosseum, the baths of Caracalla, &c., as the monumental remains of a better age. The three combined directed Nicolai's genius exclusively towards the most elevated aims. Under Baini's guidance he studied ancient sacred music in sources inaccessible to any one else, and open only to the Papal director, and commenced the foundation of that valuable collection of manuscripts on which, as they were obtained only by the most unremitted exertion, and frequently by pecuniary sacrifices almost beyond his means, he greatly prided himself as long as he lived. After his decease the majority—namely, eighty-two specimens of manuscript and exceedingly rare old printed compositions—went to the Royal Library, Berlin (according to a notice in the *Preuss. Staatsanzeiger*). At St. Peter's finally, while listening to the strains of the incomparable Sixtina, he studied psalmody, afterwards turning to account in the Berlin Cathedral Choir the experience he had gained from hearing Allegri's "Miserere," Palestrina's Masses, &c.

Though, when looking at the subsequent course of his development in Italy, we may deplore that any one endowed with such talent should have visited the Promised Land of Art so young, and

‡ Lutzkau, we are informed, is an estate belonging to the Bredow family, with a scion of which, George, Nicolai then contracted an intimate friendship, that lasted his life.

as a scholar as yet possessing too little energy to assert his idiosyncracy, instead of sacrificing it entirely to the foreign element, we should remember two great characters, Mozart and Meyerbeer, who first visited Italy under similar circumstances and at the same age, and who nevertheless assimilated the new elements to their own originality, and thus created a separate style of art. Nicolai evidently attempted to do the same. He only partially effected his object, however; but then his life was a short one. How, to the surprise of all, he fell into a style so dissimilar to strict artistic tendencies, is what we shall show in the course of our sketch. We will, for the present, simply mention that it was not without pain that Baini perceived this revulsion in the development of his pupil's mind. He did not die till the 10th May, 1844, exactly five years before Nicolai.

That in his official capacity as organist, Nicolai, despite the miserable salary of thirteen scudi a month, neglected nothing, is a fact which it is almost superfluous to notice; punctuality and care in matters connected with his profession were virtues which not even his opponents ever dared deny him. His duties, however, took up so little of his time, that the situation seemed rather to exist for him instead of his existing for the situation. It afforded him, certainly, the opportunity of improving himself very considerably in organ-playing, so that in this particular, as in others, he increased his capabilities as a musician. But of more importance to him than all this were his relations with the head of the Embassy, who now commenced carrying out the plans he had conceived at the time of Nicolai's engagement in Berlin. To enter at length into Bunsen's connection with the religious reforms which had commenced in Prussia some years previously would lead us beyond the limits of our notice; but that the religious question then raised and so eagerly discussed possessed one of its main supports in Rome, and in Herr von Bunsen, is beyond a doubt. As far as the reforms affected music, this really indefatigable champion of Protestant churchship wished to evolve, out of the elements furnished by Roman Catholic art in its very focus, a new and original arrangement for divine service, and he hoped that, when its good points had been seen at Berlin, this arrangement would be generally introduced into his native land. Hence springs the liturgy, in many respects peculiar, of the Ambassador's Chapel at Rome, Nicolai having actively contributed his share by composing liturgies, motets, and psalms. Indeed, this was the most fertile part of his life as far as sacred music went. In his situations at Vienna and Berlin, he drew, as a rule, from this source, and, at most, merely re-modelled this or that work.

A young German, zealous in his art and enjoying the highest patronage, could not fail to obtain admission into many distinguished families. The result of his new connections was the gradual abandonment of the old Berlin connections, which he had kept up by correspondence.—Only on hearing that there had been published in Germany, and what is more in Berlin, a book on Italy; that this book had become notorious on account of its gross misrepresentations; and that its author, a musician named G. Nicolai, had, on account of numerous points of resemblance, been set down as Nicolai himself, facts which rendered him uneasy about his reputation at home, was he induced to break silence, and, in the *Neue Zeitschrift für Musik*, of the 11th December, 1835, publish a letter, which, on account of want of space, we unfortunately cannot give in its entirety, and which sufficiently characterizes his irritability and passionate warmth of temper.

(To be continued.)

PUNCH AND POLYPHEMUS AT THE CRYSTAL PALACE.—"Hats off, gentlemen—a Genius!" quoth a friend of Robert Schumann, when introducing some new music by Chopin, the composer. Well, if one is to take one's hat off in reverence to Chopin, one ought to go upon one's knees, at least, when hearing Handel. So, open Sesame, young Cerberus, and let me squeeze in somewhere to perform my genuflexion, if you can't find me a seat. Thus spoke the Great Punch at the Little Handel Festival, which was held the other day in the Crystal Palace Concert-room; and his magnificent humility so moved the stern policeman that an extra chair was placed, on this occasion only, in the gorgeous private box.

My eye, what a crowd! was Mr. Punch's classic thought, as he placidly surveyed the worshippers of Handel, who had made a special pilgrimage all the way to Sydenham to listen to his songs. Three thousand chairs at least were all as full as coat-tails and crinolines could make them, and there were hundreds of legs standing at the sides and in the doorways, that the ears which they belonged to might hear *Acis* once again. Once again! ah, yes, alas! *oimé! eheu fugaces!* I remember, I remember, years ago at Drury Lane, Once I heard delightful *Acis*—now I hear it once again. Priscilla Horton then was *Acis*, and how sprightly she was looking, and how splendidly she sang! And how all the town was talking of the Clarkson Stanfield scenery, and especially the moving waves that, with innumerable murmurs, broke upon the stage! By Jove, too, I remember that dear glorious old Stanny did it all for love, and wouldn't take a penny from Macready for his work. I should like to see such artists now-a-days, by Jove! To shew my admiration, I'd let 'em draw for Punch upon precisely the same terms.

Thus prattling to himself, Mr. Punch had no great trouble in employing the few minutes ere the overture commenced. Then for an hour and three-quarters, excepting to cry "Bravo!" once or twice to *Polyphemus*, he never spoke one word. *Intentus aures tenebat*, and he sucked in the sweet sounds as greedily as aldermen might swallow those of codfish. With a fair quartet of singers, and a not too noisy band, his rapturous enjoyment was undisturbed throughout, until the final chorus, when some fiends in human form came pushing at his knees in their snobbish scramble out. Mr. Punch intends to stamp out these offensive pests, and he was pleased to put his foot down on the dress of one vile snobbess, to whom he offers no apology for the sounding rent he made. One male snob feebly pleaded that he had to catch a train to take him home in time for dinner, as if a man had any right or reason to feel hungry, after such a feast of the "rare roast beef of music" as old Handel had been giving him! Better starve, than scramble, snob. Hunger is surely no excuse for selfish rudeness.

At Sydenham every Saturday, by paying half-a-crown you may enjoy a charming Concert, which, a score of years ago, you must have paid a guinea for. "Think of that, Master Brook," as you sit over your claret; and drink success to Mr. Manns, the Crystal caterer of music. Remembering how many pleasant afternoons we owe to him, Mr. Punch, who has not "shwored off" yet, will join you in the toast. Mr. Manns, Sir, here is your goot health and all your vamily's, and may your pleasant Winter Concerts live long-while and prosper!—*Punch.*

DR. ALOYS SCHMIDT, the pianist and composer, died at Frankfort-on-the-Maine on the 26th ult., aged 78. He was born in 1789 at Erlenbach, on the Maine, and was carefully instructed in music and likewise elementary science by his father, who was himself an organist. In his eleventh year, he went to the then celebrated teacher of composition, Herr André, at Offenbach, and remained in his house five years. He then first settled as a teacher in Frankfort. Some years afterwards, he went, for a short time, to Berlin, and thence to Hanover, where he had been appointed Court-Organist. He appears, however, not to have felt particularly comfortable in that position, for he resigned it in 1829, and returned to Frankfort, which city he never again left. Among his published compositions are Symphonies and Overtures; String Quartets and String Trios; Concertos for Pianoforte; Etudes for Pianoforte; a great many Rondos, Variations, and other small pieces for the Piano, and songs for one or more voices. He wrote, also, the oratorios, *Moses* and *Ruth*, and the operas, *Das Osterfest zu Paderborn*, *Die Tochter der Wüste*, *Valeria*, and *Der Doppelprozess*. He was no genius, but a thoroughly sound musician and a well-educated man. His son, George Aloys, has been *Capellmeister* in Schwerin since 1856.

Rational Recreation.

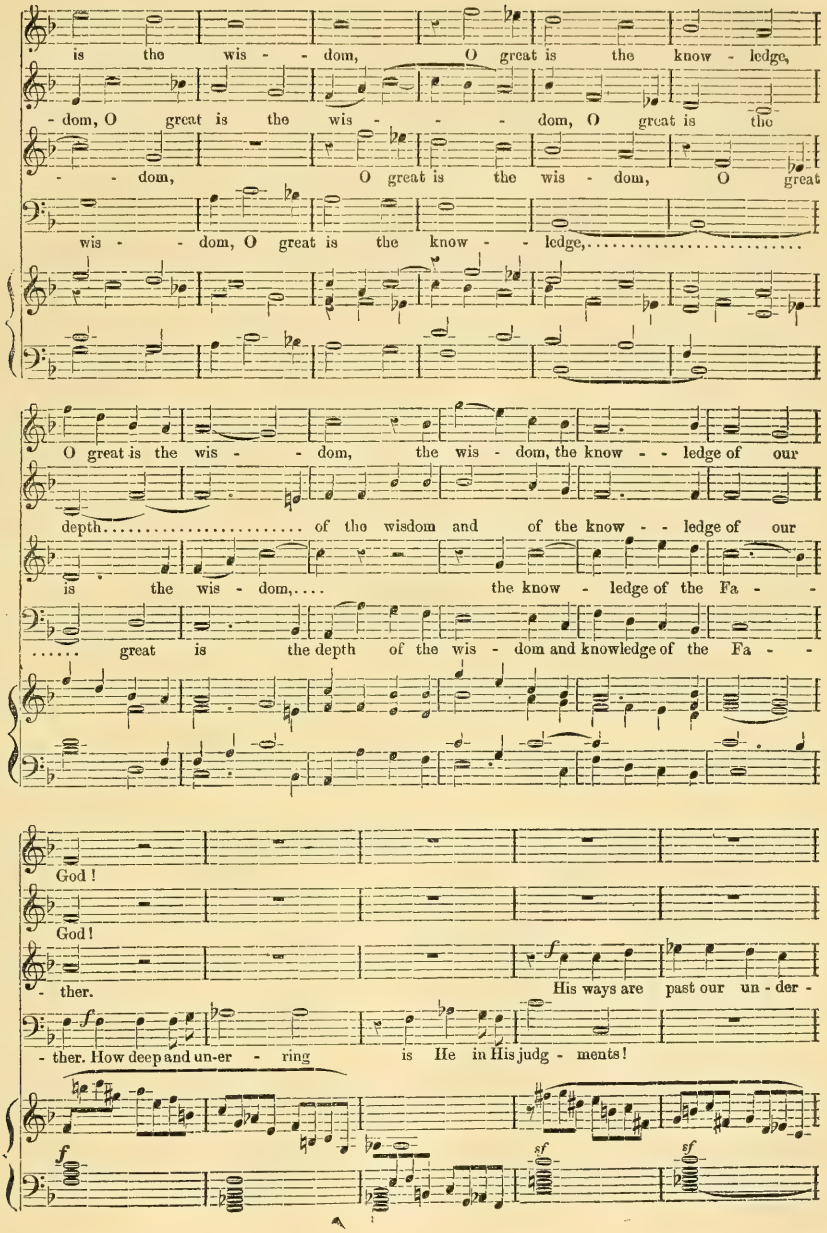
To the Editor of the PALL MALL GAZETTE.

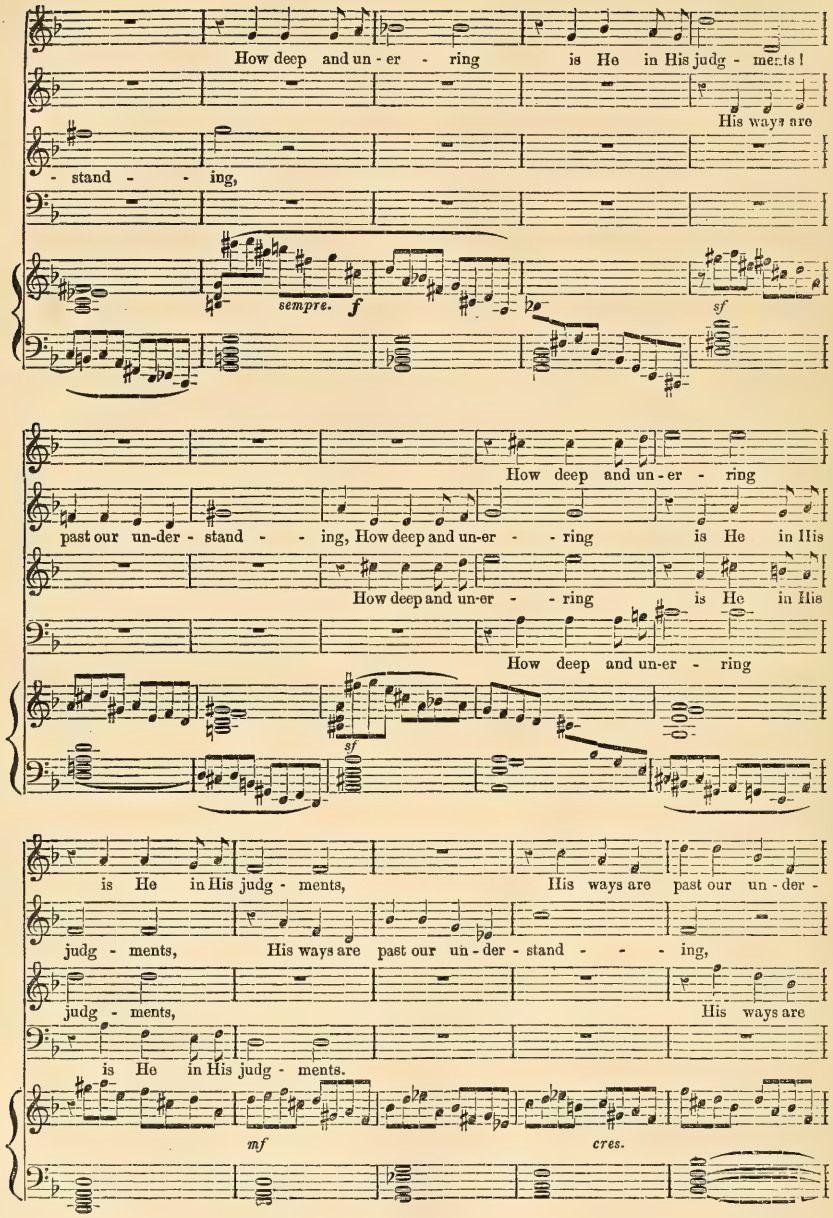
SIR,—Not very long ago I "assisted," as people say when they want to Frenchify our language, at a very curious exhibition, the *locus in quo* of which was the large room in St. James's Hall, pronounced by judges more competent than myself to be one of the most spacious in London. On the usual platform stood a piano, an urbane-looking gentleman, marked by the characteristics proper to exhibitors in general, and a black boy of an exceedingly repulsive appearance. The earlier part of the entertainment I had missed, not at all to my regret, and at the moment of my arrival the exhibitor was informing the audience that the black boy, who rejoiced in the appellation of "Blind Tom," was about to give a most extraordinary proof of his genius by executing three tunes simultaneously, one with his right hand, one with his left, and the third with his voice, and that to render the exploit still more wonderful, the three tunes would be in as many different keys. The task was performed with terrible conscientiousness, and made me think of Dr. Johnson's regret that the performance of a certain sonata or fantasia was not *quite* instead of *almost* impossible. Nor was the performance more agreeable to the sight than the music was to the ear. Tom professed—I have no doubt with perfect truth—to be both blind and idiotic, and the roll of his sightless eyes, together with the senseless grin of his thick lips, made up as revolting a spectacle as one would wish to avoid. Not caring to look at him too long, I glanced at a little book which I had taken at the door, and which purported to contain the opinion of the English and American press; and then I read the dictum of some transatlantic sage, who explained how the musical genius of "Blind Tom" first came to light, and shrewdly hinted that a being so lavishly endowed by nature with an exceptional gift could not be such an idiot after all. My ability to follow this chain of reasoning was somewhat hampered by an illiberal suspicion that a creature really blessed with a musical instinct would rather keep safely within the grooves of harmony than voluntarily jerk out of them, and take for his model that form of combination which in the days of my youth was called a "Dutch concert," when the cessation of discordant sounds caused me to look once more at the platform. There I beheld "Blind Tom" clapping his hands with all his might, evidently delighted with his own performance, and with the large amount of pleasure which, I am bound to say, he afforded to his audience.

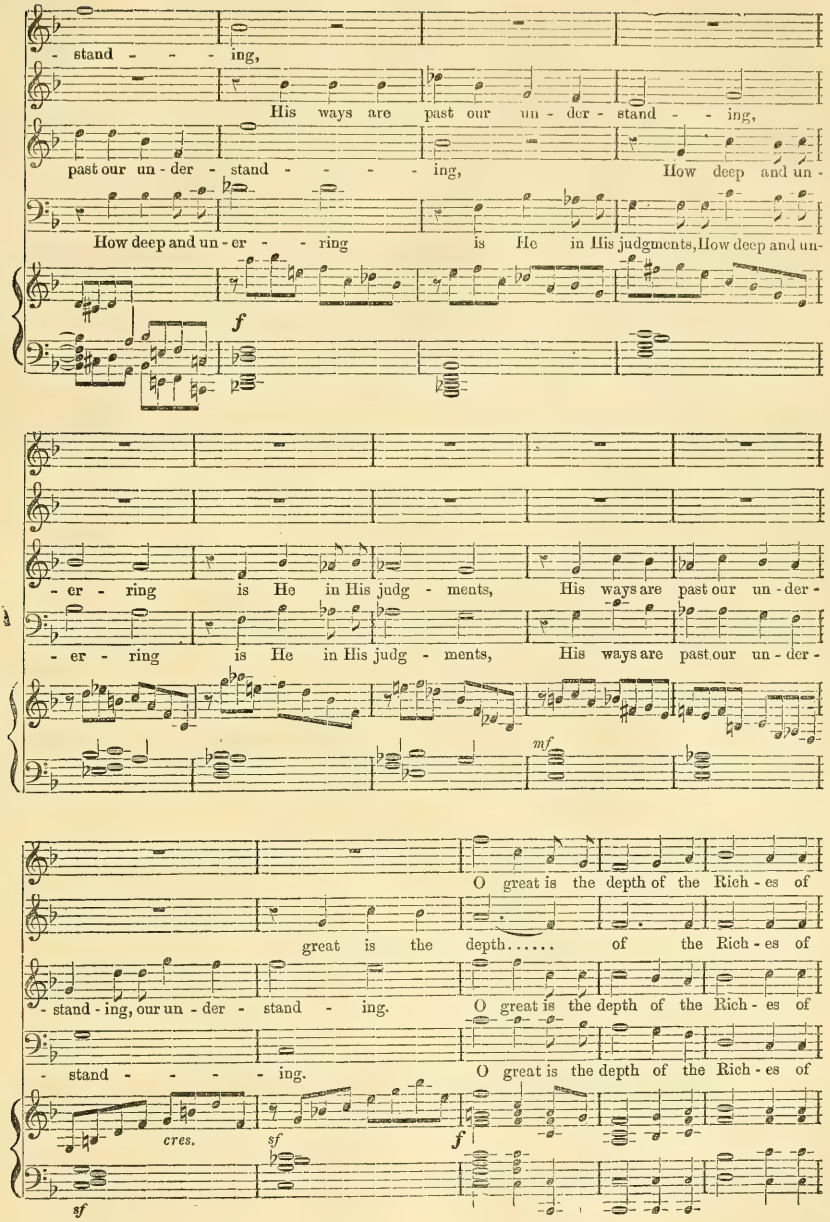
Among the wonders that followed was what the exhibitor considered a proof that Dame Nature, who, by the way, has a great deal to answer for, has bestowed upon her dusky favorite a knowledge of "absolute pitch." The keys on the piano, it seems, had been associated in the boy's mind with more letters of the alphabet than are included in the octave, so that while the lower notes might still be called by the proper name, those higher in the scale were exalted to the dignity of being dubbed X, Y, Z. By this expedient the boy is enabled to show his power of recognizing notes in a manner thoroughly intelligible to that ever popular idol, "the meanest capacity." If, when the exhibitor had struck a key, Tom had merely declared that it was C sharp, forty-nine-fiftieths of the audience would not have known whether he was right or wrong; but when he affirmed that three notes successively struck spelled "H A T, hat," and thus correctly designated an object held up by one of the audience, his proficiency could not be ignored. This part of the entertainment would have been much more interesting if the exhibitor had described the process by which the piano had been tuned to "absolute pitch," so as to satisfy the mysterious instinct wakened within the soul of "Blind Tom."

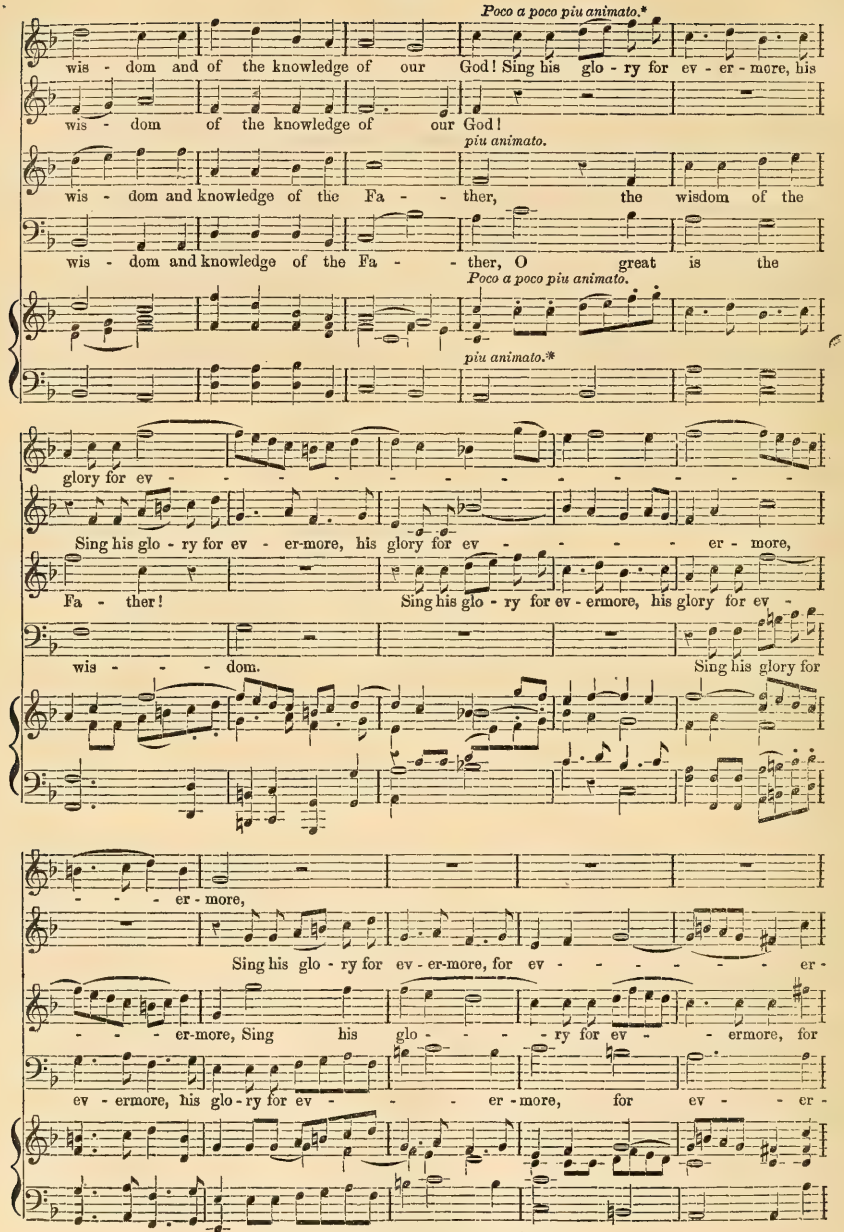
Now, Sir, allow me to correct an erroneous impression which I am certain I have made on my readers. They, and perhaps you, think that when at the beginning of my letter I spoke of a "very curious exhibition," I referred to the performance of the inspired negro. Nothing of the kind. That blindness is not a fatal bar to musical proficiency is so well established a fact that the ancient minstrel would hardly have been deemed in proper trim if he had had the full use of his eyes. Scarcely less recognized is the fact that mechanical dexterity is perfectly compatible with idiocy. Indeed, when a boy has an abnormal genius for watchmaking, or something of the kind, it is rather probable than otherwise that he will prove to be the "fool of the family." No, Sir; to me the curiosity was not the performance of a blind idiot on and to the piano, but the assemblage of people who, for two good hours carved out of the solid afternoon, gaped on him with admiration and delight: a numerous body, Sir, of well-dressed persons, rather elderly than otherwise, intensely respectable, with not one particle of the lounger in their appearance, but distinguished by an air of business-like solemnity and decorum.

On what principle, I asked myself, could these worthy persons, who, if physiognomy is at all to be trusted, were of anything but a light and frivolous disposition, and whose school bills must have been heavy in the days of their youth—on what principle could they cheerfully devote two hours of precious


is the wis - - dom, O great is the know - ledge,
- dom, O great is the wis - - - dom, O great is the
- - dom, O great is the wis - dom, O great
wis - - dom, O great is the know - - ledge,
O great is the wis - - dom, the wis - dom, the know - - ledge of our
depth..... of the wisdom and of the know - - ledge of our
is the wis - dom,.... the know - ledge of the Fa - -
..... great is the depth of the wis - dom and knowledge of the Fa - -
God!
God!
- ther.
His ways are past our un - der -
- ther. How deep and un-er - ring is He in His judg - ments!
f
f
sf
sf


How deep and un - er - ring is He in His judg - ments!
His ways are
- stand - - ing,
sempre. f
sf
How deep and un - er - ring
past our un-der - stand - - ing, How deep and un-er - - ring is He in His
How deep and un-er - - ring is He in His
How deep and un-er - ring
sf
is He in His judg - ments, His ways are past our un - der -
judg - ments, His ways are past our un - der - stand - - - ing,
judg - ments, His ways are
is He in His judg - ments.
mf
cres.


- stand - - - ing,
His ways are past our un - der - stand - - ing,
past our un - der - stand - - - - ing, How deep and un -
How deep and un - er - - ring is He in His judgments, How deep and un-
f
- er - ring is He in His judg - ments, His ways are past our un - der -
- er - ring is He in His judg - ments, His ways are past our un - der -
mf
O great is the depth of the Rich - es of
great is the depth..... of the Rich - es of
- stand - ing, our un - der - stand - ing. O great is the depth of the Rich - es of
- stand - - - - ing. O great is the depth of the Rich - es of
cres.
sf
f
sf



* Increase the time gradually to MET. ♩ = 138.

time to the contemplation of such a performance as was taking place on the platform? The black boy, in the strictly musical portion of his entertainment, showed considerable power of execution—enough, perhaps, to make one regret that his talent was chiefly directed to mere tricks, if one did not reflect that tricks may be more profitable than displays of art; but it was certainly not as a pianist that he drew together the admiring throng. The combination of a black face, an uncouth figure, an idiotic grin, a faculty for a sort of musical conjuring, and a new method of telling the world, with less solemnity than a rapping spirit, that the letters H A T spell "hat," was the cause of attraction and the source of delight.

We hear a good deal about the distinction between amusements suitable for the educated classes and those suited to the ignoble multitude; and in the old days of fairs and shows a mere *lusus naturæ* had charms for the merest plebeian only. But what shall we say when we find "Blind Tom's" performance afford two hours' entertainment to a decidedly "genteel" and select assembly! I am not a democrat, but with the fact I have just described fresh in my mind, I cannot refrain from a suspicion that if the amusements of the rich are compared with those of the less opulent, the former will frequently turn out to be the inferior of the two. Certain I am that at the Polytechnic, the patrous of which may fairly represent an intelligent middle-class, "Blind Tom" would only be accepted as a small item in a programme otherwise composed of a copiously illustrated lecture by Professor Pepper, a ghost on a new principle, a grand comic pantomime performed in dissolving views, and half-a-dozen miscellaneous amusements besides.

Yours respectfully,
A Piccadilly Lounger.

Music Abroad.

Paris.

Opera Comique. Of the recent revival of Méhul's "Joseph and his Brothers," the *Orchestra*'s correspondent writes:

I should like to know the exact definition of the term "Opera Comique;" for although I am of the French—Frenchy, I admit that I never could understand what it really meant. I am aware that it is generally supposed to indicate that the musical portions of the works are interspersed with dialogue: but, if that is the only signification of the phrase, I humbly ask why the word "comique" should be considered necessary. Herold's "*Zampa*" is not "comique," Auber's "*Haydée*" wants only Recitative in place of Dialogue to make it a grand opera; "*Le Pré aux Clercs*," "*Les Mousquetaires de la Reine*," "*Clari*," "*Marie*," "*Richard*" and many others, do not derive their chief interest from the "comic" element they may contain. I know that light and amusing works formed the stock repertoire of the Opera Comique in former ages, but now that the "*Maître de Chapells*," the "*Visitandines*," "*Le Postillon*," &c., no longer keep entire hold on the stage, and have at least three-fourths of their former places taken up by "lyric dramas," in which every dark crime from burglary to double assassination is freely introduced, perhaps in this go-a-head age we may hope to see a change in the name of the theatre: and then the confiding stranger who, on the strength of the words "Opera Comique," written in letters of brass on that building's stony front, enters the portals under the impression that he is going to have a good laugh, will not suffer the disappointment of having to sit through Méhul's biblical work entitled "*Joseph*," instead of an amusing and really comic opera.

It is not that I wish you to imagine that the music does not deserve notice. On the contrary: it is perhaps the best work of one of the greatest musicians France ever produced. But it is not an opera. Monsieur Gounod would call it a "Petit Oratorio," and Monsieur Gounod would be right. The love-element so necessary in an opera is discarded, and for a good reason: for the only episode in Joseph's life touching that subject would not answer on the stage; and so the author of the libretto, M. Alexandre Duval, took his story from the time when "Jacob knew that there was corn in Egypt." But I need not trouble you longer on the subject of the book, although its writer *was* an *Académician*, and come at once to the music. "*Joseph*" was given for the first time in 1807; the principal parts were cast to MM. Ellevion (*Joseph*), Gavaudan (*Simeon*), Solié (*Jacob*) and Mme. Gavaudan (*Benjamin*). These same parts were filled the other night by MM. Capoul, Ponchard, Bataille, and Mdlle. Roze. At the first performance the opera was hardly successful, and it had been a great favorite in Germany, for many years before it was well appreciated here. Méhul had already given several operas. He was born in in 1763, and was the son of a poor cook; he stood scarcely any chance of obtaining the education necessary to ensure his progress in the path he had chosen. His only professor was an old blind musician, who was the parish organist of Givers (Ardennes) where Méhul was born. However he worked his way up, and at ten years of age was organist of the Récollets. He then spent some years at the abbey of Lavaldieu, and came to Paris in 1778. After publishing a few instrumental pieces (1781) with doubtful success he gave "*Euphrosine et Corradin*" in 1790 at the Opera Comique (the duet *Gardez-vous de la jalousie* is a model of its kind). Then came "*Cora*" and in 1794, "*Stratonice*," remarkable for a very fine quartet. I pass over many other operas, merely noticing that one, "*La Chasse du Jeune Henri*," was completely condemned without fair hearing before the first act was half done. For some time after this Méhul worked at the organization of the Conservatoire, and re-appeared as a dramatic composer, in 1799 only, with "*Ariodant*," a successful work. In 1801 he changed his style, and gave us "*L'Irato*," a lighter work, evidently moulded on the operas of Pasiello and Cimarosa. "*Joseph*," as I mentioned above, was produced in 1807, and was almost his last success, for his other operas, such as "*Les Amazones*," &c., were heavy, and "*La Journée aux Aventures*," given only a short time before his death (1817), was the only good thing he composed after it. The musician's share of work in the opéra comique (if I *must* call it so) has been well done. *Joseph's* admirable air at the beginning, "*Vainement Pharaon*," the Romance "*A peine au sortir de l'enfance*," the air for *Simeon* (the penitent brother), "*Je suis puni par le Seigneur*," the splendid prayer of the guilty brethren, "*Pardonnez nous mon père*," the Invocation to the Most High, and the duet for *Jacob* and *Benjamin* are each and all of them simply *chefs d'œuvre*. M. Capoul as *Joseph* sang all the tender parts of his role with much sweetness, but was perhaps a shade too effeminate. He ought to remember that *Joseph* was a great man and a law-giver, and not always make him crying after "papa." M. Ponchard played *Simeon*, the repentant brother, very fairly. We could not hear his singing; not that I complain of it. Bataille was a really fine *Jacob*, and Mlle. Roze was not at all like *Benjamin*, unless *Benjamin* was like a ballet girl, and I have no authority for believing that. *Somme toute*—Fine music, excution generally fair, success doubtful.

The two musical events which are looked forward to in Paris are the production of the two grand operas by Verdi and Gounod. The Italian and French composers are thus brought into immediate contact—the two schools will be in close collision. Verdi again will try his fortune at the French Imperial Opera House, and Gounod will raise his banner at the Lyrique, where his "*Medecin malgré lui*" and his *Faust* have placed his name on the pinnacle of Fame's temple.

Another interesting item for Paris is the preparation for the renewal of Gluck's *Alceste*, at the Grand Opera, Berlioz having undertaken to superintend the rehearsals.

"*Don Carlos*" has been set *en train* at the Opera. The Maestro Verdi has read through the parts with the principal interpreters, who are Mme. Sass (*Elizabeth de Valois*), Mme. Gueymard (*La Duchesse d'Eboli*), M. Morere (*Don Carlos*), Faure (*Le Marquis de Posa*), David and Belval (*The Grand Inquisitor and a Monk*). M. Bagier has the two theatres of Paris and Madrid for the season. His list is not yet out, but I hear that he has signed with Mlle. Lagrua, that Fraschini, Delle Sedie and Agnesi are retained, and Patti.

Auber's charming opera, *Haydée* has been *reprised* at the Opera Comique, with Mlle. Dupuy and M. Achard in the principal characters. It was the three hundredth representation of *Haydée* at this theatre, where it was first produced, and the music sounded as fresh and exquisite as the first night it was heard. Mme. Marie Cabel has made her *rentrée* in the *Ambassadrice*, and had a most enthusiastic reception. M. Bagier has nearly completed his engagements for the Theatre Italien. For the Opera at Madrid the *troupe* is quite made up. It includes Mlles. Adelina Patti, Lagrua, Calderon, Castri, Zeiss, Llanes, Rosa Formi, and Mme. Borghi-Mamo; Signors Pancani, Nicolini, Galvani, and Fraschini, as tenors; Signors Cresci, Verger, and Agnesi, baritones; and Signors Selva, Dobbers, and Vairo, basses. M. Leopold Ketten, formerly accompanist at the Theatre Lyrique, who is said to have a beautiful tenor voice and an excellent method, is also engaged.—At the Theatre-Lyrique a new tenor, M. Laurent, has made his *début* in the character of the King in *Richard Cœur de Lion* with legitimate success. On the same evening Mlle. Adelaide Cornelis made her first appearance as Antonio.

London. For a month or two the only music in the great metropolis, of higher grade than "Music Halls," has been that of Alfred Mellon's Promenade Concerts, with his great orchestra, *à la* Jullien, in Covent Garden. Our facetious friend of the *Musical World* says of them (we beg pardon for pruning away some of his funny parts, which need a key anywhere out of London, if not there), in his paper of Sept 1:

Since we last spoke there has been a "Night with Weber"—Carl Maria von Weber (better than Gottfried Weber). On this occasion we had two overtures—*Euryanthe* and *Oberon*; the *Concertstück* brilliantly executed by little (no longer little) Marie Krebs (who was recalled); the *Invitation to the Waltz*, orchestrated by Hector Berlioz; the *Adagio* from a clarinet concerto (breathed with moonlight mellowness by Mr. Lazarus); and an air from *Der Freischütz*, with Barret's oboe, prettily sung by Mlle. Liebhart (who was encored). This was the night with Weber. We could spend many such.

There has also been a "Night with Spohr." On this occasion we had the *Consecration of Sound* (*Die Weihe des Hauses*). Nevertheless, there are six other symphonies by Spohr. De vier des houzes was followed by Mephistopheles, who, assuming the shape and features of Mr. Patey, gave his own air from *Faust*, adopting the Italian version—"Va sbramando." The heels of Mephistopheles were tripped up by the Mephisto of the fiddle, M. Wieniawski, who, in Mephistophelian fashion, endivelled the so-called (by any one but Spohr) "*Dramatic Concerto*." To this suceeded that bright little song, "The bird and the maiden"—the song which Mendelssohn loved and wrote about to Spohr. The maiden was Liebhart; the bird was Lazarus. Both bird and maiden seemed to love the song—so well that they could not dwell upon it long enough, and I thought it would never finish. It did finish, for all that, and the audience, deeming it had not been dwelt on long enough, encored it; upon which both bird and maiden re-dwelt upon it for a still longer period.

The whole concluded, pomposuly, with the half-pompous, half-graceful, half-inflated overture to the *Mountain Sprite*, an opera of which little but the overture is known.

There has also been a Night with the "Italian Masters," hardly well named, or well vindicated. Cherubini was a master, but his overture to *Anacreon* is not his best overture. Rossini is a master (a jolly old master!—long life to him!), but his overture to *Semiramide* is in the same key as the overture to *Anacreon*. Bellini was a nightingale—not a master. Moreover, the duet for ophicleide and euphonium, so dexterously played by our own Hughes and our own Phasey, although it used to be sung by Tamburini and Lablache (who made still more bruit), is a duet from *I Puritani*, which contains more genuine melodies. Mercadante is a phœnicopter—not a master. Moreover, his *cavatina*, "Ah! s'estinto," although Mme. Patey-Whytock is undoubtedly an English *contralto*, is undoubtedly non-suited to those who are undoubtedly English contraltos, and who, if for the most part in its delivery, are non-suited. Donizetti is a cross between a paroquet and a humming-bird—not a master. Nevertheless, the *cavatina*, "O luce di quest' anima," is one of the most genuine melodies in his *Linda*, when gushed forth in sky-lark tones like those of Carlotta Patti (melodious sister of a melodious sister).

Rossini is a master, but the "Operatic Selection" from his *Tell*—in which Messrs. Barret, Hughes, Reynolds and Winterbottom disported themselves, playfully, in solos for oboe, ophicleide, cornet, and bassoon—if Alfred's (or if not Alfred's—which I devoutly hope) is not Rossini's—for which I am devoutly grateful.

There was also on Thursday a "Night with Mozart."

P.S.—Italian Night. Also Domenico Scarlatti was a master, although the *Cat's Fugue* (in G minor) is by no means a masterly fugue. Nevertheless, little (no longer little) Marie Krebs played it *a ravir*, and being encored, substituted the *Spinnlied* from the *Lieder ohne Worte* of Mendelssohn, who though a master was not an Italian, therefore, not among the "Italian masters" (Mr. Mellon *pace*).

Worcester Festival. The programme may be briefly dismissed. On Tuesday morning, Sept. 11th: "Dettingen Te Deum," a selection (with five numbers of Mr. Costa's *Naaman*), and the first two parts

of Haydn's *Creation*; Wednesday morning: *Elijah*, with Mr. Santley as the Prophet; Thursday: Spohr's overture to *The Last Judgment*, Beethoven's Service (? Mass) in C, selection from *Joshua*, and Hymn of Praise; and Friday (of course), *The Messiah*. Touching (and that distantly) the evening concerts—Tuesday, first part devoted to selection from Weber's *Euryanthe*; Wednesday, first part, selection from Mozart's *Clemenza di Tito*; Thursday, audience played in by Beethoven's Pastoral Symphony (the *only* symphony announced for the concerts), and no other distinguishing (or distinguished) feature in the first part (unless a quartet for four violins can be so-called). "Au reste" common places of pieces that have been done to death any time these ever so many years—can such a programme excite any musical interest? —*Mus. World.*

Dwight's Journal of Music.

BOSTON, SEPT. 29, 1866.

Return of Madame Parepa.

First Concert.

The Bateman Concerts began in the Boston Music Hall, on Wednesday evening. (Had we the imagination and the power of language of the newspaper critics, we should say a great deal about "grand central sensations," and how the concerts and the season were "inaugurated," the programmes "promulgated," and what not—but we suppose our readers will not demand of us such high flights and will get just as clear an idea of what we mean if we say the concerts began.) This was the first public performance of Mr. Bateman's newly organized concert troupe since their arrival in America. The plan is, we understand, to excite and delight and saturate Boston ears first, for a few weeks, and then to visit Baltimore and Philadelphia, until the new Steinway Hall be ready for them in New York, which of course is the true place for "grand central sensations."

The concert on Wednesday was altogether encouraging in size and character of audience, making the Hall cheerful and brilliant in the midst of gloomiest and vilest weather, and in all the signs of enthusiasm, which was evidently hearty and untiring. The programme was very miscellaneous, as might have been anticipated of a concert troupe combining so many and so various elements. Besides the prima donna herself, there was Rosa, the violinist, and Mills, the pianist, and there was an Italian buffo singer, and an Italian baritone, and there was our old friend Hatton, who had to have something to direct and something to accompany; and, to surround and complete the whole with fair show of artistic dignity (also to "inaugurate," shall we say? with overtures), there was a little orchestra, of a couple of dozen instruments, with Mr. Zerrahn to hold them in hand and guide them sometimes through quite perilous places. The result of which was as we shall see.

To begin with what was of course the main object of interest with the many, Mme. Parepa's welcome was of the warmest kind; the great audience applauded eagerly and long, delighted to see bodily before them again, and unchanged, one to whom they owed such pleasant memories. And the lady on her part beamed and smiled with equal satisfaction; her greeting in return was gracious, cordial and happy, and expressed a glad home feeling as it were at standing up again to sing before a Boston Music Hall audience. She lifted up her voice with fervor. And it had lost nothing of its power or beauty, nothing of its wonderful facility through all its compass. Indeed it seemed fresher, fuller, sweeter than ever; finished to, if possible, more evenness and delicacy; large, clear, sustained and satisfying in the round *cantabile* melodies; crisp, natural, elegant and unmistakeable in recitative; and revelling with the old fluency and brilliancy, the ready power of setting this or that note in a brighter light, and all the arts of accent, shading, diminuendo, &c., in the bravura passages.

For each and all there was occasion in her first piece, the Scena and Cavatina from the first act of *Il Trovatore*, containing the sad little romanza: *Tacea la notte*, which she sang with great purity and sweetness. One only wished that such an artist could have met such a greeting with some better kind of music. To be sure, the Verdi piece, as we have just said, furnished illustration of all the rare vocal and technical qualities of the singer. If the only purpose was to convince her hearers that she knew how to sing, and came their fully furnished and equipped for song, this piece answered the purpose well. But one naturally looks to a great singer for interpretation, rather say for sensible realization and bringing right home to us, of the highest, noblest music. If we have a *great* actor, we want to see Shakspeare most of all, not always perhaps. And having such a singer as Parepa back again, it seems but meagre fare and mere confectionery to hear nothing but Verdi, Arditi, and a sentimental ballad or two. Better will come, we have no doubt, in succeeding concerts, at all events on Sunday.

She was rapturously recalled after the *Trovatore* piece, and gave the ballad: "I cannot sing the old songs" with almost more fervor than it deserved; to us it seemed like galvanizing the song with feeling not its own; but it was a hearty sentiment on the part of the singer and meant a genuine response to her audience. Mr. Hatten accompanied it on the piano. Her second piece, another vocal Waltz, by Arditi, called "L'Estasi" (the ecstasies) is but a show piece for vocalization, brilliant, in a superficial sense graceful; as for expression, *ecstatic* in a quite sensual and voluptuous sense, appealing by no means to what is highest in an audience. Of course it was done to perfection. In the second part Mme. Parepa, sang, again from Verdi, a Duo: "*Deh non parlare*," which had some striking effects, with Signor Fortuna, the baritone, whose tones have sweetness with not much power or resonance, and indeed a certain thickness; but the style of singing and the air of the man is conscientious and refined. Another ballad, composed for Mme. Parepa by Blumenthal, we did not hear; for by that time the concert had begun to be long.

Carl Rosa was of course sincerely welcomed back. He has musical inspiration. The same, fresh, ingenuous charm of youth, the same modest self-possession won the same sympathy again. His tone was as pure and full, and his art, after renewed earnest studies for which such an artist is ever too glad of an opportunity, more masterly than ever. His first piece, coming right after Figaro's fun, a very Spohr-ish Allegro from a Concerto in G by Spohr, was like a picture not well hung; it was beautifully played, with real artist-like refinement and intelligence, but its sombre character, and the chromatic Spohr-ish modulations, somewhat muddled in a rather crude orchestral accompaniment, failed to make a very vivid impression. In that more common concert piece, the "*Souvenir d' Haydn*," a piece of less consequence in itself, his skill and power were much more palpable; the great breadth of tone, and firm, clear, even flow of the full-chord rendering of the Austrian Hymn, was very impressive. But there is something in Rosa's playing of whatsoever music that speaks to the soul as well as to the ear.

In a really musical point of view the most interesting item of the concert was the first movement from Schumann's only Concerto (in A minor), for piano, played by Mr. Mills. Schumann wrote it originally as a Fantasia, just after his marriage with Clara Wieck, in 1841, and rewrote and completed it in the present form in 1845, when it was played for the first time by his wife in Leipzig. It is one of the most genial, original and admirable of Schumann's creations, and one felt unwilling to have it cut short there, without the Intermezzo and Finale; (but these Mr. Mills will have played in a succeeding concert before this goes to press). This first movement, marked *Allegro affettuoso ed appassionato*, is full of fire,—and delicate, subtle fire; the inspiration is remarkably well sustained, so that you are scarcely conscious of its great length. There are various changes of rhythm and movement, well contrasted thoughts and moods of feeling; a bit now and then much in the tender vein of Mendelssohn; but mostly it is Schumann and no other, Schumann at his best. We believe it has never been played in this city with orchestra before; Mr. Dresel played it twice in his last chamber concerts, having the orchestral parts reduced for a second piano. Mr. Mills has less of the fine poetic instinct in his rendering, less of kindred genius with his author, less unerring judgment in tempo, apparently; but it was admirable pianism; his *technique* seems faultless; a clear, strong, fluent, brilliant rendering of a work crowded full of thoughts and full of difficulties. We cannot doubt that a good Chickering instrument would have seconded his efforts more effectively than that which he had, with the name "Steinway" in big letters staring you in the face, when your concern was properly with Schumann. The interesting orchestration of the Concerto, just as important as the piano in such a work, and with it making up a living whole, will sound better to us some day, we hope, with a fuller orchestra and after more rehearsal. Mr. Zerrahn did what could be done under the circumstances. In Liszt's "Hungarian Rhapsody," for piano alone, Mr. Mills displayed triumphant execution; the thing was extremely brilliant.

If we must hear Italian opera pieces in the concert room, commend us to that kind of Italian music which has the most genius (geniality) and sparkling, spontaneous life in it, that element in which your Italian, childlike and happy, is so perfectly at home, the *buffo* element. Above all commend us to Rossini,—always, be it understood, with orchestra, for two thirds of the happy musical *heat lightning* of his fancy lies there in those delicious figures of accompaniment. This was the element which the two Italian gentlemen chiefly added to the concert. Willingly we part with Levy's cornet exhibitions, and take the merry *Figaro* and *Cenerentola* instead. This is musical humor, which is finely imaginative, and which the most artistic taste can relish. Signor Ferranti is a capital buffo, a right jolly fellow, full

of fun and motion, with a rich, telling, unctuous baritone. We have heard very few superior to him. We could only wish that in the concert room he would make it rather more exclusively a matter of singing, with less of improvised grotesque stage action and interpolated noises rather animal than human. But a mercurial Italian is instantly possessed and carried away by such things; Rossini and the immortal Barber are too much for him. *Largo al factotum* has seldom been so effectively sung here; and the Cinderella duet, "*Un Segreto*," where he takes the part of the Baron, was exquisitely done in spite of too broad farce. As a piece of rapid, dashing, telling vocalization, his third Rossini piece, the Tarantella: "*Gia la luna*," was the best, and had to be repeated. Sig. FORTUNA sang for a solo the aria "*Eri tu*," from Verdi's *Ballo in Maschera*, with taste and feeling, his sweet upward range of voice having almost a tenor quality; and he bore part in the two duets, tastefully again, but more than equally matched in power.

The orchestra opened the two parts of the concert with the overtures to "Egmont" and to Mendelssohn's "Return from Abroad" (*Heimkehr aus der Fremde.*) Both went fairly for so small a band. The closing piece was the March from *Tannhäuser*. The task of the instruments was none of the easiest in accompanying that *Cenerentola* duet, with the long stretches and sudden interpolations of comical *parlando*, often quite *ad libitum* on the part of the singers; it taxed their pilot's utmost vigilance to keep them clear of all the breakers, and we must congratulate Mr. Zerrahn in getting through so safely; for our orchestras cannot have much practice in this sort of thing. Mr. HATTON, who is musical manager of the whole, limited himself to the modest task of playing the piano accompaniments (capital musician that he is!) to the smaller vocal pieces and to the second violin solo. He will have his own turn, we understand, in some of his Protean phases, popular of old, this evening.

On the whole the first Parepa concert of this second season was a marked success. The concerts are followed up at present nightly. A week from Sunday evening, we shall doubtless hear Parepa in some of her nobler strains, while Mills & Rosa will each play a Fugue of Bach, and the latter an Adagio by Mozart (from the Clarionet Quintet.) Shall we have no opportunity to hear Rosa play in Quartet?

ORATORIO we shall have soon. The Handel and Haydn Society come together to-morrow night for practice, and their motto is: "Be not afraid." They will rehearse *St. Paul* again, intending to perform it publicly either on the 10th or the 11th of November.

Concerning the "Symphony Concerts," the arrangements, further then was stated in our last, are not yet ripe for publication. When will they be "inaugurated?" We only know that they will *begin* on the 23rd of November, that there will be eight of them, and that the managers mean that they shall be as good as those of last year.

ERNEST PERABO announces that he will take up his residence in Boston on the 1st of October, and he prepared to teach and play in concerts. We shall have no lack of fine pianists. Mr. LEONHARD will probably return from Europe soon. Mr. LANG should be coming up the harbor while we write. Mr. DRESEL, Mr. PARKER, Mr. DAUM, &c., are here. We shall lose PETERSILEA, if the New York notices must be relied on.

Mr. J. K. PAINE, when last heard from, was on the lovely Lake of the Four Cantons, in Switzerland; he will probably winter in Germany and return here early in the Spring. Mr. WM. SCHULTZE has arrived back safe, after a long and stormy passage in the Borussia. Miss ANNIE CARY, the rich-voiced contralto, sailed a few weeks since for Italy, there to pursue her musical studies.

A CRITICAL LEVELLER. The New York *Evening Post* says (and many newspaper "critics" often say the same sort of things):

The most attractive and popular season of English opera we have ever had was that of Mr. Eichberg, whose "Doctor of Alcantara" is a charming little trifle, full of pleasant melodies, and quite as enjoyable as Balfe's "Bohemian Girl" or "The Barber."

The "Doctor of Alcantara" is indeed "a charming little trifle;" but to think of naming it with Rossini's *Barber!* Is *that* a trifle? Mr. Eichberg's modesty must have been put to the blush when he read this; but doubtless his quick sense of the ludicrous and the incongruous soon got the better of it. And then again, think of putting Rossini and Balfe on the same shelf, bidding them make room for other charming little trifles!

We take pleasure in calling attention to the card of Mrs. William Garrett in another column, who, having returned to Boston, is prepared to resume her music lessons. Mrs. Garrett is one of our most successful teachers, and that, being a fine vocalist and performer on the piano, she teaches her pupils understandingly.

MUSIC AMONG THE BLIND. We were present a few weeks since at one of the Saturday afternoon exhibitions of the piano-forte pupils at the Institution at South Boston, under the direction of their devoted and accomplished teacher, Mr. CAMPBELL. These are occasions where all the pupils of the school "assist" (as the French say) either as performers or listeners. And the programmes are so good, the selections so almost exclusively from the very best masters, that it must be an education of the taste, an elevating and refining influence, the listening so often to such music. To be sure, some of the little ones among the seventy may naturally have found it a trial of their patience to sit still through two hours of Sonatas and the like. We must confess, however, that by far the most of them, and some even of the youngest, showed every sign of being deeply interested; enthusiasm spake through every feature but the sightless eyes. All the greater privilege such glorious harmony to them because of that privation!

It was impossible to hear what we heard that day, and generally so well rendered, without feeling a great respect for the earnestness, fidelity and judgment of the teacher, himself blind also, whom they are so fortunate as to keep among them. Many pupils of both sexes showed evidence of patient, zealous practice, musical feeling and ambition, and had cultivated ear, fingers, taste and memory so far, as to play whole Sonatas of Beethoven and others without missing a note. The only fault of the programme was that it was too long; it was all good, nay of the best. Think what we heard!

Mr. Campbell himself opened the concert by playing a piano arrangement (Liszt's we believe) of the Andante in Beethoven's first Symphony—all very neat, clear, tasteful and effective. Then a young lady groped her way to the instrument, and played a Gavotte in D minor by Bach, followed by the Minuet in Mozart's G minor Symphony, as arranged by Otto Dresel. Beethoven's *Sonata Pastorale*, in D, came next, creditably rendered, all the movements, by another young lady, in spite of some timidity—a very natural failing in several of the performers; it was easy to see that places where their execution faltered, or where the memory was confused for a moment, or where the fingers ran correctly over the keys, but as it were in dumb show, the sound not audible, were chargeable either to fear or physical weakness, and that the player must be fully mistress of them under fair conditions. Beethoven's Fantasia (Andante) in F, op. 35, was played, if we remember rightly, by a young man. The other pieces were: a *Lied ohne Worte* of Mendelssohn, the brilliant Presto in the sixth book; the Adagio and Finale from the Beethoven Sonata in E flat, op. 27; an ordinary variation piece on a Swiss air; the *Sonata Pathetique* entire (with more fire of accent than we could have expected from one blind); the Minuet and Trio from Mozart's E-flat Symphony; and the Beethoven Sonata in E flat, op. 31, No. 3, all four movements.

Now of course it cost some patience to listen to such length of pupil performance, and to hear so many master works recited, rather than interpreted, in a manner by no means masterly. Still it was interesting and indeed exciting to see how much had been achieved under such adverse circumstances, and particularly gratifying to find so earnest a musical spirit pervading a whole school. It seems to be determined that the blind shall feel what Art is.

MUSIC IN NEW YORK. The season has opened with Sunday evening concerts—two sets of them. One, under the management of Mr. L. F. Harrison, has its seat at Irving Hall, with Theodore Thomas and his orchestra, besides various solo talent. Of course they call them "Sacred" Concerts, and of course they did not *begin*, but, like every thing else now-a-days, were "inaugurated." We haven't heard whether the programmes were "promulgated"—that would have made it perfect. We copy the second programme, Sept. 9, as a specimen of the kind of music given in these concerts:

Symphony in D, No. 2.....Beethoven
1 Adagio. 2 Larghetto.
Song, "The Flow'ret (first time)".....Abt.
Mr. Wm. Castle.
"Zug der Frauen," (Lohengrin).....Wagner.
"Tennyson's Bugle Song".....Goldbeck.
Mr S. C. Campbell, accompanied by the Composer.
Fantasie, "Midsummer's Night Dream,".....Mendelssohn.
Overture, "Lodoiska,".....Cherubini.
Duet, "I Pescatori".....Gabussi.
Mr. Castle and Mr. Campbell.
Andante and Variations.....Mozart.
(From the first Divertimento).
Mr. Theo. Thomas, and Messrs. Hess, Matzka, Hoch, Pfeifenschneider, Schmitz, and Lotze,
Song, "Nevermore".....Bassford.
Introd. and Chorus, "William Tell".....Rossini.

The "sacred" things of the third concert were a whole Beethoven Symphony, Mozart's "Turkish March," Nicolai's overture to "Merry Wives," a fantasia on *Tannhäuser*, singing from "Wm. Tell" and Schubert's Serenade" by Mme. Johannsen, flute and trombone solos, &c. The musical journals eulogize the orchestral and indeed most of the performances (we suppose a newspaper critic would say "renditions").

The other set of "sacred" concerts are at Grover's Olympic Theatre. One recognizes other well-known names in them, besides Grover. They began Sept. 9, as follows:

Overture—"Egmont.....Beethoven.
Prayer from "Le Prophete,".....Meyerbeer.
Mme. Marie Frederici.
Sunday in the Forest.....Mühring.
Chorus for Male Voices, with French Horns and Trombones.
"Ave Maria".....Marschner.
Mr. Franz Hammer.
Salve Maria.....Mercadante.
Mme De Lussan.
O, Isis and Osiris—Prayer from "Magic Flute"...Mozart.
Mr. Joseph Weinlich and Chorus.
Overture—"Oberon".....Von Weber.
"Stabat Mater".....Rossini.

In the second concert, Mme. Rotter was added to the list of singers. The orchesiral conductor is Herr Neuendorf, who last year supplemented Anschütz in the German Opera.—Both these series of Sunday concerts, it would seem, are well attended. And there is a prospect of yet a third series; the *Weekly Review* says:

It is not improbable that Mr. Eichberg, the favorite composer, who, as he informs us, has lately composed a long and, no doubt, magnificent fantasy for piano, will follow the example of his friends, Messrs.

Grover and Harrison, and will give Sunday concerts. Mr. Eichberg is a very good violinist and would add a great deal to the attraction. Whether his fantasy will be performed at one of these concerts or somewhere else, we are not in condition to state.

The first of a series of concerts in connection with Mr. Mollenhauer's Musical Conservatory (about every third professor sets up his own "Conservatory" in New York) took place recently. The Mollenhauers played, Frederici sang (everlasting *"Robert, Robert"*), and there were some new artists of whom the *Review* reports:

The performances were satisfactory enough, with the exception of the piano performances of Mr. Lejeal. This gentleman was substituted for Mr. Boekelman, and although it may have been very kind of him to have taken the latter gentleman's place at a short notice, he should not have attempted to play Liszt's fantasy on "Rigoletto," a piece played in this city by the most prominent concert players. A musician may be a very good teacher without possessing the qualifications for a virtuoso. In the same concert we listened with pleasure to the singing of Mr. J. Pollack, a young baritone from Dresden and a pupil of Julius Stockhausen, who is eminently qualified for concert singing and certainly will have good success in this country. The voice of the young artist is neither too strong nor of a very large compass, and he does not reach more than E in the high register; but the quality of the voice is exceedingly pleasing and he sings with an extraordinary warmth of feeling and a pleasingly sentimental touch of expression.

For the higher order of orchestral concerts New York will have, as usual, those of the Philharmonic Society, Carl Bergmann conductor, to be held, it is said, in the new Steinway Hall, and the Symphony Soirées of Mr. Thomas, so successful for two years past. Mr. Thomas also means to give more miscellaneous, popular concerts at Irving Hall, and afterwards at Steinway's Hall, the completion of which is also awaited by Mr. Bateman and many other concert-givers. The Brooklyn Philharmonic Society is also on the alert, having chosen Thomas as conductor for the season.

For Chamber Music, there will be the classical Quartet Soirées of Messrs. Mason, Mosenthal, Matzka, Bergner and Thomas, with prospect of larger subscription than ever before. And there will be several series of Piano concerts, "Recitals," or what not. Carl Wolfsohn will play all the Beethoven Sonatas, as he did in Philadelphia. Robert Goldbeck, too, is named for a series of interpretations, probably in great part of his own music; and Charles Kunkel. It is also announced that our young Carlyle Petersilea will settle in New York; so we should not wonder if there should be still more piano soirées or matinées. Furthermore, it is even said that Hans von Bülow, son-in-law and pupil of Liszt, prime minister of Wagner, &c., is negotiating for a concert tour in this country; while *per contra* offers from New York have been made to another distinguished pupil of Liszt and man of "the future," another Hans, von Bronsart—with what success we do not hear. *Piano, piano!* 'Tis the safest sort of concert-giving, oftentimes the best: *Chi va sano, va piano.* P.S. Wehli, too, with his left hand.

New York's musical stronghold has never been Oratorio. But the Harmonic Society has now the guaranty of one of the truest musicians in the country, Mr. F. L. Ritter, for conductor, and will doubtless set about good things in earnest. Extraordinary promises, both in amount and heterogeneous variety, are reported of the Meudelssohn Union: to-wit, two operas by Wallace ("The Amber Witch" and "Lurline"); Haydn's "Seasons," Mendelssohn's "Paul" and "Elijah," and *horribile dictu*, Liszt's "Graner Mass"! Aiming at *all* this game, how much will they bring down?

We have alluded to the mushroom upspringing of Musical Conservatories in Gotham. Besides that of the Mollenhauers, there is one called by the big title of National Conservatory, under the management of Mr. E. G. Locke, the musical director being Mr. George F. Bristow, who teaches theory and composition, while Piano instruction employs the talents of Edw. Hoffmann, Theo. Boettger, Wm. Wolf, C. A. de Szigethy, G. Weingarten, and Mme. Wm. Vincent Wallace; vocal teachers, Sig. Elidora Camps and Mme. E. Loder; others for violin, flute, &c., &c. Then, too, Carl Anschütz has organized an "Anschütz Musical Institute;" teachers as follows: *Theory and Composition:* Messrs. Anschütz, Buechel and Max Braun; *Piano:* Davis, Buechel, Braun, Kalliwoda, Grosswirth and Neuendorf; *Organ:* Max Braun and A. Davis; *Violin*: Josepe Noll; *Vocal*: Mme. Johannsen, Carl Anschütz and Sig. Marco Duschuitz; *Italian Language:* Sig. Giorgio Keck. Mr. Schrimpf, formerly of Boston, is enrolled in the Mollenhauer teaching corps. We trust all these Conservatorio conservatives will not be like the political conservatives, only anxious to conserve what is diseased and bad in the body politic, but that, like true conservatives, i.e. radicals, they will go to the root of the matter and try to conserve and preserve what is good and true in Art, preserve the body itself and the soul with it.

With all these concerts, classes and Italian and English Opera to boot, the musical tourney of New York this winter will not lack éclat; our good knight "Lancelot" must be on hand with the Ithuriel spear!

The Berlin musical press advocates the appointment of JOACHIM to some Prussian post, as he has lost his position in Hanover through the political changes. The gain of a man like Joachim, they maintain, would be an important art annexation to Prussia—*rectification of the artistic frontier.*

JENKINS ON THE WAR PATH.—A very distinguished actress and worthy lady arrived in New York a day or two ago. Her name is Adelaide Ristori, but the New York papers prefer to style her "the great *tragedienne.*" She is also the wife of an Italian Marquis, hence Jenkins at times calls her the Marchioness del Grillo. The lady had a grand reception in New York. It was the grandest since that given to the humble individual who has held every office from that of Alderman up to the President. The next day Jenkins broke out in the columns of the "metropolitan" press, and gave her and her progress up Broadway almost as much space as is daily given to the progress of the humble individual.

It is delightful to read the charming descriptions by Jenkins of "the great *tragedienne,*" as they appear in the several journals. In one case he says: "The crowd testified its interest on the occasion by waiting an hour or more to see Ristori enter her carriage." In another he says she "expressed the greatest enthusiasm at the evidences of activity and enterprise which rose before her; but it was not until the great structures on Broadway met her sight that she fully realized the commercial greatness of our city. Surprise and delight moved her to give expression to her feelings, and, for a long time *it was impossible to quiet her* sufficiently for conversation." Also: "Her enthusiasm at the novelty of the sight broke forth in frequent exclamations of delight and wonder." Also: "The utmost astonishment was expressed by her at the magnificence of the buildings on Broadway, which she looked at with the most eager curiosity. On arriving at the Fifth Avenue hotel she immediately desired to see something of that structure, and expressed her wonder at the beauty and comfort of the house."

Madame Ristori has with her, according to Jenkins, her husband, her son and daughter, a suite of forty persons, 173 trunks, 40 of which are necessary to contain her own things. She has also, *vide Times,* "a rather fair complexion, heightened in its interest by the color which flies to her cheeks as she becomes excited with the topics presented to her mind." In the *World,* Jenkins says her "complexion is deep olive with a tinge of the golden peach." In the *Tribune* "her complexion is rather light."

The epithets applied to Madame Ristori by Jenkins are splendid. She is "the representative of the grand Tragic Muse." She is "a thorough exponent." She is "the pet of the older civilization of Europe." She is "the greatest of living dramatic celebrities." She is "the cynosure of the dramatic world." But space does not prevent further quotation, and it is unjust to Jenkins to spoil his pictures by showing only little bits at a time. He is making a great deal out of Ristori, and revelling in her charms as he has not revelled since Queen Emma or A. J. visited New York.—*Philadelphia Bulletin.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Five o'clock in the morning, Song for Guitar. *S. Winner.* 30

She sang among the flowers. " " " 30

Flower song. "Faust." " " 30

O, would I were a bird. " " 30

Four songs of established reputation, nicely arranged for guitar.

Hast thou seen the young day blushing? "Irene." *Gounod.* 40

Fair the rose of love is blowing. " 40

Two songs of about equal merit, and both very good. A trifle difficult. "Irene," or "The Queen of Saba," is not so well known as the world famous "Faust," by the same composer, but contains many passages of great beauty.

Where is our Moses? Song. 30

Bread and butter. Song. *A. Weaver.* 30

Songs for the times.

Tantum Ergo. "Gloria." Quartette. *M. Girac.* 40

These "Gloria" quartettes are heartily commended to choirs for practice. Latin words.

The Light-house. Baritone song. *G. F. Duggan.*

Good concert song, and commended to musical light-house keepers, who, of all people, are bound to let their "light shine before men."

Mother, Home and Heaven. Song and Chorus. 30

The roses are blooming where sweet Nellie sleeps. Song and Chorus. *Webster.* 35

Two beautiful ballads, in popular style.

She meets me at the gate. Song. *Bishop.* 35

Companion to "Meet me at the gate."

Pretty lark, bride of the morn. Song. *Bishop.* 35

The heart. Ballad. *Towne.* 30

Dreaming of angels. Ballad. *Blamphin.* 40

Just the kind of dream to sing about, and the words are quite skilfully handled by Blamphin, who has secured the elements of popularity in his composition.

Instrumental.

Oberon. Fantasie brilliante. *S. Smith.* 75

In Smith's own brilliant style, with good melodies to start from.

La Belle Heléne. Galop. *D. Godfrey.* 40

A brilliant affair, founded on one by Offenbach.

Tyrolese Evening Hymn. "Crown Jewels." *Baumbach.* 40

Thou art so near. "Sparkling Diamonds." *C. Arini.* 30

Two excellent instructive pieces, with well known subjects, and not difficult.

Daily Register Quickstep. *Schultz.* 30

Has a considerable variety, and is fresh and vigorous.

Joliette, Pretty one. Morceau de Salon. *Faverger.* 35

Joy bells. Idylle. *A. Jungman.* 50

Graceful pieces by well-known composers.

Parepa Waltz. *J. W. Turner.* 30

Orphée. *"Young Minstrel."* 20

Jenny Lind Polka. " " 20

La Mignonne Polka. " " 20

First love Redowa. " " 20

La Cenerentola. " " 20

Nel cor piu. " " 20

Two page pieces, excellent for learners. Easy.

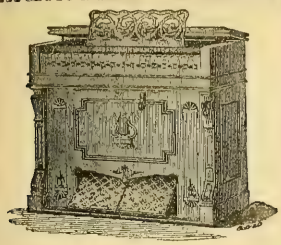
Books.

Boston Parlor Opera. DON PASQUALE. *Libretto.* 30

Contains the English words of Don Pasquale.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments.
Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.
Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia. Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg. Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

POPULAR INSTRUCTION BOOKS
FOR THE VIOLIN.

Published by Oliver Ditson and Company,
277 Washington Street, Boston.

Campagnoli's Violin Method.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only.....6.00

Ethiopian Violin Instructor.....50

Howe's School for the Violin.....50

Howe's Self-Instructor for the Violin.....50

Howe's Violin without a Master.....60

Jewett's National Violin Teacher.—Comprising Instructions, with a variety of beautiful Compositions....75

Kreutzer's 40 Studies for Violin.....2.50

Mazas' Violin Instructor; to which is added Pleyel's celebrated Duets. French and English Text.....2.50

May's Operatic Method for the Violin.—Containing Thorough Instructions and a large variety of Operatic and other Music for the Violin. By D. M. H. May. 1.50

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system that will lead to the acquirement of all necessary information in a short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work.....

Modern School for the Violin.—A thorough and systematic arrangement of Easy, Progressive Studies, adapted to the wants of Schools in every degree of advancement. Added to which is a large Selection of Popular Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden.

The author of this work is a teacher of the Violin, and gives this School after a long experience in its use. For Exercises and examples, selections are taken from Sargino, Labitzki, Pleyel, Moriani, Czerny, and others of like celebrity as teachers and composers. The second part of the book is intended to meet the wants of those who are desirous of well arranged Airs, Quadrilles, Waltzes, Polkas, &c.....2.50

Ole Bull Violin Book of Instructions and Music..60

Saunder's Self-Instructing Sch'l for the Violin, on an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders.

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred, popular tunes, thirteen sets of Cotillons, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.....1.25

Spohr's Grand Violin School.—Newly revised, with all the author's latest improvements. Edited by U. C. Hill.

Among the peculiar excellences of this Violin School, one is remarkable, that the elementary instructions do not precede the practical portion of the work as in other schools, but are combined there-with. By this union the pupil is enabled to take the violin in hand at the first lesson; in fact, he should and must then commence with it.....4.00

Spohr's School, Abridged.—To which is added a selection of the most admired Operatic Airs, Waltzes and Polkas.....2.00

Violin Complete, (The.) Or, the American System of teaching the art of playing the Violin.....1.25

Violin Made Easy, (The.).....75
This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities

Winner's Perfect Guide for the Violin.—Containing Instructions so clearly and simply treated as to make it unnecessary to require the aid of a teacher; together with more than 150 Operatic and Popular Airs, forming a most complete collection of the Best Melodies of the Day.....75

Woodbury's Violin Instructor.....50

*** Sent by mail, post-paid, on receipt of the price.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka...Ascher.
5. Lombardi.....Verdi.
6. L'Elisire D'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
3. Il Balen.... " "
5. Sila stanchezza. " "
2. Libiamo.....La Traviata.
4. Parigi o cara... " "
6. Di Provenza... " "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March.
16. Joy, Joy, Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio: 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicillian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Seville Waltz.
6. Warblings at eve.
7. Glory Hallujah.
8. The Captain.
9. Shadow Song, Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop, Martha, and Child of Regiment Waltz.
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara).
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Sonnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore.
35. La Sonnambula.(Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux.*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burgmuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March.*G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine.*Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa..... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes..... " 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 50

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hymn.
7. Falso One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Pleyel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes".....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)..... " 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Ergelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."..... " 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated).....*Engelbrecht* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Eggbard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon..... " 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollmick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant..... " 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Polka.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75

" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert....*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22..... " 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 666. BOSTON, SATURDAY, OCT. 13, 1866. VOL. XXVI. No. 15.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

THE ART OF SINGING
In the English and Italian Languages.

Professor **O'NEILL**, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.

The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

AN Experienced ALTO SINGER desires a situation in a Church Choir, in or near the city. Best of reference. Apply at Ditson & Co's Music Store. 665—6

WANTED—By a Fellow of the College of Organists of Great Britian, a situation as Organist and Choir Master in a Episcopalian or Dissenters Church. Unexceptionable testimonials and references given. Apply by letter, post-paid to M. W., care of M. R. Morgan, Music Dealer, Quebec, Ca. 665-7

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address, O. Ditson & Co.. 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

MR. S. P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co , or at 246 Washington Atreet, Room 5. 664

THE
HIGH SCHOOL CHORALIST:
A SELECTION OF
Choruses and Four-Part Songs,
FROM THE WORKS OF
THE GREAT MASTERS.
FOR THE USE OF
Colleges, High Schools, &c.

CONTENTS.

Agnus Dei.....De Monti's Mass.
A strong castle is our Lord.....Luther.
Come, fairest nymph,.....Mornington.
Come where flowers.....Martha."
Far away our camp fires burn,.....Mercadante.
Father in Heaven.....Massaniello."
Festival of Spring,.....Mendelssohn.
First day of Spring,.....Mendelssohn.
Gloria.....Haydn's First Mass in B flat.
Happy and light.....Bohemian Girl."
Hark, each Spartan hound,.....Bishop.
Hark, the lark.....Dr. Cooke.
Here in cool grot.....Mornington.
He, watching over Israel,..... Elijah."
Highlands, (The).....Boieldieu
Hosanna to the Son of David,.....G. J. Webb.
How beautiful upon the mountains,.....G. J. Webb.
How lovely are the messengers,.....St. Paul."
Night's shade no longer,.....Rossini.
O'er the grave,.....Mendelssohn.
O, fly with me,.....Mendelssohn.
Presage of Spring,.....Mendelssohn.
See the conquering hero comes, ... Joshua"
Sleepers, wake.....St. Paul."
Song of the lark.....Mendelssohn.
The hoar-frost fell,.....Mendelssohn.
The primrose,.....Mendelssohn.
Three National Songs,.....Mendelssohn.
To God on high,.....Mendelssohn.
Victoria! Victoria!..... Fra Diavolo."
With hawk and hound.....Bishop.
When famine o'er Israel,.....Naaman."
Youthful pleasure is a treasure,.....Bishop.

Price ONE DOLLAR.
Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Mad. Parepa's Songs.

Why was I looking out.....30
When we went a-gleaning.....40
L' Estasi. Valse d' Arditi.....75
The Sailor's Wife.....30
I cannot sing the old songs.....30
The Nightingale's Trill.....40
Sing, Birdie, Sing.....50
Five o'clock in the Morning.....30
Sing, Smile, Sleep.....50
Lady of the Lea.....40
Maggie's Secret; or, My heart is o'er the Sea.....40
O say not woman's heart is bought.....30
Where the Bee sucks.....30
Hunting Tower.....30
Skipper and his Boy.....40

Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

The Child's Pianoforte.
This is no toy affair, but a genuine little Piano, perfect in every respect, with wire strings and an iron frame. It is two feet high—two and a half feet long, and sixteen inches wide; thoroughly made, beautifully finished in imitation of rosewood, with four round corners. It has a compass of three octaves, a fine rich tone of considerable volume, and is capable of being tuned and repaired, the same as a large piano. No more pretty and useful musical gift for children can be procured. It will enable them to obtain an early knowledge of the rudiments of Piano playing, and afford them equally as good an opportunity for practice as a large and costly instrument. Each Piano is furnished with a stool. Price $30.00.

OLIVER DITSON & CO.,
277 Washington Street.

THE CHAPEL,
A COLLECTION OF
TUNES IN ALL METRES,
composed for and especially adapted to the wants of all
Church Choirs and Christian Worshippers
AS WELL AS THE
Home Circle and Social Gatherings.
Price, Paper, 33 cts; Boards, 40 cts.
Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for October.

VOCAL.

The sailor's wife. Song..... 30
L'Estasi. Valse d'Arditi. Sung by Mad Parepa. 75
I cannot sing the old songs. Song..... 30
A queer story. Song..... *Mellon.* 30
Why was I looking out. Song..... *Blumenthal.* 30
When we went a gleaning. Song..... *W. Ganz.* 30
The charming young widow I met in the train. Comic..... *Cole.* 40
I love it, that village so old..... *Abt.* 30
Autumn song..... *Mendelssohn.* 40
I'll meet thee in the lane. Song and Chorus. *Blamphin.* 40
Hunter's farewell. Song..... *Mendelssohn.* 40
Darling Mary of the lea. Song and chorus. *C. T. Boetger.* 35
Your name. Song..... *T. Ryan.* 30
Ruby. I opened the leaves of a book.... *Gabriel.* 30
Mother, Home and Heaven. Song and Chorus. 30
I'm Don Hipolito. Bass Song. *"Doc. of Alcantara."* 40
She meets me at the gate. Song... ...*Bishop.* 35
Five o'clock in the morning. Song for Guitar. *S. Winner.* 30
She sang among the flowers. " " 30
Flower song. "Faust." " " 30
O, would I were a bird. " " 30
Pretty lark, bride of the morn. Song. *Bishop.* 35
Hast thou seen the young day blushing. Song. *"Irene."* 40
Fair the rose of love. Song..... " 40
Dreaming of angels. Ballad. .....*Blamphin.* 40
The heart. Ballad..... .....*Towne.* 30
Bread and butter. Song.....*A. Weaver.* 30
The roses are blooming where sweet Nellie sleeps. *Webster.* 35
Tantum Ergo. "Gloria." Quartette..*M. Girac.* 40
Light-house. Baritone song.... .*G. F. Duggan.* 50
Where is our Moses? Song..... 30
Fairest and rarest. Ballad.....*M. Keller.* 30
Cuckoo's notes. Song.....*Blamphin.* 30
Carolina. Neapolitan song.....*Tentiti.* 30
The little drooping flower. Ballad...*Blamphin.* 30

INSTRUMENTAL.

Mabel galop.....*D. Godfrey.* 50
Gr'd paraphrase de Concert.....*Ascher.* 65
Ah, che la morte. "Trovatore."....*Baumbach.* 40
Star spangled banner..... " 40
Moonbeam on the lake .....*Moelling.* 50
Fascination mazurka..... " 50
Orpheè..... ...*"Young Minstrel."* 20
Jenny Lind Polka..... " " 20
La Mignonne polka..... " " 20
First love. Redowa..... " " 20
La Cenerentola..... " " 20
Nel con piu ..... " " 20
Battle of Sadowa..... 75
O dear, what can the matter be? .....*Richards.* 60
Oberon. Fantasie brilliante..... ....*S. Smith.* 75
Joliette, Pretty one. Morceau de Salon. *Faverger.* 35
Tyrolese Evening Hymn. "Crown Jewels." *Baumbach.* 40
La Belle Heléne. Galop.....*D. Godfrey.* 40
Joy bells. Idylle..... .*A. Jungman.* 50
Thou art so near. "Sparkling Diamonds." *C. Arini.* 30
Daily Register Quickstep.....*Schultz.* 30
Parepa Waltz.....*J. W. Turner.* 30

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

NEW BOOK OF CHURCH MUSIC

BY THE

Author of "The Harp of Judah,"

THE

JUBILATE

A COLLECTION OF

SACRED MUSIC,

FOR

CHOIRS, SINGING SCHOOLS, MUSICAL CONVENTIONS, &c.

BY

L. O. EMERSON,

Author of "Harp of Judah," "Golden Wreath," "Merry Chimes," &c.

THE IMMENSE SUCCESS

Which has attended the "Harp of Judah" its universal adoption by Choirs, Musical Conventions and Schools, has induced the undersigned to arrange with the author, Mr. L. O. Emerson, for a new volume in which all the excellent features of his previous work together with many new and important ones, shall combine to produce

A COLLECTION OF MUSIC

UNEQUALLED IN MERIT,

AND

SUITED TO EVERY CAPACITY AND OCCASION.

The new book upon which Mr. Emerson has bestowed much labor and care, and which cannot fail to be

THE ONE BOOK SOUGHT FOR

BY CHOIRS AND CONGREGATIONS, SOCIETIES AND CONVENTIONS, SCHOOLS AND FAMILIES,

THE FIRST EDITION

OF

Twenty-Five Thousand Copies

IS NOW READY.

The Remarkable Sale of
Two Hundred Thousand Copies

Of Mr. Emerson's last collection, in a very short time, leads to the conviction that

THE JUBILATE

will be eagerly sought for. Letters daily received from persons aware of its being in press, making inquiry as to the date of its publication, are strong indications of the popularity that awaits the new book.

The Price of the "JUBILATE" will be $1.38 per copy, on receipt of which it will be mailed, post-paid.

Price per dozen, $12.

OLIVER DITSON & CO.,

PUBLISHERS,

277 WASHINGTON ST.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass

Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel.

Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price, In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

EUGENE THAYER,

SOLO ORGANIST.

Mr. T. will devote Wednesday and Saturday Afternoons to pupils. Address at Music Hall. 666

AUGUST HAMANN.

TEACHER OF THE PIANO.

274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.

Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

FORMATION OF THE VOICE,

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,

Teacher of Piano, Organ, and Harmony,

Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to Oliver Ditson & Co., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.

Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,

Teacher of Cultivation of the Voice.

Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 **53 Hancock Street.**

BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in Notation, Harmony, Counterpoint and Fugue; Composition with reference to Musical form and instrumentation, Singing, Piano-forte, Organ, Violin, and all orchestral instruments. Terms, $36.00.

Board of Instruction.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.

655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.

10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.

Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,

STEARNS' MASS

IN A

PRICE $1.50.

By Mail, post-paid.

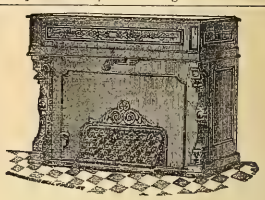
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.

Arranged for the Piano-forte.

Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c, with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to $600	each
Carved and panelled Walnut	200	to 500	each
Dappled Walnut		200	each
Oak	110	to 600	each
Oak, with Walnut carvings	200	to 500	each
Rosewood	135	to 800	each
Ebony, engraved and gilt	250	to 700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. Oliver Ditson & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 666. BOSTON, SATURDAY, OCT. 13, 1866. Vol. XXVI. No. 15.

Otto Nicolai.

(*Continued from page* 316)

However much Nicolai strove to devote himself to the more severe school of music, he still could not remain unacquainted with the profane school, which then exercised, as it still exercises, undisputed sway in Italy, especially as he was not a rigorist, in so far as purposely ignoring the latter school went. At that very time, too, Italian music was to a certain degree at the zenith of its efforts, even though of the innumerable amateur *maestri*, some of whom were to be found in every town, there were only three composers, to whose names even Posterity will not deny its respect: Rossini, Bellini, Donizetti. The first two have rendered immense service to vocal music, and though Donizetti does not possess a definite original stamp of his own, his style of composition is an interesting modification of that of the other two. Nicolai had had an opportunity of becoming acquainted with his operas in Berlin, but the difference of climate was not without its influence upon his opinion of them.* With these facts in our mind we approach a most marked and striking revolution of ideas in Nicolai's career, a revolution which even Kapper in vain endeavors to explain correctly. Yet the explanation is extremely simple. That in Germany Nicolai, with Mozart as the idol of his heart, should look down with patronizing contempt upon operatic matters in Italy is nothing wonderful, considering his critical views, which regarded the intellect as the supreme tribunal. Nevertheless, even then, and from his earliest work, Nicolai excelled in beautiful and flowing melody, and he began to devote attention to this natural gift. From Mozart to Bellini is a good leap, but not so tremendous a one as it perhaps appears at first sight. Just as the leading fundamental characteristics of the former are beauty and grace in every part of the tone-poem, that of the latter is beauty of the vocal portion to which all other resources have to be subordinate. In consequence of this his instrumentation is sparse, never covering the songs; his harmony unpretentiously clear; and his modulation of virgin purity. In Italy, where everything, even Nature herself, appeals to the feelings and not to the understanding, these qualities could not be disregarded by the stern, but still just, German composer, and he saw with amazement the geniality inherent to Bellini's music, and the tragic height to which the Italian master had elevated mere naked song. When, at a later period, Nicolai fell into an imitation of this model, he was, it is true, so far unfortunate, that he could not, and would not, divest himself of his musical knowledge and the resources of the orchestra as Bellini did. The result was that he committed inconsistencies, which did not exert an exactly advantageous influence upon his style, and though they may, in this particular branch of the art, have speedily procured for him a brilliant reputation, it was but transient. To his quickly-conceived esteem for Bellini, which soon turned into imitation and life-long respect, he gave—leaving out of consideration his manner of composition soon afterwards apparent—direct expression by a "Trauermarsch für Orchestra auf Bellini's Tod," dating from about the same time as the letter mentioned above (published by Ricordi, Milan): by the Pianoforte Fantasia, Op. 27, on themes from *Norma*; by Vocal Variations, Op. 26, on *La Sonnambula*; and by the arrangement of Bellini's romance, "Sorgi, O Padre," for Voice, Piano, and Violoncello (Diabelli, Vienna). He began, also, to write a series of Italian Arietas and Canzonettas, which were highly successful, and encouraged him to pursue still farther the path he had taken. He saw how easily the Italian composers, such as Mercadante, Ricci, Pacini, and Coppola (a comrade of Bellini's at the Naples Conservatory, and whose opera, *La Pazza per Amore*, had then made an immense sensation in Rome), won fame and gathered laurels, and, like every artist more or less, being ambitious, he resolved to seek his fortune in the same track, and thought that his future would be all the more brilliant from the fact of his being far superior in musical knowledge to the composers just named.

* At the request of Count von Redern, Intendant-General of the Theatre Royal, Nicolai, had in May, 1834, written a long pamphlet, expounding his views on the state of opera in Italy.

The only obstacles which he saw in his way were his office and his connection with Bunsen; but he succeeded, on the 1st April, 1837, in being allowed to resign, and as, in consequence of the well-known religious dispute at Cologne, Bunsen was recalled in March, 1838, Nicolai found himself free, and in no way bound to follow his former chief to Munich and England. Having, during the two previous years, made several small trips, which had rendered him sufficiently well acquainted with the north and south of Italy, he now proceeded, by way of Macerata, Bologna, where he became acquainted with Rossini, Modena, Parma, Piacenza, and Milan, meeting everywhere with a warm welcome and every mark of respect, for a short time to Vienna. Here he gave singing lessons, and obtained the title of Singing-Master at the Imperial Hoftheater. He published likewise for Germany, at Diabelli and Mechetti's, several compositions which had already appeared in Italy, and began working hard on the opera of *Enrico Secondo*, which he had commenced in that country.

Though he felt very comfortable in Vienna, where, with Conradin Kreutzer, and Reuling, he was appointed *Capellmeister* at the Imperial Hoftheater for 1837-38, he did not think that in this city he should find a sufficiently extensive sphere of action, since opera to which he was desirous of devoting his powers called him to Italy, whither he set out in October, 1838. On his way, he entered into successful negotiations with the managers at Milan, Turin, and Trieste, for supplying them with operas. In Rome, he worked with persevering industry on two subjects; nay, as he was not satisfied with any of the librettos sent him, he even had the intention of compiling one himself. Such pursuits, which enlisted his exertions, his hopes, and his fears, more than they do those of most other composers, did not, however, prevent his passing the winter of 1838-39 most agreeably in the interesting society of Franz Liszt and the Russian Count Wielhorsky. The latter had, by order of his medical men, come to Rome with his eldest son, who was an invalid, and whom he afterwards lost there. The Count had brought with him the score, almost complete, of his opera, *Die Tzygan*ü *(The Gipsies)*, and he consulted Nicolai about it. In addition to this, Nicolai enjoyed the company and confidence of the worthy friend of his youth, Hermann Kretzchmer, whose studies had in 1837 led him to Rome, whence he started for the East, to meet once again, in 1848, his friend in Berlin, where he himself is still living and working as a highly distinguished painter. The two passed some joyous evenings at the house of a painter, Catel, of Berlin, a son of the well-known operatic composer. They sometimes also spent their evenings at the house of Signora Caggiotti, mother of that excellent artist, now resident in Berlin, Mme. Emma Caggiotti-Richards, Court-painter. In society Nicolai was always most amiable, and devotedly attached to his art. The scramble made by other young German artists then staying in Rome for mere bread and cheese he despised to such a degree that, as Herr Kretzschmer, who himself heard him, has informed us, he very frequently, without caring where he was, inveighed bitterly and insultingly against such poor wretches, a course which naturally made him many enemies. It is true that, at the period in question, it was not yet personal motives, but the desire to see art and its disciples occupy an elevated position, that rendered him the fierce opponent of those whom he named "base souls." Count Wielhorsky, by the way, did not die till 1856, but his opera was never completed.

In this respect Nicolai was more fortunate, for he finished his opera, *Enrico Secondo*, in 1839, and soon afterwards another, *Rosmonda d'Inghilterra*, both which were produced at Trieste, but with only partial success. They soon disappeared; and, as of the first nothing at all, and of the second only a bass air was published, we must leave to some intimate friend the task of entering into a detailed account of these works, as well as of filling up many a gap in this part of the composer's life.

Nicolai did not feel disheartened by the small success of his first operas, but had courage enough to write a third, at the order of the manager of the Teatro Regio, Turin. This was *Il Templario*, received with applause through the length and breadth of Italy, as well as far beyond the limits of that country.

This opera was the great attraction during the Carnival of 1840, and was performed four times afterwards. Nicolai's reputation was now assured, and spread to all the more important theatres in Italy. Of the large theatres, that at Milan was the first, after the success at Turin, to produce the work, doing so in August 1840. The enthusiasm was almost greater than in the first instance. The critics competed with each other in eulogy, and in prophesying a new era for music. After reading such futile demonstrations, we were surprised at an article sent by a correspondent to the Paris *Revue et Gazette Musicale*. It is dated Milan, 18th August, 1840, and treats the subject in a far more becoming and appropriate style. Here is a translation of the beginning:

"The historical romance, or, rather, the fine poem of *Ivanhoe*, by Walter Scott, furnished the author, Marini, with a subject for an opera book, to which Nicolai has composed the music for the Theatre Royal, Turin, and which the Scala selected to open the autumn season. We are not about to enter on any special analysis of the young Prussian composer's work, particularly as it is not such as will bear sharp critical examination, though, in saying this, we would not assert that, as a whole, it does not afford evidence of deep inspiration and artistic warmth; but it contains great mistakes, and still more imitations and reminiscences. If we take it all and all, however, we must allow that the composer gives extraordinary promise, with zeal and practice, for the future. The first cavatina for tenor, the duet between tenor and bass, that between bass and soprano, and the sestet of the third act, are, without bearing the stamp of unusual originality, very well worked out and effective. The instrumentation is excellent, though in the Stretto of the first act a perfect jumble of chord-phrases with *obbligato* noise, such as the taste of the day demands."

In Milan, also, *Il Templario* was performed a great many times, being, by the way, selected as the opera given on the grand gala night, during the stay of the clever Grand-Princess Helena of Russia, in September, 1840.

The next theatre that produced the interesting novelty was the San Carlo at Naples. There, too, the applause was boisterous, and such as had never been known before. It would lead us too

far were we to attempt to name, one by one, the numerous Italian theatres that brought out the opera; but we must remark that Nicolai, whom, on account of his Italian-sounding name, every one proudly regarded as a countryman, and therefore, ranked among the eight great Italian operatic composers, namely: Rossini, Bellini, Donizetti, Mercadante, Ricci, Pacini, Coccia, and Coppola, received most unusual marks of honor.

But beyond the limits of Italy, also, Italian singers spread Nicolai's fame. The Kärnthnerthor Theater, Vienna, was the first German theatre to produce *Il Templario*, with the contralto part of Rebecca altered by the composer to suit Tadolini's magnificent voice. Vienna was but an echo of the Italian theatres. Many of the favorite airs found their way to the barrel-organs, where they vegetated for years. With equal success, Barcelona and Malaga followed in 1841; Pesth, in July, 1842; Granada, in 1843; Berlin, in 1844; and St. Petersburg, in 1846. Nay, *Il Templario* extended its pilgrimage as far even as Constantinople and New York, weaving for its composer a chaplet of laurel such as no other German composer, except Meyerbeer, had ever culled in Italy.

It can surprise no one that, after such success, Nicolai was absolutely besieged with commissions from theatrical managers. Of the various librettos sent him, he hesitated between one founded on an antique, and another founded on a romantic and chivalrous subject, considering himself competent to do justice to both. As, however, he had already achieved so decided a triumph with a libretto of the Middle Ages, he, for a time, laid on one side *Proserpina* and composed *Odoardo e Gildippe*, produced at Genoa in 1840. It met, however, with only such partial success, that it soon disappeared forever from the repertory. As nothing of this opera, also, except a really beautiful Cavatina for Mezzo-Soprano, was ever published, we must refrain from giving an opinion on the work.

In consequence of great bodily and mental fatigue, brought on by travelling, composing, etc., Nicolai now began to feel seriously indisposed. But his rare physical and mental energy enabled him to overcome this, and, the same year, to write another opera, which he had promised to the Scala, the theatre where he had been so extraordinarily successful. This opera, *Il Proscrito*, in its subsequently amended form, as it now lies before us, is, in every respect an important work, far superior to *Il Templario*, and, therefore, we shall not fail at the proper time and place to speak of it more in detail, as it afterwards issued, re-modelled, at Vienna, from the young composer's hand. We will for the present merely state that it was successful only with the educated public, who in Nicolai's youthfully fresh and high genius, which was beginning to unite the most profoundly poetical conception with decided musical talent and a thoroughly scientific musical education, perceived the foundation of a better era for music and of a return to simplicity. As we have already hinted, the masses treated the work with coldness, though in the simplicity of its style, in the tender, fervid, and grandiose conception of the poem, and in the characterization of the personages, it might almost have been adopted as a model for Italian opera.

But Nicolai was not deterred by the comparatively small success of *Il Proscrito* from working at other operas. It was now partly *Proserpina*, and partly—as the strong and comic personages of Shakespeare's comedies had begun to interest him, and he felt he possessed a sufficient fund of musical humor for a refined comic opera—*Die lustigen Weiber von Windsor*, for which he himself wrote the plan of the libretto, and had it put into verse by an Italian author, which now engrossed all his attention. Both works, however, were destined, perhaps fortunately for their success, never to be concluded in Italy. Nay, the latter work had scarcely got beyond the Introduction, when Nicolai received a flattering invitation to accept the post of first *Capellmeister* at the Imperial Opera, Vienna. Since Conradin Kreutzer left that capital in 1840, the post had been held only nominally by him, and, for more than a year, great hesitation had been displayed in appointing any one else, for the post was the most important of its kind in Germany. It not only demanded a thoroughly competent conductor and experienced judge of vocal and instrumental music, but, as a German alternated with an Italian operatic season at the Imperial Operahouse, a musician who was acquainted with the two heterogeneous styles, and knew how to value, without partiality, what was good and beautiful in each. Such qualities were then, as they still are, rarities, and, as we have already stated, there was for a considerable time some hesitation, until, principally on the recommendation of Ballochino, poet to the Imperial Opera, who had become acquainted with, and conceived a great esteem for him, at Milan, the choice at length fell upon Nicolai, who, after some trifling objections had been overcome, received the official appointment. It was this very post which, ever since his first short stay in Vienna, had always floated as an ideal before his mind. It did not, therefore, require so very great an effort on his part for him to leave his enthusiastically beloved Italy, to renounce all the laurels he might still gather there, and to hasten to his new home. The stipulated salary, by the way, amounted to 2,000 florins annually; the contract was for three years, with a holiday of two months every year, and the obligation to write the management, during this time, a new German opera.

Having arrived in Vienna in April, 1841, the first thing Nicolai did was to get up his *Templario*, and conduct the earlier performances, which were perfectly model performances, and tended greatly to increase his reputation. He then went, by the way of Cracow, to Warsaw, where, after a long separation, he again saw and embraced his mother, on whom he settled a permanent monthly pension. After a short stay, he returned to Vienna.

In Vienna itself, at the time of Nicolai's arrival, there was a lively taste for music, founded upon the feeling then just awakening, but, unfortunately, not lasting long, for what was elevated and good, and which must have restored the classic style of a Mozart and a Beethoven all its former importance. Nicolai instantly entered heart and soul into this tendency on the part of the public, and his whole sojourn in Vienna is scarcely aught else than an account of the fruits of these exertions, which Vienna still thankfully acknowledges, even at the present day.

It was on the evening of the 27th August, 1841, that, in the pretty little Summer Theatre at Hietzing, near Vienna, the animated conversation of a stranger concerning the musical questions of the day with his companion attracted the attention of the persons seated near him. He remained at the Soirée, which was given on the occasion, till the grand air from *It Templario* was sung by Signora Cerini, and much applauded. Hereupon, not without some sarcastic remarks upon a musical and "declamatory" entertainment, in which nothing was "declaimed," he left the theatre. It was in vain that people asked each other who this certainly important individual was. This was not destined to remain long a secret to any Viennese; soon afterwards, Otto Nicolai, for he was the stranger, grasped the conductor's staff at the Imperial Operahouse near the Kärnthner Thor.

(To be continued.)

[From the New York Tribune.]

Junius Brutus Booth.*

Of the three great actors who stand together, in this century, above all others in the English school, one may be claimed as an American. Though born in England, May 1, 1796, Junius Brutus Booth chose this country for his home. He came of a Republican stock. His father left England to fight for America in the Revolution; and after his return to London, reverently kept the portrait of Washington in his drawing-room. No visitor was permitted to stand in the presence of the picture with covered head. Thus from childhood Junius Brutus Booth was taught to believe in the Republic; he came to this country at the age of 25, and here his greatest triumphs were won. He deserves to be called the greatest of American tragedians. England has no right to his fame.

Till now no authentic biography of the great actor had been written, but numerous improbable anecdotes and incorrect sketches of his life were circulated in the newspapers and magazines. Half the anecdotes of distinguished men are, doubtless, mere inventions, and many good stories are told of Booth which really belong to the dramatic apocrypha. These memorials, though not as complete as we expected, correct much misapprehension of his character and form an authentic record of his singular career. That they are written by his daughter gives them deeper interest. Booth had ten children, of whom five still live, Junius, Rosalie, Edwin, Asia, and Joseph; this volume is the work of Asia—Mrs. John S. Clarke—and reveals in no small degree the genius hereditary in the family. To all biographies, in which the history of the subject is related by a relative or friend, this sweeping objection exists, that the maxim "speak only good of the dead" is too faithfully heeded for the interests of truth, and that while most faults are suppressed, all virtues are exaggerated. But this objection cannot be fairly made to these memorials. They are written with a spirit of reserve, but not of concealment, and the author has beautifully united a feeling of devotion to the father with rare impartiality in judging the tragedian. It is the story of a wild and daring genius, simply and sadly told. The reasons for its publication the introduction states, with a delicacy and candor almost unmatched, when we consider that, of the event to which it alludes, the authoress was permitted neither to be silent, nor to speak freely.

"This volume was originally designed as a token of the profound love and reverence with which the children of a good and noble father ever regarded him in life, and honor his memory in death. At a recent period, the perusal of English publications on the drama having such total disregard of justice, in all relating to my father, made the task I had undertaken in love become a duty. After a tedious research, I had compiled a faithful account, and when very near its completion, it was laid aside.

"A calamity, without precedent, has fallen upon our country! We, of all families, secure in domestic love and retirement, are stricken desolate! The name we would have enwreathed with laurels is dishonored by a *son*—his well beloved—his bright boy Absalom!

"My task never should have been resumed, but in the heaviest hours of our sorrow, so many tongues were free to calumniate us, privately and professionally, that I am urged to complete my work, in the belief, that while this truthful sketch may tend to interest the friends of my lamented father, it will serve, in all honest minds, to confute the aspirations of evil men"

Junius Brutus Booth is one of many proofs that acting is an independent art, and not a mere combination of oratory with scenic display. For men are born actors as they are born painters, poets, or musicians. Booth had a classical education; he learned printing, and studied law; he was appointed a midshipman in the British navy; he had unquestionably much literary ability, and none of his family had part in the theatrical profession. Yet from an innate love of acting, he resolved to be an actor, and when only 17 years old left his home, and against the wishes of his father made an engagement with a provincial manager. In 1814 his company visited Holland, where Booth endured many of the hardships of a strolling player. But he soon learned to trust that ambition which led him to the stage, and, in 1815, sought without success a London engagement. He then played at Brighton as *Richard, Norval*, and *Sir Edward Mortimer*, obtaining the friendship and admiration of many persons, among others Dr. Williams, (Anthony Pasquin,) who seems to have been among the first to recognize his genius. At last he obtained an engagement at Covent Garden, but only to play subordinate characters, and at the end of the season returned in disgust to the provincial theatres. At Brighton, by failing to keep an engagement, Edmund Kean unconsciously befriended a rival of whose existence he was previously ignorant. At short notice Booth was required to play *Sir Giles Overreach*, in the place of Kean, and surprised the audience with unexpected energy and power. This performance, by the influence of Lord Erskine, Dr. Williams, and other friends, obtained him a trial night at Covent Garden, where he appeared Feb. 12, 1817, as *Richard III.* His success was so great that Kean, the monarch of the English stage, seems to have been alarmed for his supremacy. Here began that wretched professional jealousy which in the end had much to do with Booth's emigration to America. Kean, taking an advantage of a misunderstanding about terms,

* Passages, Incidents, and Anecdotes in the life of Junius Brutus Booth, (the elder). By his daughter.

between Booth and Mr. Harris, the manager of the Covent Garden Theatre, immediately called upon the *debutant*, carried him to Drury Lane Theatre, and induced him at once to sign an engagement. Eight days after his appearance as *Richard*, Booth played *Iago* to Kean's *Othello*, at Drury Lane, to an immense and enthusiastic audience. London papers of the day compared this circumstance to the friendly rivalry of Garrick and Quin. But this joint triumph was soon to end. Booth was soon informed that he was not to play any of Kean's parts, such as *Richard* and *Sir Giles*—parts which he had given special study. In addition to this, he was required to support Kean in secondary *roles*. He at once withdrew from an engagement which he considered Kean had broken and returned to Covent Garden.

This caused great excitement, and those were the days when the London public cared more for the theatre than they did for Parliament; when men like Garrick and Kean excited as lively interest as Chatham or Pitt; when dramatic writing was a profession, not a business; when actors were hissed and plays were damned, and the storms of theatrical rivalry did not rage in the green-rooms alone. Booth's re-appearance at Covent Garden was the occasion of a fierce and brutal riot, and a newspaper war between the partisans of the rival tragedians. Booth's genius finally triumphed over opposition; he continued to play *Richard* and *Sir Giles*, alternately, and also appeared as *Iago*, *Posthumus* and *Sir Edward Mortimer*. Impartial minds, who took no part in the strife, acknowledged his abilities, and his *Iago* was especially admired by William Godwin, the author of "Caleb Williams," who addressed him a letter of advice, predicting his fame. We have read much in regard to this celebrated difficulty between Kean and Booth, much that is not quoted in these memorials, and there is no doubt that Booth's errors were but the mistakes of a very young man. The fault was Kean's, who can hardly be acquitted of an intention to crush a dangerous rival. "Mr. Kean," says the biography before us, "the acknowledged king of tragedy, did not intend to allow a continuation of this rivalship. He had previously seen the power of his adversary, and merely proffered him a taste of adulation and success before attempting his down-fall. It is needless to explain that in the signing of that fatal memorandum, Mr. Kean had covert design. He knew the contents in their literal and technical design, and Mr. Booth did not." It is with pleasure, however, that we read that the mere mention of Kean's name, in later years, never failed to draw from Booth "genuine praise and unselfish admiration;" that in 1820 the two great actors again played together, at Drury Lane, and that years after, after Booth had won American reputation, they met in England and reconciled their ancient misunderstanding. Booth remained in England till 1821, and, before sailing for this country, appeared as *Lear*, one of his grandest performances. Hazlitt, whose intense enthusiasm for Kean was only limited by his critical habits of thought, appears to have reluctantly conceded to Booth supremacy in this character.

In 1821, at the Richmond Va., Theatre, Booth began his American career, which, lasting more than thirty years, justly entitles him to the fame of an American actor. In New York, he made his first appearance at the Park Theatre, October 5, 1821, as *Richard*. During his engagement he played *Brutus*, *Lear*, *Othello* and *Hamlet*, and at once took a position at the head of his profession. He travelled through the country from Boston to New Orleans, and gained a national reputation before the age of twenty-six. He twice visited England. We need not repeat the events of his professional life in this country; enough that all his triumphs ended November 30,1852, when, returning to his home from an engagement at New Orleans, he died on a Mississippi steamboat, alone among strangers. His monument, erected by Edwin Booth, now stands in the Baltimore cemetery.

The three great actors of the age are Kean, Booth and Cooke. Who is ever wearied of the old story of their conquests of the stage? There is a particular personal interest felt in the great actor, because it is in his person that his genius and his work is embodied. The author stands behind his book, the painter behind his picture, but the actor presents himself. Fortunately we know much of those who trod the modern stage, and can estimate them fairly. Kean, Booth and Cooke were men singularly alike. Each had an intensely nervous temperament, and an imagination, which sometimes overmastered reason. Pope's hackneyed verse: "Great wits to madness nearly are allied," has confirmation in their strange aberrations. Their actions often seemed to be more than eccentric and kindled by insanity. The power which they possessed, far beyond other men, of identifying themselves with heroes and kings, and villains, could not be always kept within the glittering boundary of the footlights; it cast its glamor over real life, and covered the world with strange hues, like a landscape seen through a many colored casement. Thus, the dying Kean, arrayed in war-paint, wampum-belts and panther skins, played the part of an Indian chief, solely for his own delight. Cooke, with a coarser nature, pawned himself for a bottle of brandy, and was ticketed and stowed away upon a shelf to be redeemed. Booth's adventures of the kind were numerous. He did many things which in another man would have aroused derision, but in him had electrical effect. While playing *Brutus*, in the tragedy of John Howard Payne, in the most thrilling scene where the Roman condemns his son to death, Booth was deeply affected, and tears streamed from his eyes. He was interrupted by a drunken man in the gallery, when, without losing the character, he fixed his eyes upon the offender, and exclaimed, "Beware, I am the headsman—I am the executioner." On the lips of Forrest or Macready, such words would have caused a roar of laughter; but in the case of Booth this added to the profound impression of the tragedy—they became a part of it. For such a mind there was little distinction between the stage and the street. We do not believe that either Booth, or Kean, or Cooke, had any organic insanity; but there was frequently little difference between the excesses of their imagination and the freaks of the madman. When Booth, sailing to Charleston, S.C., sprang into the sea, with the intention of suicide, it was not because of any sufficient reason, but simply from an overmastering imagination, which had long been brooding over the death of the actor Conway.

Intellectually, Booth was undoubtedly the greatest of the tragedians. He had the advantage of a good education, and was a hard student throughout his life. As a linguist, his accomplishments were remarkable; he spoke eight or ten languages, and in New Orleans, at the French Theatre, appeared successfully in the tragedies of Racine. Kean was desirous of a reputation for scholarship, but his acting was far better than the Latin he affected. Neither Kean nor Cooke would have been successful in any but a theatrical career; but Booth's abilities might certainly have gained him eminence in literature. He wrote well, had great conversational powers, and was not only an actor but a theologian. "All forms of religion and all temples of devotion were sacred to him, and in passing churches he never failed to bare his head reverently. He worshipped at many shrines; he admired the Koran, and in that volume many beautiful passages are underscored; days sacred to color, ore and metals were religiously observed by him. In the synagogues he was known as a Jew, because he conversed with the rabbis and learned doctors, and joined their worship in the Hebraic tongue. He read the Talmud, and strictly observed many of its laws. Several fathers of the Roman Catholic Church recount pleasant hours spent with him in theological discourse, and aver that he was of their persuasion, by his knowledge of the mysteries of their faith." Yet no religion was too humble, and of all the places of worship he frequented, that which he most loved, says his daughter, "was a floating church, or 'Sailor's Bethel.' The congregation was of the humblest degree, and the ministers not at all edifying. I remember kneeling through a lengthy impromptu prayer, which contained no spirit of piety to my childish ears, and looking around wearily at my father, I beheld his face so earnestly inspired with devotion that I felt rebuked, and it became pleasant to attend to that which was devoid of interest before." We are willing to believe that this reverence for religion, which had such opposite modes of expression, was yet deeply rooted, and that it was shown in daily acts of philanthropy. There was a rare beauty in the nature of this singular man; his tenderness for even the brutes recalls that of the lady in Shelley's "Sensitive Plant." "A golden thread of human sympathy with all creatures whom God had made ran through the darkening moods of his genius," says the Rev. Mr. Freeman Clark, describing the solemnity with which he gave Christian burial to a few dead wild pigeons, an eccentric protest against what he firmly believed to be wanton murder. In 1822, he purchased a farm in Harford County, Maryland, his home when not fulfilling theatrical engagements. Here he consistently enforced his humane creed: the use of flesh for food was prohibited. "Animal life on the farm," says his daughter, "was sacred, from the dainty partridge to the black snake and wild boar of the wood. The servants, if actually wanting meat, were allowed money to purchase it from the neighbors; but the immediate family religiously observed the law of abstinence. Another thing forbidden was the felling of trees. Every tree was held sacred from the axe as if a Dryad or woodland nymph inhabited its trunk. Fallen trees and brush served for firewood, while animal and vegetable life flourished in rare luxuriance." The following letter, which Booth wrote in 1833 to his father, is a characteristic expression of his opinions.

"Dear Father: The weather was so bad that the managers closed the house on Wednesday evening. I had to play on Thursday in lieu of it, and again to-night. As Joe will want 'Fanny' to finish the ploughing I send her home. Let the gentleman who bears this have 'Peacock' to ride back to Baltimore. Let Joe sow the timothy in the meadow. Tell Junius not to go opossum hunting or setting rabbit-traps, but to let the poor devils live. Cruelty is the offspring of idleness of mind and beastly ignoranee, and in children should be repressed and not encouraged, as is too often the case by unthinking beings who surround them. A thief who takes property from another has it in his power, should he repent, to make a restoration; but the robber of life never can give back what he has wantonly and sacrilegiously taken from beings perhaps innocent, and equally capable of enjoying pleasure or suffering torture with himself. The ideas of Pythagoras I have adopted; and as respects our accountability to animals hereafter, nothing that man can preach can make me believe to the contrary. 'Every death its own avenger breeds.' Enough of this. I think there is some parsnip-seed hanging in a paper by the looking-glass in the parlor. Let Joe sow some in manure, in small trenches in the garden—say three or four rows."

Booth was a great actor—we think the age has produced none greater, and certainly even Edmund Kean was in some respects his inferior. But Kean had an advantage which Booth lacked—critics and eulogists, who not only had the ability but the inclination to do justice to his powers. Such men as Byron and Hazlitt have taken care of his fame. Booth left London, then the theatrical metropolis of the world, before his genius was matured, and thus deprived himself of criticism which might have been a part of the literature of the age. England never forgot nor forgave his desertion of the English stage. Mrs. Clarke is perfectly correct in saying that recent English publications have done injustice to his fame. He came to a country where the importance of the stage had then less recognition from literature. True, Carpenter had published the "Mirror of Taste" in Philadelphia, a periodical chiefly devoted to the theatre, but his criticisms were but second rate, and though there were certainly men capable of writing intelligently of the drama, we do not remember a single article upon Booth's acting that was worthy of it. Newspaper praise he had in abundance, but it lacked discrimination and description. This deficiency has been unfortunate for his fame, which rests too much upon tradition and recollections of old playgoers; yet what evidence we have is enough to place him among the few great tragedians who have lived since Betterton. Those who remember him well say that no other actor resembled him. He had a wonderful individuality. In his great moments there was something awful in his passion—"he impressed me," wrote a gentleman who saw him in his proudest days, "almost as something supernatural, as a being from another world. No living actor equals the sublimity and the beauty of his passion." His portraits, his letters, even his faults confirm the originality of his genius—genius which, though not fully recorded, fortunately still lives in his son. It is, perhaps, from Edwin Booth that this generation can form its finest idea of his father. But though he has inherited the grace, the gentleness, the beauty, and the electrical swiftness, he still lacks that towering and tempestuous passion, that supernatural energy, which in the elder Booth reinspired even the tragedy of Shakspeare.

New Organ in Trinity Church, New Haven.

(From the New Haven Palladium, Sept. 8.)

Old Trinity has witnessed many solemn services within her hallowed walls, but none more truly sacred than on Friday night, when the two thousand pipes of her magnificent organ fulfilled the Divine injunction "Let everything that hath breath praise the Lord!"

The organ case is simple and massive, showing a front of gothic arches, built of black walnut and chestnut woods combined, and displaying the front pipes, which are delicately colored and picked out with gold. These pipes are real and speak, not as is often the case mere shams which should never be found in a church. The arches of the case are supported and divided by solid buttresses, so that the whole appearance of the instrument is massive and ornamental.

The Pedale ranges from C to D, a compass of twenty-seven notes, and is wonderly powerful in tone, while at the same time there is a rich softness even in the lowest notes which sustains and holds up the superstructure of the three organs, the Great, the Swell and the Choir, which make up the mighty whole.

One of the most difficult problems of organ building is the voicing of the reed stops, and in this particular the Messrs. Hook have been singularly fortunate. Several professional organists, well acquainted with the great organs both here and in Europe, who were present at the opening, unanimously agreed that the reed pipes could not be surpassed in beauty and purity of tone. The diapasons extending through the whole organ bind the most distant tones together and fill up the intervals so that the ear is perfectly satisfied with the full harmony. Some of the stops are of such singular and rare beauty of tone that they deserve particular mention. The Viol da Gamba and the Violone imitate most exactly the effect of a stringed instrument. One can almost hear the peculiar tone produced by drawing the bow across the strings. The Geigen-Principal, a new stop, is much admired. The Clarionet is a perfect imitation of that beautiful instrument, and the Flauto D'Amour is really a flute, only more exquisitely pure than we are often favored with hearing its original. No one who was present will ever forget the beauty of the Doppel Flöte as exhibited by Mr. Willcox in his solo. The execution belonged to the player, but the full, sweet, yet delicate tone of this stop, belongs to the builder.

One of the triumphs of mechanical skill which the Messrs. Hook have displayed in this instrument can only be correctly appreciated by a close examination. The Pneumatic Lever is so arranged as to work the whole organ and thus enable the player to bring out its full power with perfect ease. In many, indeed in most great organs, the pressure required to be brought upon a note is equal to ten pounds, and of course in holding down a chord or series of notes, the fatigue is much increased; beside which, the pipe does not immediately respond to the player's finger, and thus the whole performance is heavy and dilatory. Through the whole of Trinity organ runs a net-work of valves and pistons like the nerves of the human body, communicating with the player as he sits at the key-board, and enabling him, by the slightest pressure, to convey his will to every part of the great instrument. Nothing is more extraordinary than the promptitude with which every pipe, from the vastest to the smallest, responds to the finger. In some organs so slowly do the larger bass pipes give out the tone, that their use has been entirely laid aside; they have been silent for years, thus robbing the instrument of more than half its force. . . .

Of the performance of Friday night we have left ourselves but scant space to speak. Mr. Willcox, who has devoted much of his time to assisting in getting up the organ, displayed its beauties with a loving hand. His reputation is too widely known to need our commendation. Few who heard him will ever forget, what was in our opinion the gem of the evening, The Communion by Batiste. It bore us away from the Elm City back to an old cathedral in a distant land, and again we knelt upon the marble pavement before the great altar, while saints looked down upon us from the blazoned windows, as the holy strain sobbed through the groined arches. Dr. Wm. Anderson played the magnificent overture to William Tell with great power of execution, and displayed a highly cultivated taste in his management of the stops. It is only just to say that our New Haven player fairly held his own beside the Boston master, who, we know, has the highest opinion of his younger brother in art.

Justice demands a few words in mention of the workers in the enterprise. The Messrs. Hook have labored in no sordid spirit. They have not forgotten that they are artists, and that this organ is to bear their name for long years. Mr. F. H. Hastings, a member of their firm, has labored with the most devoted zeal from the first commencement of the work in November '65 till its completion. This gentleman, who has superintended the erection of the instrument, and to whose taste the design of the case is due, is an enthusiast in his art, as all true artists are. Nor should we forget Messrs. Henry P. Holland and Mark H. Plaisted, the intelligent and skilled mechanics who have worked faithfully during the last month, and to whom much of the success is due. The Messrs. Hook have secured the services of Mr. Sturm, who came from Germany with the great Boston organ, and he has had much to do with the planning of their latest work. There is probably no firm in the world,—certainly none in America,—possessing more advantages for doing ample justice to their patrons than this old and honored New England house. With an energy and enterprise which is truly American, they combine the patient study of the European organ-builders, and a care in selecting what is really valuable in the shape of novelty and rejecting what is meretricious, peculiarly their own.

Cherubini and his "Wassertraeger."

Cherubini was first known on the lyric stage in Paris by the scores of *Médée* and *Lodoïska*, in which people admire the richness of the harmony at the same time as the profound science and dramatic expression. But, observes the *Art Musical*, these learned productions were composed to books which did not contain what was required at that period: good opportunities for vocal display. Thus, even while applauding the music, every one remained cold, and did not experience the same attraction as for the works of Marsollier and Dalayrac, of Hoffman and of Méhul. The fact is that, between these men associated in so many brilliant successes, there existed the sympathy of talent and experience; the author of the book counted for half in the piece which obtained the suffrages of the public; and, lastly, this same public demanded in a lyric work as much from the author as from the composer—it liked to pass from a piece of music distinguished for its truthfulness of expression to well contrived scenes, to clever dialogue, and to interesting situations. Cherubini, who till then had not had a book permitting him to indulge in songs of a popular kind, applied to all the literary men for such a one. A young author, Bouilly, who had already furnished the Theatre Feydeau with *Leonore*, music by Gaveaux, was lucky enough to satisfy the desire of the eminent composer. The idea of the book was full of interest. It turned upon an admirable trait of devotion on the part of a Water-carrier towards a person of distinction, who, shut up in the Auvergnat's cask, escaped as by a miracle. It was upon this subject that the young author wrote a piece entitled *Les deux Journées*, which he eagerly confided to Cherubini. The latter, fancying he saw in it every opportunity for affording full scope to his rich and fertile imagination, set to work assiduously on the composition of one of the finest scores in the modern repertory.

Mme. Scio, so remarkable for the beauty of her voice, her warmth of feeling, and her distinguished appearance, was then shining at the Opera Comique. By her side, at the same period, was an artist full of spirit and talent, the inimitable Juliet, cultivating his art by instinct, and who, from the saucepans of a restaurateur, had made his way to the lyric stage, where he obtained so great a vogue for the *Club des bonnes Gens*, and more especially for the *Visitandines*. These two famous singers, supported by other distinguished artists, offered Cherubini and his young colleague great chances of success. Affairs were then, moreover, eminently favorable to the fine arts. General Bonaparte, having returned from Egypt, had just effected the revolution of the 18th Brumaire. Intestine divisions and the continual shock of parties had been dissipated as though by enchantment. Paris soon resumed its activity, and its influence in Europe. Literature recovered its dignity, and art its empire. Every one gave himself up without fear to his habits and tastes. It was in this state of things that Cherubini put the finishing touch to *Les deux Journées*. The management of the Theatre-Feydeau was actively employed in the production of the work. The composer, however, and his colleague were not free from anxiety as to its fate, though the artists smiled at their timidity. Juliet and Mme. Scio assured them by the admirable talent they displayed at the rehearsals, and never ceased telling them that their Water-Carrier would make the round of France.

The first performance of *Les deux Journées*, took place before a great audience. The overture met with universal approbation. The first act was pronounced well planned and uninterruptedly interesting. The finale, that admirable septet, cited as one of the master-pieces of the French school, produced the most lively enthusiasm. The curtain had just fallen upon this act, when a large number of pupils of the Conservatory scaled the orchestra, and surrounded the composer. But, while replying to their warm congratulations and to the cordial grasps of their hands, he was thinking of something which seriously disquieted him. He was entirely absorbed by the scene of the cask. The fate of the piece was bound up with that, and, on several occasions, he had seen the public forget the enthusiasm created by a first act, and display great severity towards the following acts. He reckoned, however, and with great justice, on Juliet's spirit and powers. Every measure had been taken in order that the scene of the cask, containing an illustrious *Proscrit*, might produce all the effect expected from it. But a mere nothing might annihilate the composer's hopes. It was necessary that the interest and the comic element of the scene should strike the public at the very minute, the very second, indicated. It was necessary to avoid the vigilance of a sentry whose steps were counted. In a word, Count Armand had not more than a minute in which to escape. Everything combined to render this decisive instant favorable for the piece. With the natural frankness peculiar to the worthy Auvergnats, Juliet first drew from the cask a pailful of real water, and then suddenly opened the cask, whence the Noble on whose head a price has been set, escaped The delirious joy experienced by the admirable son of the people, the wonderful facial expression of the actor, the vibrating accents of his voice, and, above all, the indescribable effect of the orchestra, produced among the entire audience one of those sudden phases of emotion impossible to be withstood. The cask scene was the occasion of a somewhat strange incident.

At the third performance of *Les deux Journées*, the theatre was crowded by a great number of the lower classes, among whom some Water-Carriers had found their way, and filled the second and the third gallery. The piece was even more effective than ever, and the bravos from the broad vigorous chests of the poorer visitors, resounded all over the house. The next morning, at about ten o'clock, twelve Water-Carriers, in their working costume, with their straps on their backs, waited upon Cherubini. The orator of the band carried an enormous nosegay, which he offered the composer, saying, at the same time, in the jargon peculiar to the Water-Carriers from Auvergne, and which it is impossible to render in a translation:

"Beg pardon, sir, if we intrude, but when the heart speaks it cannot be resisted."

"What do you desire, my worthy friends?" asked Cherubini.

"To thank you, in the name of all the water-carriers, for the honor you have done us in your beautiful piece at the theatre, where, by Heaven! you have shown us in such a light—that it made us cry like so many children, and that is the truth."

"I painted you as you are, my good friends," replied Cherubini.

"Well, it's very pleasing, and so I have come to beg that you will accept these flowers as a mark of our gratitude, and give us the permission to supply your house with water for a whole year—for nothing, of course. I have agreed with all my comrades. Each will take his week. That will be jolly."

"I am profoundly touched by your offer," said the composer, "which flatters as much as it honors me. But you must allow me to accept only these beautiful flowers, which I would not change for a crown."

"Oh! don't refuse us, d——n it all! It would give us too much pain. You are a good fellow; don't refuse."

"Your time and your labor," answered Cherubini, "are too necessary for the maintenance of your families for me to consent to profit by your fatigue and your exertions. Let us say no more about it, my good friends. If my piece has caused your hearts to beat, believe me that your offer has had no less an effect upon mine, and that it will never be effaced from my memory. As for the flowers, I will deck my wife and my daughter with them, promising you to preserve one that will remind me all my life of this delightful interview."

With these words, Cherubini sent for several bottles of his best old wine, and he and the Water-Carriers proposed to each other the most expressive and sincere toasts, accompanied by expressions of mutual devotion and esteem.

As he said, Cherubini carefully preserved one of the flowers of this magnificent nosegay, and had it placed in a glass globe. Every time he looked at it, it reminded him of the happiest moments in his dramatic career.

Music Abroad.

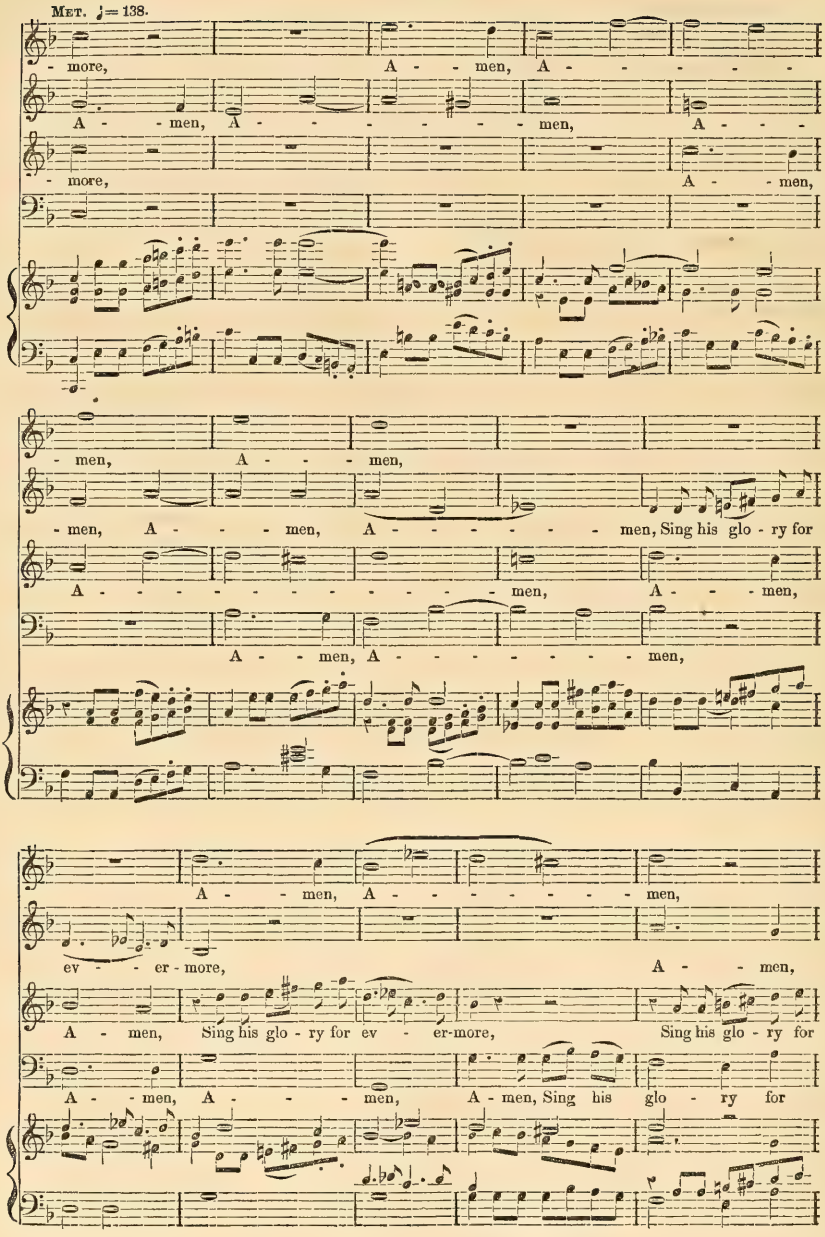
Worcester Festival.

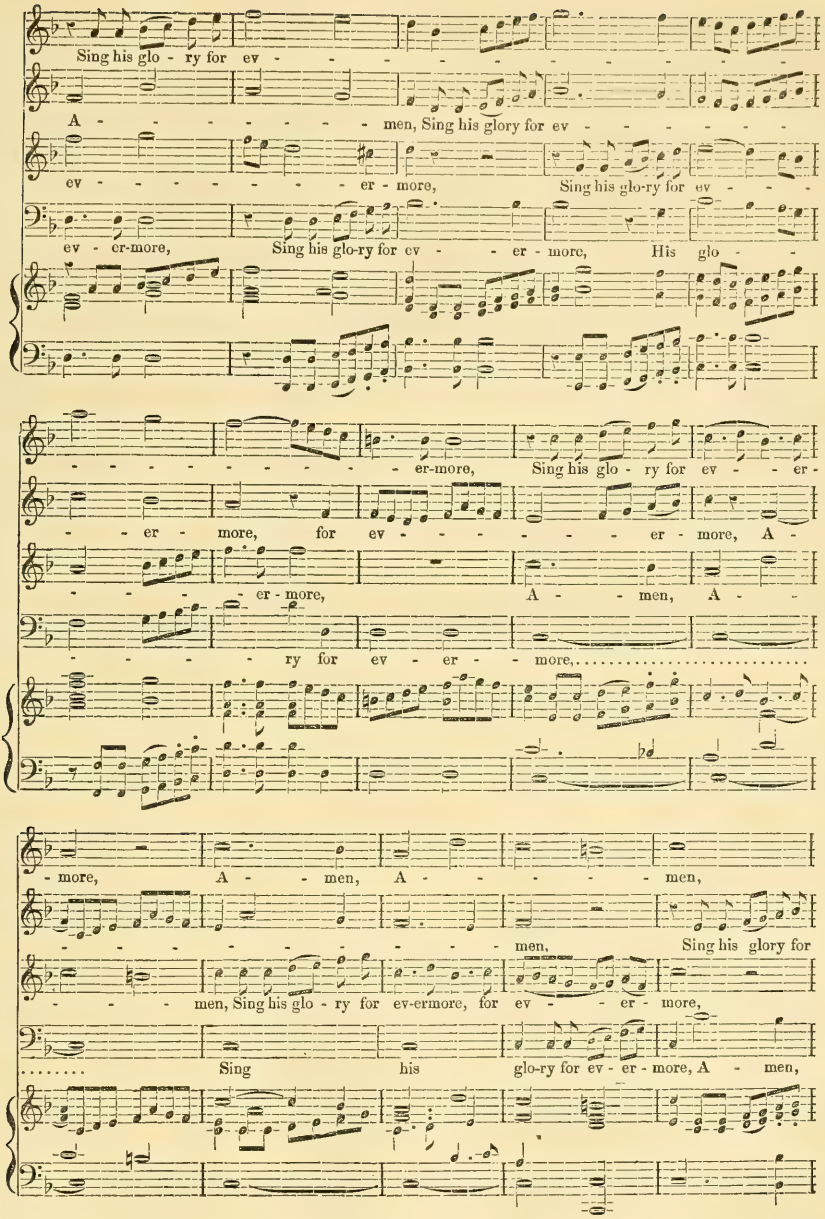
The 143d Festival of the Three Choirs opened on Tuesday morning, Sept. 11, in Worcester Cathedral, and, strange to say, with a formal clerical *defence of church music!* We copy from the *Orchestra's* report:

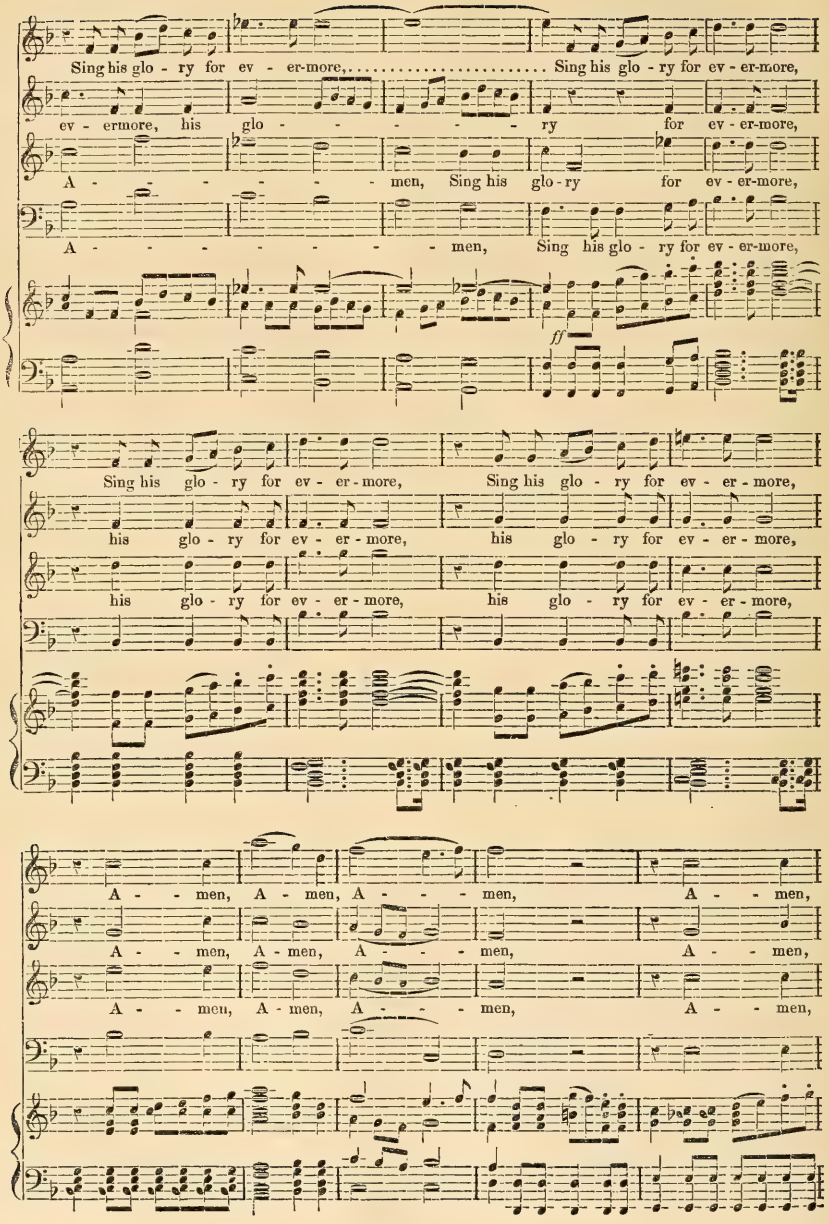
The chant service was Dr. Wesley's; the anthem, Mr. Goss's "Praise the Lord, O my soul." The Rev. J. W. Leigh of Stoneleigh preached an eloquent and able sermon in defence of church music. When the vicar quoted among texts the sixth verse of Chronicles I. chap. 25, it was the general feeling of his hearers that a sufficiently powerful refutation of the objections of Lord Dudley, Dr. Begg, and other haters of church music might be found in the Divine authority of this passage:—"And all these were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God, according to the King's order to Asaph, Jeduthun, and Heman."

By noon a brilliant attendance had gathered in the Cathedral. The stewards were indefatigable in se-


sempre più allegro.
Sing his glo - ry for - ev-ermore, for ev - - - - - - - ermore,
- more, Sing his glo - - - - ry for ev - er - more, Sing his glo - ry for
ev - - - - - - - ermore, Sing his glo - ry for ev - - ermore, Sing .....
- more, ... Sing his glo - ry, ...
sempre più allegro.
Sing his glo - ry for ev - er - more, Sing his glo - ry for ev - er - more,
ev - er - more, Sing his glo - ry for ev - er - more, for ev - er - more,
..... his glo - ry for ev - er - more, ... his glo - ry for ev - er - more,
ff
Sing his glo - ry for ev - er-more, Sing his glo - ry for ev - er -
Sing his glo - ry for ev - er-more,
Sing his glo - ry for ev - er-more, Sing his glo - ry for ev - er -


Met. ♩= 138.
- more, A - - men, A - - - - -
A - - men, A - - - - - - men, A - - -
- more, A - - men,
- men, A - - - men,
- men, A - - - men, A - - - - - - men, Sing his glo - ry for
A - - - - - - - - - - men, A - - - men,
A - - men, A - - - - - - - men,
A - - men, A - - - - - - men,
ev - - - er - more, A - - men,
A - men, Sing his glo - ry for ev - er-more, Sing his glo - ry for
A - - men, A - - - men, A - men, Sing his glo - ry for


Sing his glo - ry for ev - - - - - - - - - - - - - - - -
A - - - - - - - - men, Sing his glory for ev - - - - - - - -
ev - - - - - - - - - er - more, Sing his glo-ry for ev - - -
ev - er-more, Sing his glo-ry for ev - - - er - more, His glo - -
- - - - - - - - - - - - er-more, Sing his glo - ry for ev - - er -
- - - er - more, for ev - - - - - - - - er - more, A -
- - - - - - er - more, A - - men, A - -
- - - - - ry for ev - er - - more,.....
- more, A - - men, A - - - - - - men,
- - - - - - - - - - - - - - men, Sing his glory for
- - - - men, Sing his glo - ry for ev-ermore, for ev - - - er - more,
..... Sing his glo-ry for ev - er - more, A - men,


Sing his glo - ry for ev - er-more, Sing his glo - ry for ev - er-more,
ev - ermore, his glo - - - - - ry for ev - er-more,
A - - - - - men, Sing his glo - ry for ev - er-more,
A - - - - - - - men, Sing his glo - ry for ev - er-more,
ff
Sing his glo - ry for ev - er-more, Sing his glo - ry for ev - er - more,
his glo - ry for ev - er-more, his glo - ry for ev - er - more,
his glo - ry for ev - er - more, his glo - ry for ev - er - more,
A - - men, A - men, A - - - men, A - - men,
A - - men, A - men, A - - - men, A - - men,
A - - men, A - men, A - - - men, A - - men,

curing accommodation, for which the demand was brisk. The high-priced seats in the nave and the reserved seats in the aisles were filled, and the transepts well attended. Mr. Costa's plan of planting the first and second violins in the front rank of the orchestra was adhered to, so that the principal subjects of the compositions could be distinctly heard, while the other instruments were performing their allotted parts. The band embraced the leading names of the profession—Sainton, Blagrove, Harper, Carrodus, Webb, Lazarus, Pratten, and many more.

A glance at the programme of the first day, and the various artists who supported it is the best criticism. The first part was as follows:—"Dettingen Te Deum," Handel; Solo (Mme. Patey-Whytock and Chorus), "We praise Thee, O God;" Quartet, "The glorious company;" Chorus, "The Holy Church;" Solo (Mr. Lewis Thomas and Chorus), "Thou art the King of Glory" (Trumpet Obbligato, Mr. Harper); Solo (Mr. Cummings), "When Thou tookest upon Thee;" Chorus, "When thou hadst overcome;" Trio (Mme. Patey-Whytock, Mr. Cummings, and Mr. Lewis Thomas), "Thou sittest at the right hand;" Chorus, "We therefore pray Thee;" Chorus, "Make them to be numbered;" Solo (Mr. Lewis Thomas), "Vouchsafe, O Lord;" Solo (Mme. Patey-Whytock and Chorus), "O Lord, in Thee;" Anthem (Psalm 55), "Hear my Prayer" (Mme. Lemmens-Sherrington and Chorus), Mendelssohn; Trio, "Haste to Samaria," *"Naaman"* (Mme. Lemmens-Sherrington, Mme. Sainton-Dolby, and Mr. Cummings), Costa, Recit., "'Tis as Gehazi said," *"Naaman"* (Mr. Santley), Costa; Invocation, "Hear me, Almighty God," *"Naaman"* (Mr. Santley), Costa; Recit. and Air, "I dreamt I was in Heaven," *"Naaman"* (Mme. Sainton-Dolby), Costa; Quartet, "Honor and glory," *"Naaman"* (Mlle. Tietjens, Mme. Sainton-Dolby, Mr. Cummings, and Mr. Santley), Costa; Solo, "As from the power of sacred lays" (Mlle. Tietjens and Chorus), Handel; Chorus, "The dead shall live" Handel.

The splendid setting of the *Te Deum*, composed after the victory of Dettingen, 1743, and the finest ever written to the so-called Ambrosian hymn, was fittingly sung. The effect of the choruses was sublime: and it is so much the sublimity of Handel that we wish we could wholly absolve him of borrowing from Purcell's previous setting. The solemnity of compositions of this kind is undoubtedly heightened by the effect of their being heard in a cathedral; but in the particular *Te Deum* in question there are passages which suffer from the very same cause: the echoes of the building destroy the precision of the notes. The solo part of Mendelssohn's anthem was allotted to Mme. Sherrington, to whom it is eminently suited. It is to be regretted that room was not found for a larger portion of Mr. Costa's *"Naaman"* than that given. The excerpt was most favorably received by the audience, who were specially delighted with the canon "Honor and glory," in which the magnificent notes of Mme. Tietjens were heard to advantage. Mr. Santley was impressive in the "Hear me, Almighty God;" and Mme. Sainton Dolby in the following recitative and air, the most popular number of the oratorio, sang well, although the infant character of the supposititious singer was hardly symbolized in the real singer's voice. *"Ne pas vieillir"* is an endeavor which artists think easy. The second part of the day-performances—lunch intervening—was made up of a selection from Haydn's *"Creation."* But for the intervention named the succession of Haydn to Handel might have been unfortunate for the former. Its light and airy character, however, was acceptable in the afternoon; and Mr. Sims Reeves's return to the service of the Three Choirs found general favor. The chorus of these festivals are well accustomed to the *"Creation;"* with this advantage, therefore, and the support the oratorio derived from a cast comprising Mlle. Tietjens, Mme. Lemmens-Sherrington, Mr. Santley, and Mr. Reeves, our readers may readily imagine that it was worthily performed.

The concert in the evening given in the College Hall was excellently attended and went very satisfactorily. Its interesting portion was a selection from Weber's opera of *"Euryanthe,"* a work well-known for its beauty of melody, but tabooed from the stage by the trashy nature of the libretto. The selection was well made: it comprised the popular overture, executed with great spirit,—a number of fresh, happy choruses, the Huntsmen's especially—the air "Flowers of the valley," sung by Mlle. Tietjens to perfection—and the cavatina "Soft airs" for Mr. Sims Reeves. We must not omit to notice Mr. Cummings's singing of his cavatina. Mr. Santley subsequently gave the "Eri tu" from *"Un Ballo in Maschera,"* which he rendered with manly force, drawing a strong contrast with the sickly manner in which that air is given by Italian artists. His new interpretation compelled an encore. The second part of the programme was concocted with the following names:—Auber, Weber, Rossini, Mozart, Mendelssohn, Cimarosa, Handel, and CLARIBEL! We need hardly add to whom the last addition was due, or that it was "Maggie's Secret," or that it was redemanded. The capital quintet *"Hm hm"* from *"Il Flauto,"* with Mr. Santley as *Papageno*, went admirably; the famous "Haste thee, nymph," from *"L'Allegro,"* was given by Mr. Lewis Thomas in such jolly style that the whole audience had hard work to refrain from joining in. The great feature of the concert was the song from *"Oberon,"* "I'll weep for thee," which is exactly suited for Mr. Sims Reeves, and which called forth thunders of applause. The well-known trio *"Matrimonio Segreto,"* with Mme. Lemmens-Sherrington, Mlle. Tietjens, and Mme. Sainton, seemed greatly to please the hearers. Mr. Done played the people out with the March from *"Athalie"* at the close of a long, and on the whole well-sustained concert.

Wednesday.—It is a *sine quâ non*, the festivals of the three choirs should each include a performance of *"Elijah"* and the *"Messiah,"* on the principle that people are never tired of listening, either in music or philosophy, to what they know already. The popularity of the *"Elijah,"* which was the morning performance of to-day, has gone on steadily increasing since its production in forty-six, under the composer's leadership. Every little village choir knows it; every attender of these festivals can map out the passages before they occur, as familiarly as if it were the Book of Common Prayer. The attraction of these musical doings, in fact, at Worcester, Gloucester, and Hereford, is the absence of startling novelty. What is brought forward may be very good, but it is very trite. And herein the primal benefit of the Festival of the Three Choirs seems to be lessening every year. They no longer afford a large musical public in the country an exceptional opportunity of hearing something new. That advantage can be more readily obtained by running up to London, where trained societies such as our Sacred Harmonic, kept up to the mark by constant practice, are in a better position both to perform the known and produce the new than the country choirs which only act in concert once a year.

The performance of Mendelssohn's work this year left little to be desired. Mr. Done, the conductor, rather lagged in his time throughout the first part, but improved in his pace after luncheon. The work was divided between Mmes. Tietjens, Sherrington, Patey-Whytock, Sainton, Pullen, and Messrs. Sims Reeves, Santley, Cummings, Lewis Thomas and Smith, who supported it in pretty equal shares. On Mr. Santley, however, fell the whole burden of *Elijah*; and it is no small triumph that he sustained it with unabated zeal. His reading was splendid. Mr. Reeves sang the *Obadiah* with his well-known excellence. Tietjens again surpassed herself. Mme. Patey-Whytock, a thoroughly conscientious artist, was not always audible; her voice is too deficient in power. Mr. Cummings added to his laurels by a thoroughly artistic rendering of the music allotted to him. The chorus were full of good intentions, the trebles in particular being excellent in quality. The stringed, wood, and brass instruments acquitted themselves to everybody's satisfaction. All through Wednesday the rain descended in torrents, and promised no abatement.

Thursday.—Those who attended the concert of last night were greatly disappointed at the absence of our illustrious tenor, whose hoarseness, but slightly apparent in the morning, had increased so as to incapacitate him from appearing. The programme was not so good as that of the previous concert, but the various performers acquitted themselves well, particularly Messrs. Santley and Cummings, and Mmes. Lemmens-Sherrington and Sainton-Dolby.

This morning the miscellaneous selection drew a large assemblage in the Cathedral. Spohr's *"Last Judgment,"* Beethoven's Mass in C, a selection from Handel's *"Joshua"* and Mendelssohn's *"Lobgesang,"* were the food provided for the unappeasable appetites of the audience who always attend on the Miscellaneous day. As might be expected from such a lengthy programme, the effect of the whole was dull and unsatisfactory, though the executants (principals, chorus and orchestra) all exerted themselves to the utmost. It is needless further to expatiate on the performance or the performers.

The concert on Thursday night was perhaps the best of those given, as the names which graced the programme would show. Beethoven, Mendelssohn, Donizetti, Haydn, Gounod, Schubert, Hullah, Mozart and Verdi were adulterated in a slighter degree than is usual on those occasions. A quartet of Maurer's for four violins was given in excellent style by Messrs. Sainton, Blagrove, Carrodus and H. Holmes. Mr. Sims Reeves was again unable to appear. The encores were awarded to Sullivan's "Sigh no more, ladies," sung by Mr. Cummings, and a ballad, "The portrait," composed and sung by Mme. Lemmens-Sherrington. It need hardly be added that the songs which obtained this favor were the least noteworthy on the programme.

On Friday the *"Messiah,"* the oratorio always better performed at Worcester than in the Cathedral sister cities—was given. The chorus was in excellent order; the soloists—those who had undertaken the previous oratorios—did their best; the "Hallelujah" went especially well. Mr. Sims Reeves arrived in full force, sang carefully, and delighted his hearers fully. The bishop and dean were present, and the audience showed in numbers and selection.

The following tables will show the collections and attendances:—

1866.	Collected. £. s. d.	Attendances. Cathedral.	Concerts.
Tuesday	474 19 0	1,621	812
Wednesday	312 6 10	2,086	870
Thursday	203 0 0	2,100	900
Friday	225 12 0	2,900	—
	£1,215 17 10	8,707	2,582

PARIS.—The Swedish singer, Mlle. Nilsson, is still singing *Martha*, while the papers are anxiously discussing reports of her intended marriage to a rich English banker. M. Arthur Pougin has written her biography, from which the following passages are taken:

"Christine Nilsson was born in the province of (Sweden) in 18—. Her parents, honest peasants, paid but little attention to the precocious taste for music the child possessed, and certainly never thought of making an artist of her. She was barely seven years of age when a rich lady of the province, struck by her charming appearance and *gentillesse* and the sweet tone of her voice, offered to adopt her and provide for her future prospects. Her parents however refused the kind lady's proposal and the child remained at home. Some years later Christine, accompanied by a younger brother, started off to visit the fair at a neighboring village. She had a violin with her, and report says that she learned how to play it alone, and without the slighest instruction. On arriving at the principal place she began to sing and accompany herself to the delight of the standersby. Among these was the proprietor of a travelling theatre, who was so struck by the girl's grace and talent that he offered to engage her on the spot, promising her twenty six dollars (about £4 10s.) a month if she would accept. Christine had never heard of such a sum of money in her life, and was hesitating whether she should say yes or not, when a *notable* of the village interfered and took her back to her parents, and proposed to attend to her musical education. This time the father and mother consented, and she was sent by her protector to Gothemburgh, and placed under the care of the Baroness L——, formerly an artist of renown, and who was so pleased with her young protégée's latent talent, that she herself gave her instructions in singing. A year later she was sent to Stockholm, and lived in the family of Frederic Bernald, a violoncellist and highly esteemed composer, ex-court Kapellmeister, and whose three daughters are well known and esteemed in their own country and in Germany as *cantatrices* of the first order. Thanks to Bernald's lessons, Christine was soon fit to appear in public: and her first début took place in a grand concert, at which the royal family was present, when she obtained the most favorable reception both as singer and violinist. It was then determined to send her to Paris.

Here Mdlle. Nilsson was placed under the care of M. Wartel, an ex-tenor of the Grand Opéra, and the professor of Mdlle. Trebelli, and about two years ago she made her first appearance at the Lyrique as *Violetta* in the French edition of *"La Traviata."* We all remember with what favor she was received, and each succeeding part, *"Il Flauto," "Martha," Donna Elvira* (*"Don Juan"*) has raised her in public estimation. Her biographer goes on to speak of her amiable qualities and says "she never forgot her country, her family, nor her friends. She was always looking forward to the time when she would be able to return among them, and last year she spent her *congé* at Malmöe, to the delight of all who had known her. On her arrival she was literally covered with flowers. But a short time back her family was almost in want, but now her parents inhabit a charming residence which the happy girl has bought for them.

An unlucky performance of *"Faust"* took place last week at the Lyrique. Three debuts were announced, M. Jaulain (*Faust.*) Cazaux (*Mephistopheles*) and Mdlle. Cornelis (*Siebel.*) The last alone put in an appearance, and M. Monjauze and M. Brion, who appeared, were very roughly received. Two days later M. Cazaux was much applauded, and *Faust* took his revenge. M. Carvalho promises a rich season. Without counting *"Romeo,"* we are

to have "*Der Freyschutz*," "*Lohengrin*" (probably,) and no less than four operas, three of which are by new comers: "*Deborah*" (3. a.) Duvivier: "*Cardillac*," (3. a.) Dautresme: "*Sardanapale*," (4. a.) Jonciéres: "*Les Bluets*," Jules Cohen.

"*Joseph*," a revival of Flotow's charming "*Zilda*" with Mdme. Cabel, and "*La Colombe*," are the chief attractions at the Opéra-Comique. The new concert hall will be ready at the end of October. There will be three concerts a week under the direction of Pasdeloup. Oratorios, including "*Eli*," "*Israel*," "*The Messiah*," "*Naaman*," will be produced.

A new musical instrument of striking power and sweetness, and at the same time extremely simple, has been recently exhibited at Paris, where it called forth great admiration. It resembles a piano with upright strings, except that the latter are replaced by tuning-forks, which, to strengthen the sound, are arranged between two small tubes, one above and the other below them. The tuning forks are sounded by hammers, and are brought to silence at the proper time by means of dampers. The sounds thus produced, which resemble those of the harmonium, without being quite so soft, are extremely pure and penetrating.

Germany.

How will the political reconstruction of Northern Germany affect the cause of Music in that most musical of countries? Will Prussia, in swallowing up all those little kingdoms and dukedoms, destroy the many Court theatres, opera-houses, Kapelle (orchestras) and Conservatoires, which under court patronage have been for centuries the vital centres of artistic influence and culture? Will the love of music in the people buy henceforth its own supplies, of equal excellence and plenty, forgetting all dependence upon aristocratic subsidy? Of course, if we believe in the divine humanity of Art, we cannot doubt that it is yet in the destiny of peoples and republics to find out a better way in Art as well as politics, than that of kings. Perhaps it is for our own great republic in this new world to solve that problem first. The London *Orchestra*, looking only at the immediate future, observes:

Hitherto every German capital had its Royal Opera, kept up by a royal grant. The King of Hanover allowed the Hanoverian opera-house 105,000 thalers (£15,750,) not connting the many presents, orders, and the like encouragement to artists. To-day, Hanover is a mere province. The Duke of Nassau's grant to the Wiesbaden theatre was 70,000 florins. The Elector of Hesse gave a similar sum to the royal establishment at Cassel. Both Nassau and Hesse Cassel are henceforth only integral portions of Prussia, and Prussia's sole *Hofopernhaus* is in Berlin. Conservatories may not suffer to the same extent as the theatres: the Prussian system recognizes them, as the establishment at Cologne testifies, and their influence will probably extend as before to the benefit of musical purposes in Germany. But the practical schools of music—the theatres themselves—are to all appearances lost to the Rhine Provinces. It is improbable that the Prussian government will renew the various grants. Hanover, Weisbaden and Cassel will sink into provincial towns with an essentially provincial theatre a-piece. The artistic resources of the country will be concentrated at Berlin. With a single Court there will be a single Court Theatre; and the managers of the country establishments will be reduced to the grade occupied by their compeers in England and France. Deprived of their State grants and their local aristocracy, they must depend for support on the devices of provincial managership —short seasons, an intermittent flash of brilliancy, a starring tenor and prima donna engaged now and then amid a troop of mediocrities, chorus and orchestra reduced to the least common multiple, incapable artists for the secondary parts, and an inexpensive *mise-èn-scene* limited by the barren resources of the exchequer.

The Germans are a musical nation, and the subtraction of their art enjoyments will go hard with them. But what else can be done? The receipts of the opera, *per se*, do not cover the expenses; a grant has always been essential. The present dilemma is to choose between a large grant and no more opera on the old scale. We fear that the government of Berlin will choose the least expensive alternative; and this is a dread which is making itself felt on the Rhine also, where the artistic world is beginning to cry out lustily. Amid the numerous tasks imposed on King William, not the least arduous will be that of reconciling the musical needs of his new subjects with his system of centralization, and with the requirements of his exchequer.

BERLIN. A local journal says, the theatres of the recently annexed States are sending us their first artists. Lately, it was Niemann, from Hanover; now we have Frederica Grün, the spoiled child of the public of Cassel.—Roger finished his engagement at Kroll's theatre with a very successful representation of the part of Fernando in the *Favorita*, and Mlle. Loewe was equally remarkable as Leonora.—An Italian troupe opened the Victoria theatre on the 27th of August with *Il Trovatore*.—Mlle. Lucca has made her rentrée in the *Africaine*.—On the 26th of August, the Royal Opera gave the *Prophète*, with Wachtel tenor, and Mmes. Börner and von Edelsberg; on the 28th the *Wasserträger*, and on the 31st *Die weisse Dame* with Wachtel. Mr. Charles Adams (formerly of Boston) is engaged at the Royal Opera house, but will pass his vacation, from Christmas till Easter, in London.

MUNICH.—Richard *Löwenherz (Richard Cœur-de-Lion,)* by Grétry, was produced on the King's birthday. There was a very brilliant audience, but the opera did not meet with a very warm reception.—Dr. Hans von Bülow, who, last May, left this capital in dignified disgust, and retired to Switzerland, has now returned, and is again always with the King.

ESSLINGEN.—The Oratorienverein, under the direction of Professor Chr. Fink, has given a concert of sacred music for the benefit of the wounded soldiers, the following being the programme:—"Gloria Patris," Palestrina; Sacred Song of the 16 century: "Jesu, meines Lebens Leben: Organ-Prelude, Seb. Bach; Soprano Air from *The Messiah*, Handel; Three-Part Chorus, Barth. Cordans; Four-Part Chorus, J. A. Hasse; Bass Air from *Elijah*, Mendelssohn; Chorus with Solo-Quartet from *Die letzten Dinge*, Spohr; Soprano Air; Agnus Dei," Mozart; Sacred Choral Song, Chr. Fink; Soprano Air from *St. Paul*, Mendelssohn; and Motet:" Macht hoch die Thür," from Hauptmann.

MAGDEBURG.—The following was the programme to a concert given lately by the Kirchengesangverein, under the direction of Herr Rebling, for the benefit of the wounded Prussian soldiers:—Chorale: "Wenn dich Unglück hat betreten," Seb. Bach; Hymn for Soprano Solo, Chorus, and Organ: "Hor' mein Bitten," Mendelssohn; Chorale: "Befiehl Du Deine Wege," Seb. Bach; Adagio from Beethoven's C minor Symphony, arranged for the Organ by Herr Rebling; Psalm: "Kommt her und schaut die Werke des Herrn," Rolle; Duet for two Basses: "Der Herr ist der Starke Held," Handel; "Salvum fac Regem," for Chorus, Löwe; Fantasia for Organ, Hesse (played by Herr Rebling;) The 100th Psalm, Mendelssohn.

COPENHAGEN.—A Conservatory of Music is to be established under the guidance of MM. Niels W. Gade, J. P. E. Hartmann, and Paulli. All the pupils will be required to attend the classes for piano, theory, and choral singing.

Dwight's Journal of Music.

BOSTON, OCT. 13, 1866.

Concerts.

The Bateman concerts have had the whole field to themselves during the past three weeks (except the usual noontide Organ performances), the tenth and last of them having been given in the Music Hall last evening. Since they began (on the 26th ult.) the artists, we believe, have had but three evenings of rest, while they have made excursions to Hartford, Providence twice, and Lowell. Abundant success has crowned almost every effort.

The four concerts of the first week—what we may call Mr. Bateman's pre-Brignolite period—were crowded close together into the four last nights of the week. This frequency, together with the inferior and very miscellaneous character of the programmes, thinned the audiences of Thursday, Friday and Saturday. It was indeed unaccountable that Mme. PAREPA, one of the queens of song in all the nobler kinds, should have had almost no chance in four nights to sing anything important. There was nothing (better than Verdi), as we have seen, the first night. After that, the little duet: "*Crudel perché finora*" from Mozart's *Figaro*, the duet from The Barber: "*Dunque io son*," the duet "*La ci darem*," and the air "*Und ob die Wolke*" from *Der Freyschütz*, were the only things that could interest a musically cultivated audience. And the absence of an orchestra in the last of these was an injustice both to the music and the singer; she sang it sweetly, truly, but not with the inspiration of the Lind, or that simple, winning fervor of Mme. Frederici, who of course is by no means her equal as a singer. The duets were admirable. For the rest, there was the hacknied "*Robert, toi que j'aime*," and nothing else but the two Ardit waltzes (*Il Bacio* and *L'Estasi*), the showy and uninteresting, artificial "Nightingale's Trill," and modern English ballads, of a common stamp, the one exception perhaps being "The Storm" by Hullah, which is impressive, if not particularly original. In all this miscellany, to be sure, Mme. Parepa showed her great versatility and finished art in song, as well as her command of several languages.

The best things in those programmes were not set down to her. The most appetizing of the vocal selections were those which brought in the Italian *buffo* element, so admirably represented by Signor FERRANTI. His *Don magnifico* from "Cinderella," his Fop ("*Il farfallone*") by Mattei his "*Non più tandrai*," the fisher's song, "*La Pesca*," also by Mattei, his Rossini Tarantella "*Già la luna*," and his Barcarole from Ricci's "Prison of Edinburgh," were all capital illustrations of the quick creative genius of fine musical fun. He enters wholly into the spirit of the thing; his eyes are full of it as well as his voice and hands and every look and motion. We are rapidly reconciled to his extravagance of action; it is so genuine, and at the same time so instinct with art. In the duets with Parepa he was equally good.

Sig. FORTUNA'S solos were a romanza from Donizetti's *Maria di Rudenz*, and another ("*De Provenza*"), twice, from *La Traviata*. Unimportant selections, but sung in a very chaste and finished style. This singer gains upon us by his uniformly artistic use of his light, sweet baritone voice, so tenor-like in quality, and by his gentle manly bearing. He did justice to the earnest pleading little duet from *Figaro*, and bore his part well with Ferranti in what we forgot to mention as one of the best and, for our day, most novel of the comic specimens, the Duo "*Se fiato*," from Cimarosa's *Matrimonio Segreto*. Surely the concerts have been rich in *that* element.

Mr. MILLS had, musically, the most important tasks in those first concerts. In the second he played the two remaining movements of the Schumann Concerto (*Intermezzo* and *Finale*); and in the third, the Romanza and Finale from Chopin's Concerto in E minor; being rather better supported by the orchestra on these occasions. Both were admirably rendered; in truth of reading, in cleanness, firmness, brilliancy and beauty of execution there seemed nothing wanting; it was

ily a little cold, which perhaps accounts for a oldness complained of in the audience, though e are more inclined to believe that those were ot audiences for piano-playing even of the best it made up mainly of half-musical people who ent to hear Parepa's ballads. However, Mr. lills has steadily gained in favor, and proves imself an unassuming, intelligent, earnest artist, elieving in the best and seeking it, while in all at relates to *technique* he can scarcely have a superior. The dashing Fantasia pieces (Liszt's *Africaine*, his own on *Faust*) revealed his rare power s an executant. More pleasing were an Etude of hopin, and in a certain way some little pieces f his own, especially his *Tarantelle*.

Carl Rosa's contributions were: the first ovement of a Military Concerto by Lipinski, old, broad in harmony, and brilliant; the "*Souenir de Haydn*" again; Ernst's *Elegie*, brought ut with rare feeling and perfection; a brilliant oncert Waltz by Alard; a fantastic "Witch's ance" by Bazzini,—these with orchestra—and n the Saturday, without orchestra, "Auld Robin ray," which most beautiful of the Scotch melodies his violin sings with searching purity of tone nd feeling, and the little peeping extravaganza n the high harmonics which he calls *Caprice fantastique*, a pretty bit of clap-trap made up, we believe, by Miska Hauser. Other little things he layed for encores, for the charm of his art and whole appearance is unfailing.

An orchestra—small one of twenty-four instruments—under Mr. Zerrahn, had lent interest nd dignity to the concerts until Saturday. Overtures, to *Semiramide*, *Freyschütz*, *Don Giovanni*, *Merry Wives of Windsor*, were rather nicely played, and helped to create an appetite before each part. But in the fourth concert this artistic element was dropped, and Mr. Hatton had to do all the work of accompaniment at the piano,—an art in which he is a master. Besides which, he figured again, for once, in another of his old characters, as a singer of "eccentric songs." The little fat man" was as exquisitely funny as ever, with his liquid as it were impromptu piano accompaniment. The voice has lost some of its freshness, to be sure (it is seventeen years since Hatton was here singing comic songs, singing *Elijah* and conducting it too, playing Beethoven Sonatas, Mendelssohn G-minor Concerto and Bach fugues!), but the little fat man is hale and hearty as ever, his whole body full of music and of humor, and those little things, which would be flat or coarse in others, have a charm of fitness and imaginative fineness with him—not that we think the concert room the fittest place for them. The Music Hall was one sea of laughter (*anerithmon gelasma*), and he had to sing it again, and another of the same sort. By the way, one of his clever tricks, in preluding to the song was to begin with a bit of sparkling Bach fugue, then a touch of Papageno and his whistle, whereby folks were cheated into finding Bach amusing!

SECOND WEEK.

Flimsy programmes and running the machine too constantly, as we have said, reduced the audiences; so caterer Bateman, as if discouragingly treated by these unreasonable Athenians, incontinently announced "three *last* concerts" for the week beginning Monday, Oct. 1. Then began the Brignoli period. The manager had kept the sweet-voiced tenor in reserve as extra battery for re-galvanizing the cold corpse of enthusiasm. And, whether owing to Brignoli or not—for surely his return was not an art event of signal importance—the policy succeeded. There was a crowd. The tenore was in the best power and beauty of his voice and sang his old songs, from *Martha*, from *Linda*, besides a romanza called "Alice," in his very best style. The music was perhaps hardly worth such voice and art, but the singing was delightful, and the singer was encouraged all along by heartiest applause. It was evidently sweet to him to please a Boston audience after not *very* flattering recognition in the opera houses abroad.

Parepa's best that evening was "*Bel raggio*" from the luxurious, gold and purple *Semiramide* music of Rossini; it was superbly executed in her best voice. So was the duet from *Linda*. Ballads as usual; scarcely one can sing or point them more effectively. Ferranti gave the Cinderella *Don Magnifico* and a Tarantella, also by Rossini; we need not say how happily. Fortuna repeated "*Il balen.*" Mills was kept upon effect pieces (Liszt's "Rakoczy march" and his own cleverly contrived *Faust* fantasy; Rosa, upon mere Concert Waltz and *Trovatore* (!) variations. The Overtures were the *Freyschütz* and Mendelssohn's *Heimkehr*. Indifferent as the programme was, the artists were all interesting and admirably well up to their work.

The next (Wednesday) might be called Mr. Hatton's night, for the chief labor fell on him; besides "presiding" at the piano, he had to conduct the orchestra, and did he not put a life into the charming little *Nozze di Figaro*, as well as the *Zanetta*, overture? He looks and acts so full of the music that it becomes contagious, to orchestra and audience. Moreover, a song of his, "Good-bye, sweet heart," was sung by Brignoli, and very handsomely for an Italian in English. A sweet song too, full of natural, simple feeling, and gracefully worked out. Hatton has composed scores of songs far better than the English ballads now so much in vogue. Indeed we do not know an Englishman, unless it be Sterndale Bennett, who has written songs of such high character; though, like Bennett's, they often seem like lunar reflections of the Mendelssohnian sun; but they are poetic, graceful, expressive and artistic. Brignoli also sang "*In terra*" by Mercadante, and in the charming comic duo from *L'Elisir*, with Ferranti, that night. The buffo sang a jolly Canzone: "*Il Merciajuolo*" (the pedlar) by Gariboldi, and, with Parepa, the Duo: "*Ah, si, si, marito*" from *Crispino*. Fortuna, a romanza from *Don Pasquale*. Rosa played the "Fantasia-Caprice" by Vieuxtemps, and "Witch's Dance" again; Mills the Chopin Etude, the Tarantella by Mills, and the *Africaine* fantasia again, and won a warm encore. Mme. Parepa's solos were "*O luce*" from *Linda*, and a barcarolle by Gounod: "*Ou voulez vous aller*," for the first time. Another crowd, and as delighted as before.

Ditto of the third of the "last" concerts—which very naturally led to the announcement of three more, the last of the last. This time the overtures were delightful ones, the *Barbiere* and the *Zauberflöte*, Hatton still conducting; the latter, especially, went nicely and clearly. Mme. Parepa sang *Batti, batti*, accompanied only by the piano and Rosa playing the violoncello part as violin obbligato. It was artistically sung of course, but we think some other singers have realized the charm of that Mozart melody more perfectly to us. She sang also two ballads: one "The Sailor's Wife," composed by Mr. Boott, a Boston gentleman long resident in Florence, proved very effective with the public; the other was one of the English "Claribel" things. The best feature of the programme (next to the overtures) was the Quatuor from *Don Pasquale*, sung by Parapa, Brignoli, Ferranti and Fortuna, and beautifully done by each and all. Brignoli still did his best, most loyally, in "*La mia letizia* from *I Lombardi* and the Hatton song again. Ferranti rattled off Rossini's "*Largo al factotum*" with all the volubility and mercurial humor of a true Italian Figaro; and sang, too, the "Postiglione" by Balfe. *Il Balen* again, for the third or fourth time, served to show Sig. Fortuna's tasteful style of singing. Mr. Mills repeated some of his old piano pieces and Rosa's only solo was again the Concert Waltz, with "Auld Robin Gray" for encore.

Third Week. The extra farewell concerts, at least two of the three, were distinguished by bette programmes. Other things being equal, the better programme draws the better audience in a community which has heard so much good music as Boston Managers must be willing to see that people have *learned something* by experience. In the long run the best things please more than things cheap and popular; single instances to the contrary are of small account, for oftentimes an audience, like any individual, are cold and dull to things which excite and charm them at other times, owing to circumstances wholly apart from the music in itself, such as other absorbing topics, an exciting election, the influence of weather, or the time at which you take them, whether at the flood or ebb tide of enjoyments. Last Sunday's concert, being "sacred," had perforce to show respect to "high art" in the programme. The chief drawback was the absence of an orchestra—now felt to be an essential to a first-class concert. Instead of it, Mr. Willcox played the *Samson* overture on the great organ, in very clear and noble style, and would have wound up the concert with an Offertoire by Batiste, if the wind had not given out in the middle of it (and some we fear, are wicked enough not to care if that accident should happen oftener in such show pieces!) Mme. Parepa's voice never sounded more superbly than in Handel's air, "From mighty kings." That is the kind of music which we like best of all to hear her sing. The large voice and style, the great endurance, with which she launches forth the ringing phrases, where generous power rather than fine imaginative genius is required, just suit this lofty kind of song. It was indeed a glorious effort. Her other oratorio selection was of a feebler sort, one of the Haydn commonplaces, the duet "Graceful Consort," which she sang finely with Fortuna.

But what most gave a classical character to the concert were the instrumental selections from J. S. Bach. These, though for single instruments, were truly relished; especially the Air, full of tender, heart-felt, lovely melody, and the quaint and lively Gavotte from an orchestral Suite, as played by Rosa and Hatton; this was imperatively encored—a signal triumph for Bach over a miscellaneous audience, but of course a better one than poorer programmes draw!

The Fugue, too, in G minor, for the Violin alone, which Rosa played with great breadth, power and clearness, carrying the polyphonic harmony along unbroken, was listened to with silent interest to the end. This was the Joachim style of playing, and the kind of music in which that master has achieved his greatest triumphs. Verily we have become convinced that the Violin is the best medium, best entering wedge, for inspiring a true appreciation of Bach. Mr. Mills, too, played a Prelude and Fugue of Bach on the piano, one in C minor from the "Well-tempered Clavichord"; this was received more coldly, though it was clearly rendered, doubtless owing to the nature of the instrument in so large a room. There was another piece, founded on Bach, but not Bach, indeed as far the opposite as possible, namely Gounod's *Ave Maria*, arranged from Bach's 1st Prelude in C, for Soprano, with violin, piano and organ. The little Prelude is complete in itself; Gounod's superstructure wholly in another spirit, modern, sentimental and dramatic. Considered as Gounod's only, as a rich and striking instance of euphonions effect, we have no objection to it, and indeed, with all the audience, find it very impressive. Mme. Parepa sang a rather taking sentimental song by Blumenthal, "The children's kingdom," worked up in like style.

Mr. Mills's smaller pieces were "Evening" by Schumann and an Etude by Chopin, both beautiful. Sig. Brignoli sang Beethoven's "Adelaida," making, with Hatton's accompaniment, an excellent impression. *Spirto gentil* we cared less about, but it was very finely sung. Ferranti's principal piece was the *Pro Peccatis* from Rossini's *Stabat Mater*, and Fortuna sang a Prayer by Mercadante.—Here we must pause.

Piano Teachers.—Mr. Petersilea has *not* left Boston for New York; on the contrary he has many pupils here and will doubtless make his mark too in the concerts.——Another Leipzig student, Mr. Stephen A. Emery, formerly of Portland, announces himself as teacher of piano-forte and musical theory; his Leipzig associates commend him highly.

Music in New York.

The PHILHARMONIC SOCIETY, with BERGMANN for conductor, has made up its programme for the five subscription concerts. The principal selections are reported as follows:

FIRST CONCERT.

Symphony No. 2, in C, Op. 61.....Schumann.
"Nächtlicher Zug," (Episode from Lenau's "Faust,") 1st time.....Liszt
Overture, "Columbus," 1st time.....Bristow.

SECOND CONCERT.

Symphony No. 4, Op. 60, in B flat.....Beethoven.
"Meistersinger in Nürnberg," (Introduction,) 1st time.....Wagner.
Overture, "Carnaval Romain".....Berlioz.

THIRD CONCERT.

Symphony in D minor, 1st time.....Volkmann.
Overture, "Fingal's Cave," Op. 24.....Mendelssohn.
Overture, "Les deux Journées," in E..... .Cherubini.

FOURTH CONCERT.

Symphony No. 2, Op. 36, in D.....Beethoven.
Poème Symphonique, "Hunnenschlacht," (nach Kaulbach,) 1st time.....Liszt.
Overture, "Magic Flute".....Mozart.

FIFTH CONCERT.

Symphony No. 4, in C, "Jupiter".....Mozart.
Symphony Dramatique, "Romeo and Juliet," *a.* Scene d'Amour; *b.* La Fée des Songes, 1st time.....Berlioz.
Overture, "Tannhäuser," in E.....Wagner.

The first public rehearsal takes place Oct. 20, the same day on which THEO. THOMAS gives his first Symphony Soirée. The *Neue New Yorker Musik-Zeitung* intimates that the success of this enterprising young rival has prompted the symptoms of "progress" shown by the older Society in the Liszt-Wagner-Berlioz selections above named. Certainly the programmes of both parties have many novelties in common. But Thomas is the bolder of the two and has undertaken to do in five concerts work that might well tax the energies of an orchestra for a couple of years. He makes the production of great orchestral works *with chorus* the special mark of his ambition this year. Here is his list for the five soirées:

Symphony, "Columbus," Op. 31.....Abert.
Two Episodes from Lenau's "Faust": 1. "The Procession by Night"; 2. "The Dance in the Village Inn."....Liszt.
Suite, in C, op. 101.....Raff.
Suite in Canon form, op. 10.....Grimm.
Prelude: "The Master Singers of Nuremberg"..Wagner.
Portions of the Missa Solennis, in D, op. 123 (For Quartet solo, violin solo, chorus, orchestra and organ).....Beethoven.
Ninth (Choral) Symphony.....Beethoven.
Heroic Symphony.....Beethoven.
Jupiter Symphony, in C.....Mozart.
Symphony in C.....Schubert.
Symphony in E flat, op. 120.....Schumann.
Overture in C, op. 115.....Beethoven.
Concerto for piano, in G.....Beethoven.

The "Mendelssohn Union" are to supply the chorus.

The same gentleman has commenced the rehearsals for the first concert of the Brooklyn Philharmonic Society, to be conducted by him, which will comprise the "Columbus" Symphony by Abert; Beethoven's Overture to "Leonore," No. 3; and the "Reitermarsch" by Schubert, instrumented by Liszt.

CARL ANSCHUTZ began a series of "sacred" concerts last Sunday evening at the Germania Assembly Rooms. Among the pieces performed were: Haydn's Symphony No. 12, in E flat; Overture "*Im Frühling*," by Vierling; and Wagner's Vorspiel "*Die Meistersänger von Nürnberg*," which seems to figure upon all the New York programmes.

Mr. MAX STRAKOSCH has commenced *his* concert season, in the cave of Cooper Institute. He has several new artists. Herr Bökelman, a young pianist of the Bülow school, played Liszt's Schiller March." The *Review* says:

This school materially differs from that of the concert-players who have been *en vogue* in this country since Gottschalk used his eminent talent to spoil the taste of the American public, and to introduce silly sentimentality and enervating softness in playing. That narrowness of style, want of a large and broad conception, effeminate touch and affected coquetry in playing, which is called "sweet playing" in this country, is entirely discarded by the modern school of pianists, while they consider it the highest aim of the pianist to combine the most perfect execution with an orchestral grandeur of expression and a conception which renders the ideas of the composer in their utmost breadth and depth. Mr. Boekelman possesses the full material for this task, but he lacks that calmness and self-possession which is necessary for a pianist who appears in public.

Besides him, there were a new prima donna, Mlle. Plodowska, described as "brilliant and effective," "managing a voice somewhat worn with masterly skill;" Signor Lamberti, a charming tenor voice, singing with taste; Mlle. de Gebele, Carl Formes, and Jehin Prume, the violinist.

MOLLENHAUER'S first Conservatory concert, for the benefit of the pupils, consisted of Beethoven's string Quartet in A, op. 18, No. 5, played by Messrs. Ed. and Henry Mollenhauer, Master Bernard Bretto and H. Gramm; Bach's *Chaconne* for violin (E. Mollenhauer); Schubert's *Ave Maria* on the violoncello (H. Mollenhauer); Sonata, piano and violin, op. 24, Beethoven (by pupils); Schubert's Trio in B flat, by J. N. Pattison, pianist, and the two Mollenhauers.

Mr. GROVER has organized a travelling concert troupe, with some of the artists of his collapsed German Opera; viz.: Mme. Frederici, and Messrs. Habelmann, Himmer and Hermanns, to whom is added Wehli, the pianist.

CAMILLA URSO, the lady violinist, has returned for a few months, after most flattering success in Europe. M. Pasdeloup has engaged her for his popular classical concerts during the Exhibition of 1867. Thére is a probability of her re-visiting Boston before that time.

Operatic enterprises of the smaller sort are enjoying a brief after-summer season until the more absorbing Italian combination finds a rebuilt Academy ready for "inauguration." There has been Italian Opera at the French Theatre, under Mr. DRAPER'S management: *Martha*, with Mlles. Boschetti and Gebele, Sig. Tamaro, Locatelli and Carl Formes; *Trovatore*, with Massimiliani, Mme. De Rossi, Boschetti, Orlandini, and others; *Rigoletto*, with Miss Emily Boughton (American) as Gilda,—and so on. There will be, at the same theatre, French opera by M. Juignet's troupe, beginning with Halevy's "*Mousquetaires de la Reine.*" At the New York Theatre, a new season of English opera, under Mr. EICHBERG'S direction, whose "Doctor of Alcantara" led off last week. He has added several new and pretty pieces to it. The parts were taken by Mrs. Gomersal, Miss Maria Norton, Mrs. Mozart, Mr. John Farley, Mark Smith, Weinlich, Gomersal, &c.

NORTHAMPTON, MASS. We have the following communication, dated Sept. 24:

"Thursday evening last, one of the finest classical soirées ever given in this place took place at the Music Hall Wareroom of Messrs. Clarke, Kidder & Co., the headquarters for musical people in this musical town, well known as the home of Jenny Lind while in this country. The performers on this occasion were: Pianists—Mrs. Kloss, of New York; Mrs. Thompson (formerly Mrs. Baker), of New York; Miss K. E. Prince, of Northampton. Vocalists—Mrs. Wentworth and Mr. Ticknor, of Boston; Dr. and Mrs. Meekins, Miss J. W. Shepard, and Mr. W. A. Clarke, of Northampton. The programme, which is annexed, was rendered in the most artistic and satisfactory manner by some of the best amateur artists in this country, and listened to by an appreciative audience of about one hundred persons.

Quartuor, 4 hands.....Haydn.
Mrs. Thompson and Mrs. Kloss.
"Dove sono".....Mozart.
Mrs. Wentworth.
a Longing by the sea. } .....Chopin.
♭ Scherzo. }
Duet. "Le Nozze di Figaro".....Mozart.
Mrs. Wentworth and Mr. Ticknor.
Quartet. O notte soave.....Wekerlin.
Theme and Variations. Two Pianos.
Mrs. Thompson and Mrs. Kloss.
Ave Maria.....Cherubini.
Concerto in C minor.....Beethoven.
Mrs. Kloss.
Trio. "Madre del sommo amore".....Campana.
Sonata. Two Pianos.....Bergt.
Mrs. Thompson and Mrs. Kloss.

The construction of Music and Piano Warerooms, to be used for concert purposes, by Messrs. Clarke, Kidder & Co., is worthy of imitation; and by giving classical concerts from time to time, free to their musical friends and patrons, pianoforte manufacturers can do much towards advancing the musical taste of our large towns."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Cuckoo's notes. Song. *Blamphin.* 30

The little drooping flower. " " 30
Two pretty ballads, the last one with a chorus, and the first one with the cry of the cuckoo occasionally interrupting the music.

Carolina. Neapolitan popular song. *Tentiti.* 30
A piquant and sparkling ditty, which one can well imagine sung by the merry fisherman of the Bay of Naples. The Italian is in the dialect of the Contadini, and is furnished with an English translation.

L'Estasi. Valse d'Arditi. Sung by Mad. Parepa. 75
Very beautiful, and with no difficulty to frighten any lady with a tolerably flexible voice. Has Italian and English words, and "facilitè" passages for those who cannot sing the highest notes.

Why was I looking out? Sung by Parepa. *Blumenthal.* 30
The lady probably knew why she "looked out" so regretfully, after driving her lover away by ill treatment. At any rate, he returned, and the matter was very amicably arranged. Good music.

Fairest and Rarest. Ballad. *M. Keller.* 30
A good title, after reading which, open the leaves, and sing the song, which will not disappoint you.

When we went a gleaning. Sung by Parepa. *W. Ganz.* 30
Very neat and finished, and a pretty affair for the ladies to sing these autumn days, albeit they may never have followed the example of Ruth, themselves.

Ah! Child of Hope. (Le Baptème du petit Ebeniste.) *C. Plantade.* 30
A very pretty melody, with French and English words.

Don't shut out the moonlight, mother. Song. *E. Bettischer.* 30

Girls of dear New England. Ballad. *M. Keller.* 30

Brightly shine the stars above me. Song. *G. W. Hazlewood.* 30

Fandango Song. Guitar. *L. Vese.* 30
Very acceptable songs, which there is not space to notice at length.

Kitty Carew. Song. *J. L. Hatton.* 30
Mr. Hatton is now among us, and can bring forward his own songs, which have long been favorites.

Te Deum. *J. B. Marsh.* 75
A most excellent composition, and deserving a place in every choir.

Instrumental.

Shells of Ocean. Easy pieces by *E. Mack, each,* 30
1 Mermaid's March. 2 Pearl waltz.
3 O would I were a boy. Quicks'p. 4 Wearing of the green.
5 Coral Redowa. 6 Five o'clock. Quickstep.
7 Rippling Wave Redowa. 8 Sea Shell Polka.
Easy and useful pieces for learners.

Pretty bird Waltz. *C. Coote.* 40
A charming and peculiar air, brilliantly arranged.

New Russian March. *R. Bertridge.* 20
Very simple, and just the thing for beginners, as it is also very pretty.

Alpine Bells. 4 hands. "Social Hours." *Bellak.* 30

Il Bacio. " " " 30
Capital duets for learners.

Brooklyn Galop. *M. Hassler.* 30

Scud Galop. " 30

Boyd Schottisch. " 30

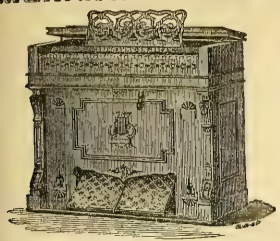
Dance Maria Galop. " 40

Sweet Sixteen. Polka Quadrille. " 50
Five sparkling pieces by Hassler. None of them are difficult, and all pleasing.

Joy Bells. Idylle. *A. Jungman.* 50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR
CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.
Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia. Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Jasque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.
EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,
Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice elegante en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favargér.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart), From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Prière. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riedel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrillle. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 667. BOSTON, SATURDAY, OCT. 27, 1866. VOL. XXVI. No. 16.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Symphony Concerts.

SECOND SERIES.

The Harvard Musical Association

WILL GIVE

EIGHT SYMPHONY CONCERTS,

IN THE BOSTON MUSIC HALL.

On Friday Afternoons, from 4 to 6 o'clock. They will be of the same character and under the same management with the six concerts of last year. The Orchestra will number not less than FIFTY of the best resident musicians, with Mr. CARL ZERRAHN as Conductor.

First Concert on Friday, Nov. 23. The dates of all the others (commonly at intervals of two weeks) will appear on the season ticket.

Season Tickets, with reserved seats, at $6 each, for sale at the Music Hall. 667

MRS. H. F. DUPEE,

Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

WANTED—By a Fellow of the College of Organists of Great Britian, a situation as Organist and Choir Master in a Episcopalian or Dissenters Church. Unexceptionable testimonials and references given. Apply by letter, post-paid to M. W., care of M. R. Morgan, Music Dealer, Quebec, Ca. 665-7

MR. S. P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co., or at 246 Washington Street, Room 5. 664

"I WEEP FOR THEE, DARLING."—The new Song and Chorus, by James E. Stewart is now published and for sale at the Music Stores. This well-known author of vocal and instrumental music has added new laurels to his already enviable reputation as a ballad writer and virtuoso. The sentiment is truly beautiful. The music is easy and the melody of better order than the general run of ballads. The chorus is especially fine, and has the "true ring" of Foster's most bewitching plantation melodies with all the attributes of pathos. As a whole it is unsurpassed and bears unmistakable evidence of the author's fascinating style. Sung by all the minstrel troupes, and published only by WHITTEMORE Detroit. Price 30c. Mailed free on receipt of marked price. Copies of this *beautiful* song, can be obtained by addressing Oliver Ditson & Co., 277 Washington Street. 667-70

THE
HIGH SCHOOL CHORALIST:
A SELECTION OF
Choruses and Four-Part Songs,
FROM THE WORKS OF
THE GREAT MASTERS.
FOR THE USE OF
Colleges, High Schools, &c.

CONTENTS.

Agnus Dei,.....De Monti's Mass.
A strong castle is our Lord,.....Luther.
Come, fairest nymph,.....Mornington.
Come where flowers,.....Martha."
Far away our camp fires burn,.....Mercadante.
Father in Heaven,.....Massaniello."
Festival of Spring,.....Mendelssohn.
First day of Spring,.....Mendelssohn.
Gloria,.....Haydn's First Mass in B flat.
Happy and light,.....Bohemian Girl."
Hark, each Spartan hound,.....Bishop.
Hark, the lark,.....Dr. Cooke.
Here in cool grot,.....Mornington.
He, watching over Israel,.....Elijah."
Highlands, (The).....Boieldieu.
Hosanna to the Son of David,.....G. J. Webb.
How beautiful upon the mountains,.....G. J. Webb.
How lovely are the messengers,.....St. Paul."
Night's shade no longer,.....Rossini.
O'er the grave,.....Mendelssohn.
O, fly with me,.....Mendelssohn.
Presage of Spring,.....Mendelssohn.
See the conquering hero comes,.....Joshua."
Sleepers, wake,.....St. Paul."
Song of the lark,.....Mendelssohn.
The hoar-frost fell,.....Mendelssohn.
The primrose,.....Mendelssohn.
Three National Songs,.....Mendelssohn.
To God on high,.....Mendelssohn.
Victoria! Victoria!.....Fra Diavolo."
With hawk and hound,.....Bishop.
When famine o'er Israel,.....Naaman."
Youthful pleasure is a treasure,.....Bishop.

Price ONE DOLLAR.

Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Mad. Parepa's Songs.

Why was I looking out.....30
When we went a-gleaning.....40
L' Estasi. Valse d' Arditi.....75
The Sailor's Wife.....30
I cannot sing the old songs.....30
The Nightingale's Trill.....40
Sing, Birdie, Sing.....50
Five o'clock in the Morning.....30
Sing, Smile, Sleep.....50
Lady of the Lea.....40
Maggie's Secret; or, My heart is o'er the Sea.....40
O say not woman's heart is bought.....30
Where the Bee sucks.....30
Hunting Tower.....30
Skipper and his Boy.....40

Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

The Child's Pianoforte.

This is no toy affair, but a genuine little Piano, perfect in every respect, with wire strings and an iron frame. It is two feet high—two and a half feet long, and sixteen inches wide; thoroughly made, beautifully finished in imitation of rosewood, with four round corners. It has a compass of three octaves, a fine rich tone of considerable volume, and is capable of being tuned and repaired, the same as a large piano. No more pretty and useful musical gift for children can be procured. It will enable them to obtain an early knowledge of the rudiments of Piano playing, and afford them equally as good an opportunity for practice as a large and costly instrument. Each Piano is furnished with a stool. Price $30.00.

OLIVER DITSON & CO.,
277 Washington Street.

THE CHAPEL,
A COLLECTION OF
TUNES IN ALL METRES,
composed for and especially adapted to the wants of all
Church Choirs and Christian Worshippers
AS WELL AS THE
Home Circle and Social Gatherings.
Price, Paper, 33 cts; Boards, 40 cts,
Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for October.

VOCAL.

The sailor's wife. Song.....30
L'Estasi. Valse d'Arditi. Sung by Mad Parepa. 75
I cannot sing the old songs. Song.....30
A queer story. Song.....*Mellon.* 30
Why was I looking out. Song.....*Blumenthal.* 30
When we went a gleaning. Song.....*W. Ganz.* 30
The charming young widow I met in the train. Comic.....*Cole.* 40
I love it, that village so old.....*Abt.* 30
Autumn song.....*Mendelssohn.* 40
I'll meet thee in the lane. Song and Chorus. *Blamphin.* 40
Hunter's farewell. Song.....*Mendelssohn.* 40
Darling Mary of the lea. Song and chorus. *C. T. Boetger.* 35
Your name. Song.....*T. Ryan.* 30
Ruby. I opened the leaves of a book....*Gabriel.* 30
Mother, Home and Heaven. Song and Chorus. 30
I'm Don Hipolito. Bass Song.*"Doc.of Alcantara."* 40
She meets me at the gate. Song.....*Bishop.* 35
Five o'clock in the morning. Song for Guitar. *S. Winner.* 30
She sang among the flowers. " " 30
Flower song. "Faust." " " 30
O, would I were a bird. " " 30
Pretty lark, bride of the morn. Song. *Bishop.* 35
Hast thou seen the young day blushing. Song. *"Irene."* 40
Fair the rose of love. Song..... " 40
Dreaming of angels. Ballad.....*Blamphin.* 40
The heart. Ballad.....*Towne.* 30
Bread and butter. Song.....*A. Weaver.* 30
The roses are blooming where sweet Nellie sleeps. *Webster.* 35
Tantum Ergo. "Gloria." Quartette..*M. Girac.* 40
Light-house. Baritone song.....*G. F. Duggan.* 50
Where is our Moses? Song.....30
Fairest and rarest. Ballad.....*M. Keller.* 30
Cuckoo's notes. Song.....*Blamphin.* 30
Carolina. Neapolitan song.....*Tentiti.* 30
The little drooping flower. Ballad...*Blamphin.* 30

INSTRUMENTAL.

Mabel galop.....*D. Godfrey.* 50
Gr'd paraphrase de Concert.....*Ascher.* 65
Ah, che la morte. "Trovatore."....*Baumbach.* 40
Star spangled banner..... " 40
Moonbeam on the lake.....*Moelling.* 50
Fascination mazurka..... " 50
Orphèe.....*"Young Minstrel."* 20
Jenny Lind Polka..... " " 20
La Mignonne polka..... " " 20
First love. Redowa..... " " 20
La Cenerentola..... " " 20
Nel con piu..... " " 20
Battle of Sadowa..... 75
O dear, what can the matter be?.....*Richards.* 60
Oberon. Fantasie brilliante.....*S. Smith.* 75
Joliette, Pretty one. Morceau de Salon. *Favorger.* 35
Tyrolese Evening Hymn. "Crown Jewels." *Baumbach.* 40
La Belle Heléne. Galop.....*D. Godfrey.* 40
Joy bells. Idylle.....*A. Jungman.* 50
Thou art so near. "Sparkling Diamonds." *C. Arini.* 30
Daily Register Quickstep.....*Schultz.* 30
Parepa Waltz.....*J. W. Turner.* 30

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE ART OF SINGING

In the English and Italian Languages.

Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.

The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

GEO. W. HASELWOOD,

Teacher of Singing and Formation of the Voice.

Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,

VOCALIST AND CONDUCTOR,

Cultivation of the Voice and Singing.

Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,

TEACHER OF

SINGING AND PIANO FORTE.

12 Concord Square.

WILLIAM GARRETT.

Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A

WINTER EVENING'S

ENTERTAINMENT.

A SOCIAL CANTATA.

In Two Parts.

WORDS BY SIDNEY DYER.

MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.

Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.

"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.

Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Arimiota and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Arimiota, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.

The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass. Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price, in paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

EUGENE THAYER,

SOLO ORGANIST.

Mr. T. will devote Wednesday and Saturday Afternoons to pupils. Address at MUSIC HALL. 666

AUGUST HAMANN.

TEACHER OF THE PIANO.

274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.

Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

FORMATION OF THE VOICE,

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,

Teacher of Piano, Organ, and Harmony,

Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ, and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,

Teacher of Cultivation of the Voice.

Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 **53 Hancock Street.**

BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.

655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.

10 Avon Place. 663—6mos

E. J. CROWNINSHIELD,

Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,

STEARNS' MASS

IN A.

PRICE $1.50.

By Mail, post-paid.

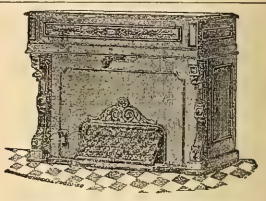
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.

Arranged for the Piano-forte.

Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & CO., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 667. BOSTON, SATURDAY, OCT. 27, 1866. Vol. XXVI. No. 16.

For Dwight's Journal of Music.

The Ballad of the Weaver.

BY A. ABERNETHY COWLES.

All day she sits at her cottage door,
When the breath of the summer is sweet and warm,
When the sunlight flickers across the floor,
And the wild bees swim in a drowsy swarm.
All day long at her cottage door,
Fair in feature and dear of form,
Morning and evening,—over and o'er,
Weaves she in sunshine—weaves she in storm.

All day long—though the fields are green,
And shadowy woodlands tempt the sight—
With patient fingers and eyes serene,
She weaves, as she waits for her absent knight,
As fair a fabric as ever was seen,
With roses and lilies richly pied,
And the crimson petals are stained, I ween,
With drops of blood from her fingers white.

Whether he comes in the flush of June,
When the wild brier blooms at the cottage gate,
Whether he comes with the Autumn moon,
Whether he comes when the cuckoos mate;
Come he at dawning, come he at noon,
Come he early or come he late,
Little it matters, for one sweet tune
Singeth she ever—I wait! I wait!

Of all that ride in that knightly train,
One is noble and true, I know:
Surely he will come back again
And bear her away at his saddle bow.
All the longing and all the pain
She will breathe in whisperings soft and low,
And he'll kiss from her fingers the crimson stain
As they pass through the evening's tender glow.

The dry vine swings at the cottage gate;
The years have come and the years have flown;
With lips that hunger and eyes that wait,
The weaver sits at her task alone.
Morning and evening, early and late,
She weaves, and she makes no sigh or moan,
But the weft of the fabric is dark as fate,
And the grace of the vision gone.

Otto Nicolai.

(*Continued from page 322.*)

The state of affairs at the Imperial Operahouse, commonly called the Kärnthnerthor Theatre, was then, and is partially even at the present day, a peculiar one, as far as its management is concerned. This state of affairs we must shortly explain.

While, at nearly all the Court Theatres in the world, the management is conducted under the supreme direction of an Intendant appointed by the Government, it was carried on at the Kärnthnerthor Theatre, by two lessees, one of whom, Carlo Ballochino, attended to the German, and the other, Bartolomeo Morelli, to the Italian Opera, of which, during the months of April, May, and June, there were at least eighty performances. The lessees engaged and discharged the various ordinary officials connected with the administration, and possessed the power of proposing, nay more, partly of vetoing the engagement even of the officials and artists distinguished as "Imperial." In addition to these rights, and the advantages therefrom accruing, they received a yearly grant of 75,000 florins. They were, however, bound to make good out of their own pocket any deficit; but then, on the other hand, all the profit there might be was theirs. Whether such a system of management, when it does not happen to be in the hands of perfectly disinterested patrons of art, is worthy of approval, and tends to the honor of the theatre, and whether it is, generally, advisable to entrust an Italian with full power to act as he pleases with German opera is a point to which we shall return in the course of our notice. For the present, we can only state that Opera was then in a really brilliant condition, and that the Operahouse, as it then was, was the only one in Germany where Nicolai could find a satisfactory sphere for his grand ideas. He had under his direction an admirable and experienced orchestra, comprehending, besides the 7 soloists, all first-rate artists, 20 violinists, 6 tenorists, 6 violoncellists, 6 double-bassists, 4 flautists, 4 oboists, 4 clarinettists, 4 French-horn players, 4 bassoonists, 4 trombonists, 4 trumpeters, and 2 kettle-drummers, over whom were, firstly: 3 orchestral-directors (Hellmesberger, Grutsch, and Groidl), and secondly: the *Capellmeisters*, Heinrich Proch and Reuling, Nicolai being at the head of all, as first *Capellmeister*.

As regards vocalists, again, he found in the German company distinguished names such as Mmes. Hasselt-Barth, Treffz, Nottes, Lutzer, (to whom were subsequently added Mmes. Stöckl-Heinefetter, Ney, and Zerr), as well as Herren Erl, Kraus, Pfister, (and afterwards Ander), Draxler, and Staudigl; in the Italian company, Mmes. Tadolini (afterwards replaced by Tachinardi-Persiani, Tedesco, and Alboni), Marini, Brambilla, Salvina, Signori Donzelli, Moriani, Badiali, Donatelli (subsequently Calzolari and Labozetta), and Rovere, the incomparable *basso-buffo*.

Out of this rare assemblage, Nicolai, by his enthusiastic and inspiring zeal, and restless energy, produced a splendid whole, such as was never known since in any German theatre. His punctuality, conscientiousness, and patience, the intelligence with which, at rehearsals, he seized the meaning of the works he had to direct, and required an interpretation in keeping with that meaning, inspired every one with respect, and, most of all, those who had thought to find in him a frivolous, fickle *maestro* of the true Italian stamp. In consequence of this, the Imperial Operahouse, even in the first winter, again attained a position such as it had not held for years. The first opera which the new *Capellmeister* conducted was Mozart's *Don Juan*, followed, after two rehearsals, by Beethoven's *Fidelio*. Between the two acts of the latter, Nicolai had the grand overture to *Leonore* performed, an innovation which found a ready response and imitators at other theatres. At the earlier performances, it had always to be played twice, amid the most lively applause. After these works came revivals of Donizetti's *Martiri*, under the name of *Die Römer in Melitone*, which, however, did not please in its German dress, and *La Favorita*. Nicolai's talent in getting up and conducting works met with the most gratifying reception and appreciation.

But this did not satisfy the young *Capellmeister*. Just as he himself concentrated his own powers from every side upon all the points of the artistic perspective, having, for instance, immediately after his arrival in Vienna, set about studying most assiduously the German musical classics, he desired to procure the most varied means of display for the resources under his direction, and for this purpose the splendid orchestra, applied hitherto simply to opera, was eminently fitted. This was the first idea of the establishment of the Philharmonic Society, which his restless zeal soon afterwards brilliantly succeeded in calling into existence. Taking for his models the Moser and Spontini "Sinfonie-Soirées," which he had attended in Berlin, he constituted the Philharmonic Concerts, the great feature of which was to be the most perfect possible execution of classical Symphonies and Overtures, with episodical performances by celebrated virtuosos and singers, for the sake of introducing an agreeable change. In order not to fatigue and deter the public, the programmes of each evening were to include as few pieces as possible, but their execution was to satisfy the highest expectations, and make up for the shortness of the entertainment. What a wide field of action was opened up by this bold idea for Nicolai! His indefatigable spirit alone could have overcome the manifold obstacles in the way; have collected a thoroughly good orchestra; interest the public for the works, which, with unexampled energy, he undertook carefully to select and get up; and, by his own warmth and enthusiasm in managing it, attach the public to the institution. By his establishment and management of the Philharmonic Concerts, the first of which took place on Easter Monday, 1842, Nicolai has made for himself a name never to be forgotten in the musical annals of Vienna, a fact that the public acknowledged by their attendance, which, after his departure, was never anything like as numerous. But Nicolai's rare talent as a conductor was so strongly displayed after he undertook the management of the orchestra at Vienna, that he stood quite alone in this particular, in which, perhaps, he had no real rival, except Mendelssohn. As a conductor he resembled a bronze column, supporting and keeping up the artistic body into which he had blended his various masses. A physician clears a path for his exertions by the confidence he inspires, and Nicolai's appearance as conductor was certain of a similar result. He wielded his conducting-stick with earnestness, prudence, and the greatest energy, so that not a single bar escaped his observation. He obtained delicate and nicely graduated effects from phrases apparently the most insignificant, and, as a rule, governed the waves of sound not as a mere helmsman, but tamed and swayed them like some governing spirit. Nicolai's mode of conducting was not only clever but interesting for an observer, since, in every instance, it produced a lively feeling of conscious certainty and infallible success.

The operas he conducted, as well as the Philharmonic Concerts, were thus a long series of the most honorable manifestations of his extraordinary talent, and rendered him, which was always a source of the greatest pride to him, a more popular favorite than almost any artist had been before.

The programme of the Philharmonic Concerts for 1842–3 included, also, the select works of the classical composers, and the admirable performances of that unrivalled violinist, Vieuxtemps, of the pianist Kullak (at present Pianist to the Court, and Professor in Berlin), and numerous singers. Concerning the first of these concerts in November, 1842, the correspondent of the Paris *Revue et Gazette Musicale* (series for 1843, No. 9), writes:—

"M. Nicolai, *Capellmeister* to the Court, gave a Philharmonic Concert in the large room of the Redoute. The orchestra was that of the Imperial Opera, and, as usual, distinguished itself for its ensemble, and brilliant execution, which must satisfy the severest critics most inclined to find fault. The programme included only four numbers, but all of classic worth, namely: Mozart's Symphony in G minor; two airs sung by Mmes. Hasselt and Lutzer, Kullak accompanying on the

piano; and, to conclude, Beethoven's Grand Symphony in C minor. Every thing was performed with marvellous precision, but Mozart's wonderful Symphony left far behind all that had been previously heard, as we venture unconditionally to assert. Never were the nicest gradations, all the lights and shadows of this magnificent tone-painting rendered with equal care and clever exactness. We owe M. Nicolai our profoundest thanks for his clever and sage conducting, which clearly proves with what seriousness and conscientiousness he has studied the works of our great masters. Let us hope, for the honor of the orchestra and our classic composers, that M. Nicolai will go on with these magnificent concerts."

Nicolai did go on, appreciated by the critics, the public, and his orchestra. The latter, in return for his invaluable services, commissioned Kriehuber to paint his portrait, which soon appeared in all the shop-windows of Vienna.

Elsewhere, too, people began to recognize his worth, and he experienced great pleasure at being named, in December, 1842, together with Spohr, and the son of Mozart, whom he enthusiastically honored, an honorary member of the Mozarteum in Salzburg.

But Nicolai wished to distinguish himself in Vienna as a creative artist, also, in order to prove that Italy had exerted a favorable rather than a contrary influence upon his style of composition, and he wrote, therefore, some Pianoforte Pieces, including a grand Sonata, Op. 27, in D minor, and several songs, with which latter he was very successful, since they were treated in Franz Schubert's manner, the only one the public would then have. From among them, "Wilhelmine" and "Die Thräne," published by Mechetti, soon became very popular. But not all his pleasing and highly feeling songs of that period were published; most of them must still be among his unpublished papers.

To afford musical Vienna evidence of his activity and talent as a composer as well as conductor, he got up, in April, 1843, a concert, in which he gave only his own compositions, but of the most different styles, namely: a very sonorous eight-part Paternoster, for solos and chorus *a capella*, treated in the sacred Italian style of the 17th century, and published, as Op. 33, by Schott, Mayence; and further, a fugued Overture and Chorus, on a chorale, treated in the German style of the 18th century. Then came four numbers of his opera, *Proserpina*, as well as the favorite song "Wilhelmine," which brought to a close the applause that followed each piece.*

Thus, from the very first, we behold Nicolai in a sphere of indefatigable and restless activity, rendered happy by the marks of appreciation everywhere tendered, and exciting him to fresh efforts. But he was destined, also, to experience disappointments, which, in consequence of his excitable state, that always had a decided tendency to an ailing character, affected him more deeply and more severely than they would have affected other men. Thus, with the German confidence and frankness inherent to his nature, he attached himself to Donizetti, whom he highly prized, and who, having been appointed Imperial Chamber-Composer and *Capellmeister*, came, in February, 1843, from Paris to Vienna. But this friendship was not destined to last long. For reasons connected with the posture of affairs at the Kärnthnerthor Theatre, and the short duration of the theatrical evening, it was one of the duties of the conducting *Capellmeister* to bring, by cuts and omissions, the operas to be represented within the proper bounds. Nicolai, who performed this task with especial unwillingness, had always gone to work in such cases with the greatest possible conscientiousness and the care peculiar to him. He could not, however, satisfy Donizetti, when, at the beginning of the Italian operatic season of 1843, the latter composer's *Elisir d' Amore* was produced. On the contrary, Donizetti's anger increased more and more, during the evening, as he missed this or that, to his mind, admirable piece, until, at the conclusion of the performance, he rushed up to the unsuspecting Nicolai, whom he called a "bambino," and would have proceeded to personal violence, had not the bystanders taken the part of the person thus assailed. Nicolai's friends recommended a duel with the Italian. But Nicolai, smiling, declined such a course, with the words: "Were this man to shoot me, nothing would be gained by it; on the contrary, I should deprive the musical world of the fruits of my studies, and it has still a good many to demand of me."

All further intercourse with Donizetti was naturally brought to an end by this scene, and Nicolai obstinately rejected every attempt at reconciliation on the part of the aggressor; what had happened did not, however, exert any influence on his opinion of Donizetti as a composer.

The experience gained by Nicolai in his laborious task of remodelling *Il Proscrito* induced him to abandon entirely the further re-arrangement of his Italian operas, and set a German book at once, in the writing of which he might himself take a part, and at length obtain a satisfactory *libretto*. The performances of his *Heimkehr des Verbannten*, and the task of directing the Philharmonic Concerts, which he zealously and successfully carried on during the winter of 1843–44 also, did not allow him to make much progress in the study of the best Italian and Spanish dramatists, from whom he wanted to take a subject. With restless industry, he sketched whole series of scenes and acts, selected from various sources, merely to reject them over and over again. His professional duties, despite the time required by these labors, did not suffer, however, in the slightest degree. As far as they were concerned, he was the same punctual and careful man he was all his life. Speaking of his musical activity, the musical correspondent of Hauptmann's *Allgemeine Musik-Zeitung* was justified in exclaiming: "Whoever still takes as his favorite theme the insipid notion of indulging in turgid lamentations on the complete decay of taste here "(in Vienna)," should make himself acquainted with the enthusiasm of the Viennese for such compositions and performances as are offered them at the Philharmonic Concerts." Further on, we read: "The *Capellmeister*, Herr Otto Nicolai, understands so well how to spur on the ambition of the splendid orchestra of our Imperial Operahouse, and to fill it with inspiration for the lofty aims of art, that, excited by his clever and energetic management, it really effects wonders. Simply to listen to a *piano*, a *crescendo*, a *diminuendo* here, nay, only to the rare agreement of the violins in the upward and downward strokes, in the employment of the same fingering, etc., is, apart from the dynamic effect, of itself, considered technically, a treat. May this magnificent art-institute, revived by the art-loving and talented Nicolai, be successful! May it henceforth be able to maintain its position upon the elevated ground of its own worth, and the appreciation of the public!"

Before the conclusion of the year 1843, Nicolai was delighted by an honorable mark of distinction. In return for the dedication of the Mass composed in Italy, and written up in Vienna, he received from King Friedrich Wilhelm IV., of Prussia, the Gold Medal for Art and Science, together with a flattering letter of thanks. The favor of the art-loving monarch was, also, extended to him long afterwards.

Another pleasing surprise for the worthy composer was reserved till the commencement of the following year, when he received an invitation from the Magistracy of his native town, Königsberg, to attend, as an eminent fellow-townsman, the great jubilee held by the University in conjunction with the Town, to celebrate the 300th year of the existence of the former, from the 27th to the 31st of August inclusive. Nicolai was most profoundly moved by this unexpected proof of appreciation, awarded only to the most distinguished men. It awoke in his noble mind feelings that affected him like home-sickness. In fact, the whole of his subsequent delightful journey was destined to evoke sentiments and impressions such as a man, in most cases, experiences only in the sweet period of youth, the joys and raptures of which Nicolai had never known. He resolved to express in a musical composition appropriate to the festival his thanks for the flattering mark of attention and recognition on the part of his native town. In memory of the period of the Reformation, from which the establishment of the University, in 1544, dated, he selected Luther's chorale, so strong in faith: "Ein feste Burg ist uns'rer Gott," as the principal motive for a sacred overture, in the broadest and most grandly solemn style, with orchestra, organ accompaniment, and choruses. The work begins with the chorale admirably arranged in different parts, and sung by the chorus. The instruments then take it up and carry it on very cleverly, until, out of the fragments of the motives introduced, a magnificent double fugue is developed. This affords evidence of wonderful skill and rare power of form, the chorale re-appearing in its broadly treated conclusion. We may as well at once state that this Sacred Overture in its original form, as well as arranged for four hands, and likewise for organ or pedal grand by Liszt, is published as Op. 32, by Hofmeister, Leipsic.

In the middle of July, 1844, Nicolai proceeded by the way of Prague and Breslau, to Berlin. The King, Friedrich Wilhelm, no sooner heard that the Imperial *Capellmeister* had arrived, before he ordered a concert of a sacred character to be given at Court, and invited Nicolai to take the direction of it. Nicolai obeyed the flattering invitation, and included in the programme several of his own compositions, which were executed by the Cathedral Choir at the Court Soirée in question, and met with approbation in the highest quarter. The King overwhelmed Nicolai with compliments, and entered into a long conversation with him concerning old Italian sacred music and the Sixtine Chapel, on the principle of which latter he wanted his newly-established Cathedral Choir to be managed. Captivated by Nicolai's comprehensive range of information, the King ended by offering him the position of a director of the Choir. Nicolai, however, exerted himself to show how, with all his interest for such a sphere of action, his great department was that of dramatic music, which he should be loth to quit, after his successes in it had demonstrated that it was the one peculiarly adapted for his powers. The King had thus to give up for a time the realization of his wish, but only to seize the first fitting opportunity for summoning the talented musician back again to his native land.

Nicolai now visited his first benefactor, Herr Adler, at Stargard. Herr Adler gave him the most hearty welcome, and it was in his house that Nicolai was surprised by the joyful news that the high minded King had conferred upon him the Order of the Red Eagle. From Stargard he went to Dantzig, where he visited his sister; and thence to Marienwerder, where his father resided, arriving by the steamer at Königsberg, on the 20th August. Others had previously done what they could to distinguish and to please him, but the Königsbergers surpassed them in marks of respect, sending Nicolai deputations, giving him serenades, etc., by which he was deeply touched. Strange feelings, indeed, probably besieged his heart, when he once more found himself within the walls which had beheld his birth, and the sorrowful period of his youth, and within which he had spent the entire first half of his existence, until—looking at the matter from the cold point of view of practical life—he had left them as a vagabondizing fugitive, to revisit them as a highly respected artist. Such moments, however,

* That excellent paper, the *Allgemeine Musik-Zeitung*, in its twenty-eighth number for 1843, mentions this concert in the following flattering words: "The *Capellmeister*, Herr Nicolai, who has been rendered doubly dear to us by his energetic direction of the Opera, as well as by his brilliant revival of the Philharmonic Concerts, gave us, at an admirable vocal and instrumental concert, admirably carried out, too, with the co-operation of the artists of the Imperial Operahouse, proofs of such undeniable creative talent, seconded by a study, as comprehensive as thorough, of musical composition, that we eagerly look forward to a work from his pen for the German stage. The rich programme of this concert satisfied both professional and layman in an equal degree. While, on the one hand, his *Templario* is still a stock-opera upon the Italian stage, Nicolai here on the other hand showed himself exceedingly skilful in his treatment of strict forms, thus refuting most honorably those who reproach him, a German, with writing in the modern Italian style. He has employed this in the proper place, and will undoubtedly be able to treat the German stage in the spirit peculiar to it. What must prove of great advantage to him when writing for it is his readiness in the cantabile style, which he owes to the good use he made of his long sojourn in Italy, an artistic accomplishment which we wish, with all our heart, were possessed by certain otherwise very estimable German composers."

outweigh the severest sufferings and are among the sweetest experiences in the life of man.

His stay at Königsberg was a series of honors. The Town presented him with a silver conducting-stick; the University, with a gold snuff-box and two medals struck in honor of the Jubilee. On Nicolai's return to Vienna, the lessee of the theatre deducted sixty florins from his salary, because he was behind his time.

(To be continued.)

The Music of Provence.

A little book, written in a quaint tongue, has recently been published, and lets in light upon an interesting but almost unknown subject. It is a work on the origin, history, and playing of the Tambourine; its author is Monsieur F. Vidal; and it is written in the Provençal dialect. Our readers need not be alarmed at the announcement, fearing that we be going to quote largely in the idiom so loved by Castil-Blaze and De Roumanille; for there is much in what M. Vidal says which will bear translating, without availing one's self of M. Vidal's curious language. To English readers at the outset the title, "Lou Tambourin," is apt to prove mis-leading. M. Vidal's tambourine has nothing in common with the instrument we are accustomed to associate with a ballet or with a semicircular row of Ethiopian serenaders. It is the tambourine of Provence, one of two instruments, and yet only part of one instrument. For the *tambourin* and the *galoubet* are two separate and distinct articles played by one and the same person. The nearest approach to the Provençal musician is the man who officiates as orchestra to Mr. Punch: his drum may represent the *tambourin*, and his Pandæan pipes the *galoubet*.

For a closer description of each let us have recourse to Castil-Blaze himself, who knew both instruments and can explain. In his *Dictionnaire de Musique*, he says, "the *tambourin* is a drum, the case of which is much longer and rather straighter than that of the ordinary drum. It is made of walnut wood in one piece light enough to be hung to the left arm, the hand of which serves to play the *galoubet*, or three-holed pipe, while the right hand strikes the *tambourin* with a little stick of ebony or ivory. The *galoubet* is a wind instrument which has fallen into disuse for over two centuries, except in Provence." It is "more gay," says Castil-Blaze, than all other rival instruments, and more acute than all other wind instruments. The player can only attain perfection on the *galoubet* by dint of hard work and carefulness, for it is fingered with the left hand alone, and the musician has to make two octaves and a note out of three holes. The make of the mouthpiece is intended to eke out the limited means. The key of the *galoubet* is D; the gamut is made by three different winds: the low D commences with a gentle breath, which can be increased to B; the B is a moderate breath which is increased to F, and the F is a sharp and pinched breath, which is increased till the last note is reached. It is presumably the difficulty of managing the limited instrument which has caused it to be cast aside by the provinces north of Provence.

The *galoubet* is not played without the *tambourin*: taken together they are the favorite instruments of the Provençaux. Although the former executes the air and the latter serves as an accompaniment, the player of both is styled a *tambourin*. Some players do not go about without a clarionettist or two, who reinforce the tunes, often with a wily-conceived impersonation totally differing from the melody which they are supposed to help. The best players of the *galoubet* attain wonderful mastery over the slight pipe, on which they are frequently able to perform a violin concerto. At the fêtes of Provence they gather in numbers—twenty or twenty-five all playing at once; and though their music is always lively and rapid, they manage to preserve perfect ensemble. This is doubtless attained by the rhythmical strokes on the *tambourin*, which keeps them up to time. Rustic balls, *farandoules*, gymnastic games, bull fights, civil ceremonies, even processions—take place in Provence to the sound of the *tambourin*.

M. Vidal, in common with certain other authorities, derives the word from the *tympanion* of the Greeks, who are said to have imported the instrument into Provence 600 years before Christ. A derivation so remote is necessarily involved in obscurity; but M. Vidal and his friends have so much ground for their opinion, that in some localities the instrument is known as the *tympanin*, a near enough approach to the Hellenic word. In Italy it is called *tamburino*, in Spain *taborin*, in Catalonia *tambori*, in Portugal *tamboril*.

Before the Revolution the *tambourin* gave the name to a dance which had great favor in the French Court, and was danced on the stage. "A dance," says Jean Jacques Rosseau, "very much the mode to-day at the French theatres. Its air is very gay, and is beaten quick in two time. It should be tripping (*sautillant*) and well cadenced, in imitation of the pipe of Provence, and the bass should re-strike the same note, in imitation of the *tambourin* or *galoubé*, with which he who plays the pipe ordinarily accompanies." Rousseau, it will be seen, confounded the two instruments and made them one; but the error is immaterial. Everybody knows that the *tambourin* was a celebrated dance of former times, and was reproduced in the French operas: *teste* Rameau. People then talked of a *tambourin* as they now talk of a polka or waltz. —*Orchestra.*

Organs and Organists of Westminster Abbey.

An interesting paper, by Dr. Rimbault, with the above title, appears in *Notes and Queries* of last week. The first organ erected in Westminster Abbey of which anything is known appears to have been built by Chapington in 1596. The Puritans have the credit of destroying this in 1643, and a new one was erected on the Restoration by Father Smith, at a cost of £120, on the north side of the choir, so that three of the organists—Blow, Purcell, and Croft—were literally buried under the organ. Smith's instrument gave way, in 1730, to one placed over the choir screen, built by Schreider and Jordan, which was subsequently altered and added to by Avery, Elliott, and Hill; and in 1846–8 was entirely remodelled and reconstructed by Mr. Hill, being divided into four portions, the Choir organ occupying its old position on the screen, the Swell being placed under one of the arches on the south side, the Great under the corresponding arch on the north side, and the pedal pipes lying on the top of the screen. By a *lapsus calami* in the first part of the paper, the old organ is made to interrupt the view of the *east* window from the choir. Of course it is the *west* window which is meant. The new arrangement allows an uninterrupted view from one end of the church to the other. Considering the extent of the alteration, we think Dr. Rimbault hardly warranted in attributing the "present noble instrument" to Schreider and Jordan. In our opinion, the organ as it existed in 1845, though wanting in mechanical appliances and with only an octave and a note of pedal pipes, was far more suited to its purpose than the present divided instrument, and we believe that any one who remembers the effect of the Full Swell closed in the chant, of the accompaniments to Greene's "Lord let me know mine end," to Travers' "Ascribe unto the Lord," or the effect of Handel's Pastoral Symphony, or the Dead March in Saul, will agree with us. The same gentleman be it remembered, still presides at the instrument, now sitting, as Dr. Rimbault informs us, "*surrounded on all sides*" by his instrument. The Doctor then proceeds to give, as he says, "a list of the organists from the earliest times to the present, from a MS. in the handwriting of Dr. Benjamin Cooke," who died in 1793. The list, for the latter part of which we presume Dr. Cooke is not answerable, is valuable, and we quote it with but slight abridgment.—*Orchestra.*

A.D. 1549. *John Howe.*—Probably a monk, and the person called "father Howe," whose name occurs in the old parish accounts of Lambeth, St. Mary-at-Hill, St. Helen's, &c., as "mendyng" and otherwise attending to the "orgayns."

1562. *John Taylor*, also Master of the Choristers. Nothing is known of this musician.

1570. *Robert White, B. A., Mus. Bac.*, also Master of the Choristers.—This eminent man preceded Tallis and Byrd as a church composer, and died before their fame was fully established. He appears to have been organist of Ely Cathedral from 1562 to 1567.

1575. *Henry Leeve*, also Master of the Choristers. —An unknown name in the history of music.

1588. *Edmund Hooper*, also Master of the Choristers. He was sworn a Gentleman of the Chapel-royal in 1603, and was the first *regularly* appointed organist of the Abbey. A copy of his patent is still preserved. Dr. Goodenough says he appears to have been frequently employed in "mending the organ," also in "pricking new song-books." He died in 1621, and was buried in the Cloisters.

1621. *John Parsons*, also Master of the Choristers. —He was the son of old Robert Parsons, who was drowned at Newark-upon-Trent in 1569. He was appointed organist of St. Margaret's Westminster, in 1616, which situation he probably resigned when he accepted office at the Abbey. He died in August, 1623, and was buried in the Cloisters.

1623. *Orlando Gibbons, Mus. Doc.*—"One of the rarest musicians of his time," and not inaptly styled the "English Palestrina." He was born at Cambridge (1583?), and in all probability was the son of William Gibbons, who on November 3, 1567, was mitted one of the "waytes" of the town of Cambrid with the annual fee of 40s. He was appointed ganist of the Chapel-Royal in 1604; Bachelor Music, 1606; and Doctor in his faculty, 1622. died in 1625 and was buried in Canterbury Cathedral, where there is a monument to his memory.

1625. *Thomas Day*, also Master of the Choristers. He was sworn a Gentleman of the Chapel-royal in 1615, and died in 1654.

1633. *Richard Portman*, also Master of the Choristers.—Educated under Orlando Gibbons. He resided some time in France with Dr. Williams, Dean of Westminster, and upon his return was appointed organist of the Chapel-royal.

1660. *Christopher Gibbons, Mus. Doc.*, also Master of the Choristers.—Son of the celebrated Orlando Gibbons. He was organist of Winchester Cathedral before the Civil War, a fact not hitherto known. He died in 1676, and was buried in the cloisters of the Abbey.

1666. *Albertus Bryne.*—A scholar of John Tomkins, greatly patronized by Charles I., who appointed him, at seventeen years of age, organist of St. Paul's Cathedral. In 1660 he petitioned for the place of organist at Whitehall, but whether he succeeded in his application we are not informed. According to Wood, he was buried in the cloisters of the Abbey, but the date of his decease is not given.

1669. *John Blow. Mus. Doc.*—Born at North Collingham, Notts, 1648; Gentleman of the Chapel-royal, 1673; Master of the Choristers of the same, 1674; Almoner and Master of the Choristers of St. Paul's, 1687; and Composer to the Chapel-royal, 1699. The degree of Doctor of Music was conferred upon him by Archbishop Sancroft. He died Oct. 1, 1708, and was buried on the north side of the choir of Westminster Abbey.

1680. *Henry Purcell*, the pride and boast of the English school of music, was born in 1658, in the city of Westminster, it is generally supposed. His father Henry and his uncle Thomas were both musicians, and gentlemen of the Chapel-royal at the Restoration. He was educated under Captain Cooke, the master of the royal choristers. He was buried in Westminster Abbey, where a flat stone covers his grave, with a Latin inscription totally effaced by the footsteps of passengers.

1695. *John Blow, Mus. Doc.*—This appointment is the one generally known; the fact of his also having *preceded* his great pupil as organist has been overlooked.

1708. *William Croft, Mus. Doc.*, also Master of the Choristers.—He was born at Nether Eatington, Warwickshire, in 1677, and received his education at the Chapel-royal, under Blow. He originally wrote his name Crofts. He became gentleman organist, and composer, in the establishment in which he was educated. His biographers say that his death was caused "by a disease brought on by his attendance at the coronation of George II." This, however, could not have been the case: George II. was crowned on October 11, 1727, and Croft died on August 14 preceding. He was buried in Westminster Abbey, on the north side of the choir.

1727. *John Robinson.*—One of the choristers of the Chapel-royal under Blow, and, according to Dr. Boyce, "an excellent performer on the organ." He was for many years Dr. Croft's assistant at the Abbey. He died in 1762, aged eighty, and was buried in the same grave with Croft. There is an engraved portrait of him by Vertue, from a painting by T. Johnson.

1762. *Benjamin Cooke, Mus. Doc.*, also Master of the Choristers. He was born in 1734, and died in 1793. He was for many years Mr. Robinson's deputy at the Abbey. There is a monument to his memory in the west cloister of the Abbey, where he was buried, and an engraved portrait of him by Skelton.

1794. *Samuel Arnold, Mus. Doc.*—He was born in 1739, and educated as a chorister in the Chapel-royal, under Bernard Gates and Dr. Nares. On the death of the latter he succeeded him as organist and composer of the Chapel-royal. He died Oct. 22, 1802, and was buried in the Abbey.

1803. *Robert Cooke.*—The son of Dr. Benjamin Cooke, and a musician of considerable ability. He was unfortunately drowned in the Thames in 1814.

1815. *George Ebenezer Williams.*—Educated as a chorister in St. Paul's Cathedral. He was for some years Dr. Arnold's deputy at the Abbey. He died in 1819, at an early age, and was buried in the south ambulatory of the Cloisters.

1819. *Thomas Greatorex, F.R.S.*—Born Oct. 5, 1758, and educated under Dr. Cooke. He was elected organist of Carlisle Cathedral in 1780, but resigned his post in 1786 in order to study vocal music in Italy. He died July 17, 1831, and was buried in

the west cloister of the Abbey, near his friend and master, Dr. Cooke.

1831. *James Turle*, also Master of the Choristers. —The deputy of Mr. Greatorex, and the present excellent organist.

Many of the above distinguished church musicians, as will be seen, were also masters of the choristers of Westminster; and amongst the eminent men who were masters, without being organists, occur the names of Walter Porter, 1639; Henry Purcell, *Sen.* 1661; Thomas Blagrave, 1666; Edward Braddock, 1670; John Church, 1704; Bernard Gates, 1740, &c. We also find among the "copyists" the names of Henry Purcell *Sen.*, 1676; William Tucker, 1678; Edward Braddock, 1690; John Church, 1710; John Buswell, 1761; Thomas Vandernan, 1763; Thomas Barrow, 1782, &c.

Ristori in New York.

(From The Nation, Sept. 27).

Her first appearance was made under very great disadvantages. She was in a foreign city, and among strangers whose temperament was different from her own, who did not understand her language, who had been used to another kind of representation, and who were too full of wondering expectation to comprehend what was before them, or to do it justice. The theatre was small, the stage narrow, the stage arrangements poor, the scenery scanty and cheap. Her company, too, was ordinary, so far as we could judge, perhaps because the terms of her engagement did not allow her to secure a better—perhaps because they, like herself, could not do themselves justice the first time. An enthusiastic audience would have made amends for these drawbacks in part; but the audience was not enthusiastic—the foreign portion remembering what she was abroad, the native portion waiting for her to astonish them into praise.

From these causes the actress labored under a restraint which she did not seem able to throw off. She could not forget herself, and was driven back too absolutely upon her art, instead of throwing soul into her art. The play selected—Legouvé's "Medea"—made all this more conspicuous than it would have been in another piece. In one respect it was admirably calculated for an opening representation, for it calls out precisely the qualities that she is reputed to possess in extraordinary measure. It demands vehement expression of passion, in every extreme, of hate and love, wrath and tenderness, scorn and pity, yearning and vengeance; touching all the chords of emotion from lowest to highest. But, on the other hand, it is a play that suffers from the slightest suspicion of constraint. It requires abandonment; and that was just what Ristori lacked. The want of it was not felt equally throughout; but in parts it was painfully felt, and they were the intensest parts—the scorning and denunciation of *Creusa*, the first interview with *Jason*, and the scene in which she tries to win her children. This is one of the finest points of the play—perhaps it is the finest point—and is capable of being rendered with immense effect, without overstepping the limits of the most conservative taste. The husband, making terms with the wife in order to be rid of her, proposes that she take one of their children, and leave the other with him and *Creusa*. She cannot choose, and in her perplexity throws the choice on the children themselves. They, having learned to love the comfort and tenderness of their new mother, stand motionless by her side. The real mother then begins to plead, and to plead ineffectually. She sinks from her pride, forgets the presence she is in, implores, coaxes, puts forth all the fondness of a passionate heart, loses herself in the effort to recover the boys, whom her terrible emotions had frightened away. The hearts of the audience are ready to melt in their bosom at that scene. They are full of tears. They would have pardoned any exaggeration. They expected exaggeration in a play where people and situations were all exaggerated. Indeed, nature demanded more than they could have imagined. Ristori was, through it all, stately, proper and cold. We saw the same scene better done years ago by an actress whose name is not to be written on the same sheet of paper with Ristori's—we mean Matilda Heron; there was no mother, and no great actress. On the second representation of "Medea" this was vastly improved; but still it was not all that it should have been. There was the actress, the artist, but not the genius.

In "Mary Stuart" the art rose to a higher level; it was all but consummate, it came near being bewitching. Now and then a flash of genius broke through it and startled the audience out of the quietly charming mood in which the actress placed and kept them. But the prevailing impression was not that of genius. Singularly fine gifts under singularly perfect training explained all the effects that were produced without calling the divine spirit into requisition. Madame Ristori is a gifted woman. Her person is fine, her carriage noble, her head well planted on her shoulders, her arms and hands handsome, her face mobile and expressive. She has a voice of wonderful compass and power, of rich melodious quality, of the utmost flexibility. These gifts she has cultivated to the last point of culture. She has studied hard, with the aid of the best models. Nothing could be more delicious than her articulation; no elocution could be more exquisite in tone and balance. Her declamation is superb—never, under any circumstances, verging on rant or fustian. Her bearing is bold enough for exigencies, but it never suggests a shuffle, a hitch, or a strut. Her gesture is profuse, incessant, affluent in variety of motion, but it is always graceful and it always has a meaning. Her form is supple, her muscles are perfectly under control. In a word, she is completely furnished for her profession. Nature and art could do little more, except make her beautiful; but they have bestowed the inimitable command of expression which more than makes amends for beauty of feature. Is she, then, all that her worshippers think she is? No one can be. Is she peerless, as Rachel was, in her way? We are not ready to grant it yet. Is she a woman of genius as well as a most elaborate artist? We hope she is; we have a suspicion that she may be, but we shall wait before deciding that she is.

(From The Nation, Oct. 11).

As one thing must be defined against another, so the world will have it that Ristori must be defined against Rachel. Now, genius was the characteristic of Rachel. She possessed the divine power of calling into being the persons whose actions and emotions she portrayed. Her characters were, in every distinguished instance, creations of her own. They were nothing till she touched them. They had haunted the stage as classical anatomies, stalking lay-figures parading heaps of turgid declamation, shades of heroines, half mythological, that ogled and posed, strutted and glided through a long succession of romantic situations; but the little humanity there was in them at first had been vexed by the traditions of the players till only ghosts remained. These tormented manes which Corneille, Racine, and Voltaire had recovered for dramatic or sentimental purpose, but had been forced to let go again, she revived, clothed in actual flesh and blood, animated with living souls, and made powers in the world of passion. Her great triumphs were achieved by the force of her own imagination, which caused things which were not to be as though they were. Her historical characters were weak in proportion as history gave them ready-made into her hands. Her most finished works were those for which she had no material but the fire of her soul.

This creative achievement implied the highest order of dramatic genius. She first called the characters into being, she then identified herself with them and gave them existence; finally, with consummate art, she presented them glowing with animation to her audiences. At her call the graves yielded up their dead.

This first power we saw no evidence of in Ristori, nor have we discovered it yet. Whether or no she possesses it she has given the public no opportunity for judging. She has appeared in three characters, and they were ready-made for her. The first, *Medea*, is not historical, but it is even more definite than if it were. The traditional events in her career are thrown out with a force that compels interpretation. The expression of the situations cannot be missed; the passions lie in great masses on the surface unsusceptible of modification; the contrasts of emotion are sudden, violent, precipitate, allowing the least possible opportunity for the insertion of graceful touches of color and shade. An artist might, through weakness, fail to portray the character in all its terrible energies of feeling, but no artist could fail to comprehend it. The exercise of the creative art is forestalled by the classical dictionary. If it be true that Ristori's costume in this part was designed for her by Ary Scheffer, her originality must suffer from that additional deduction. In *Mary Stuart*, imagination is forestalled by history. About few persons do we know so much. We have her portraits, her costumes, pictures of her habits and manners. The events of her history are a familiar tale. Her mental traits have been presented as faithfully as her features. Her moral character is no secret. What is there for an actress to do? Literally nothing but to dress the part with such skill as she can command and make the historical figure step down from the canvas. This Ristori does with marvellous address as we have cordially said. Taste and culture can do no more. No doubt this is the Mary Stuart we have all read of. So she looked; so she spoke; so she conducted herself; so she saddened, grew old, and died. The delineation is exquisite, but it is a copy, not an original.

The same, and even more, may be said of Elizabeth of England. There is romance about Mary; about her there is none. She stands in a blaze of light. Her wardrobe has been ransacked; we know how many dresses she had. The microscope has been applied to her disposition. The chemists have had her motives under their biting acids. As if this were not enough, the ingenious playwright Giacometti, to cut off all possible misapprehension, has arranged his situations and thrown out his points in such a manner that the wayfaring player, though a fool, could not err. Any reader of sign-boards must know precisely what is to be done at every turn. The text is all in italics. We went, therefore, to the theatre with no faintest expectation of seeing a display of creative genius. How could we? Where should it come in? We looked for art of the highest order, for gorgeousness of dress, for velvets, laces, diamonds, and gold. We looked for a full outward impersonation of the great queen in bearing and gesture, for a marvellous play of feature, and the most exquisite gradation of intellectual light and shade. All this we had in measure exceeding our anticipation—a trifle too much, perhaps.

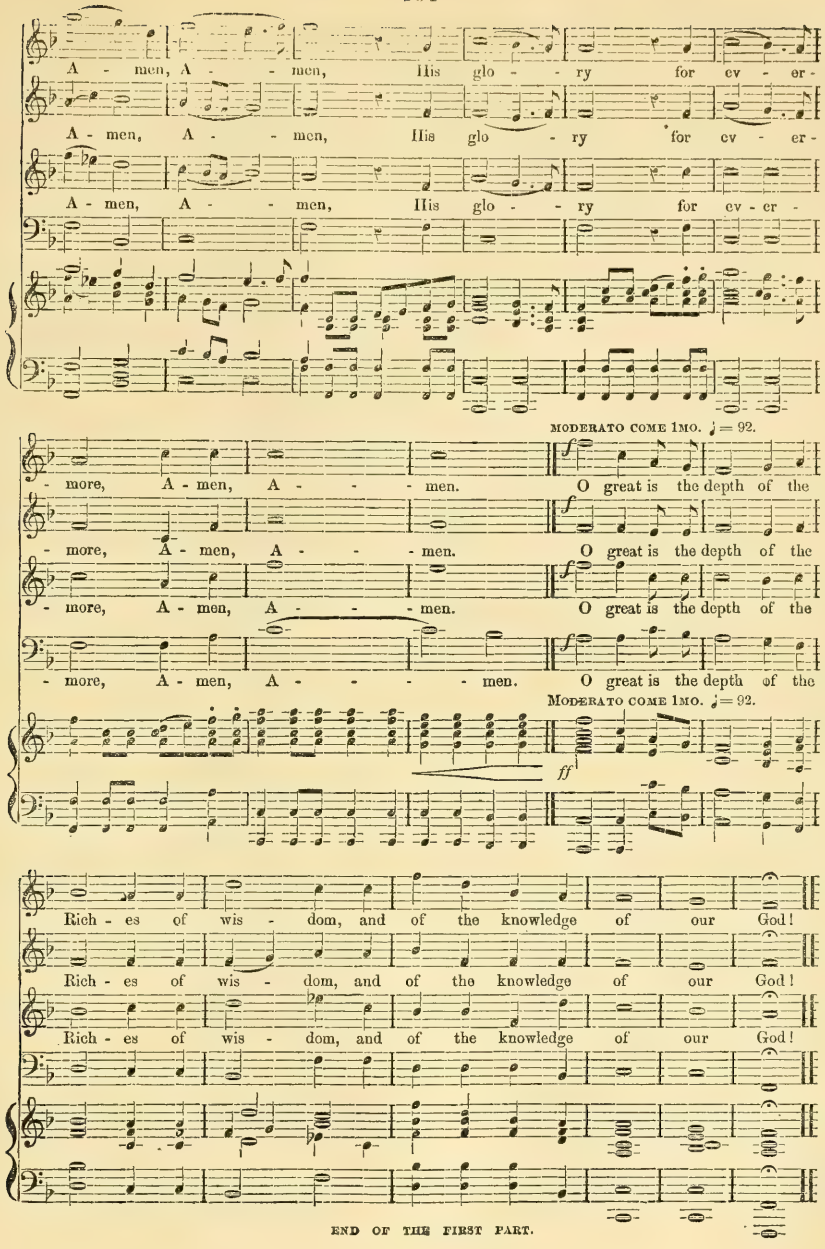
But we had more. We had genuine genius—of the second grade, indeed, but still genius. The first grade was, as we have said, out of the question. There was no room for it. But genius of the second grade; the genius which identifies the actress with the character and makes that real, was there. Ristori did not *play* Elizabeth; she *was* Elizabeth; the queen, there in person. Not Giacometti's Elizabeth either, though, of course, that mainly; but something more sound and just than that. Here she toned down the playwright's gasconade by her sense of truth; there she enlarged it by her power of association. She threw into her by play an immense deal not of study merely, but of intuitive perception. She filled up the interstices with flashes of imagination. She read history between her author's lines, and used him as a tool in her hands. It is unnecessary to specify instances. They were so many that the specification would be tiresome. Suffice it to say that the points were all hers. The play fairly sparkled with imagination. A bright mind peeped out in every speech. It was at work in the woman, and apparently not on her stage effects or her author's prosaic language, but on the problems that vexed the soul of Elizabeth herself in her day. The illusion would have been complete if the other actors had done well. It was powerful in spite of them. The audience, for the first time, sat spell-bound. When the curtain fell, it fell not on a scene in a play, but on a scene in England's history; and when, with exquisitely bad taste, in accordance with an exquisitely bad custom, they called the actress before the curtain in her own proper character, it was a shock to see not Queen Elizabeth, but Madame Ristori.

Such power of self-identification with a part is exceedngly rare. Ordinary actors can produce a momentary illusion of the senses by the aid of scenery and clothing, hair-dressing and cosmetics. Players of eminent talent carrying these helps to their perfection, and adding to them cultivated personal graces, facility of pantomine and ready tact, can carry the illusion further and sustain it longer; they can even hide themselves completely behind their assumed mask. But to think the part out, to feel it out, to live for the time in it, and let its life alone appear; to reproduce it as an actual man or woman, is a very different thing. Talent can dress a character, but only genius can put the character into the dress; and the genius that can do that might, for aught we see, do more. Why should not the perfect reproducer be able to produce? Both processes demand imagination, and the same kind of imagination, that, namely, which

> ——"bodies forth
> The forms of things unknown."

In the latter case the process begins a little further back; but to change the "airy nothing" into a person would seem as arduous and delicate an undertaking as to give it "a local habitation and a name." Nobody at this day could present an original conception of Queen Elizabeth. Rachel probably could have done this no better than Ristori. The most exacting criticism can demand no more than an intensely real impersonation of any one consistent idea. This they who saw Ristori's Elizabeth certainly had. The great queen treading down the loving woman parts of her in the imagined interest of her queenliness, and then dying in her queenliness because the loving woman part would not die, never so swept those people with the fringe of her garments before. She fairly shook their hearts.

But Ristori cannot give us so much without compelling us to expect more. Nothing but the highest reach of genius will content us now. We shall return to the subject.

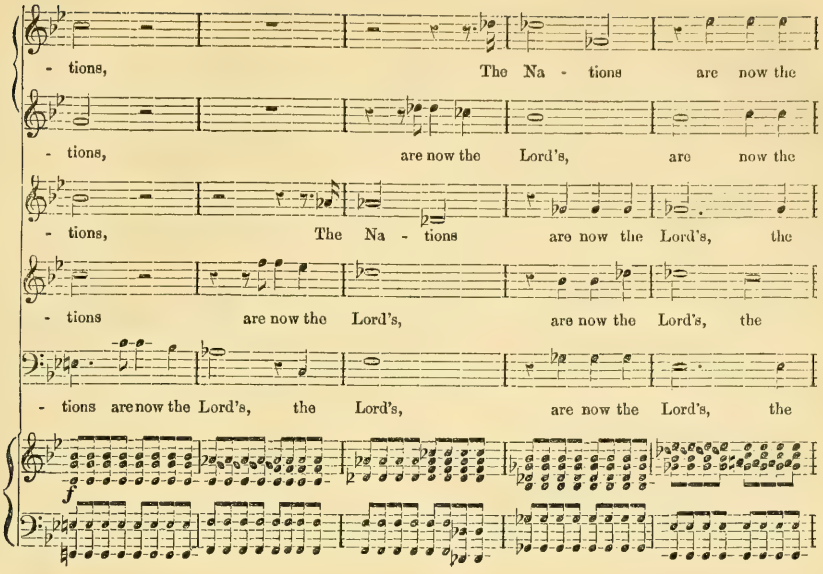


END OF THE FIRST PART.

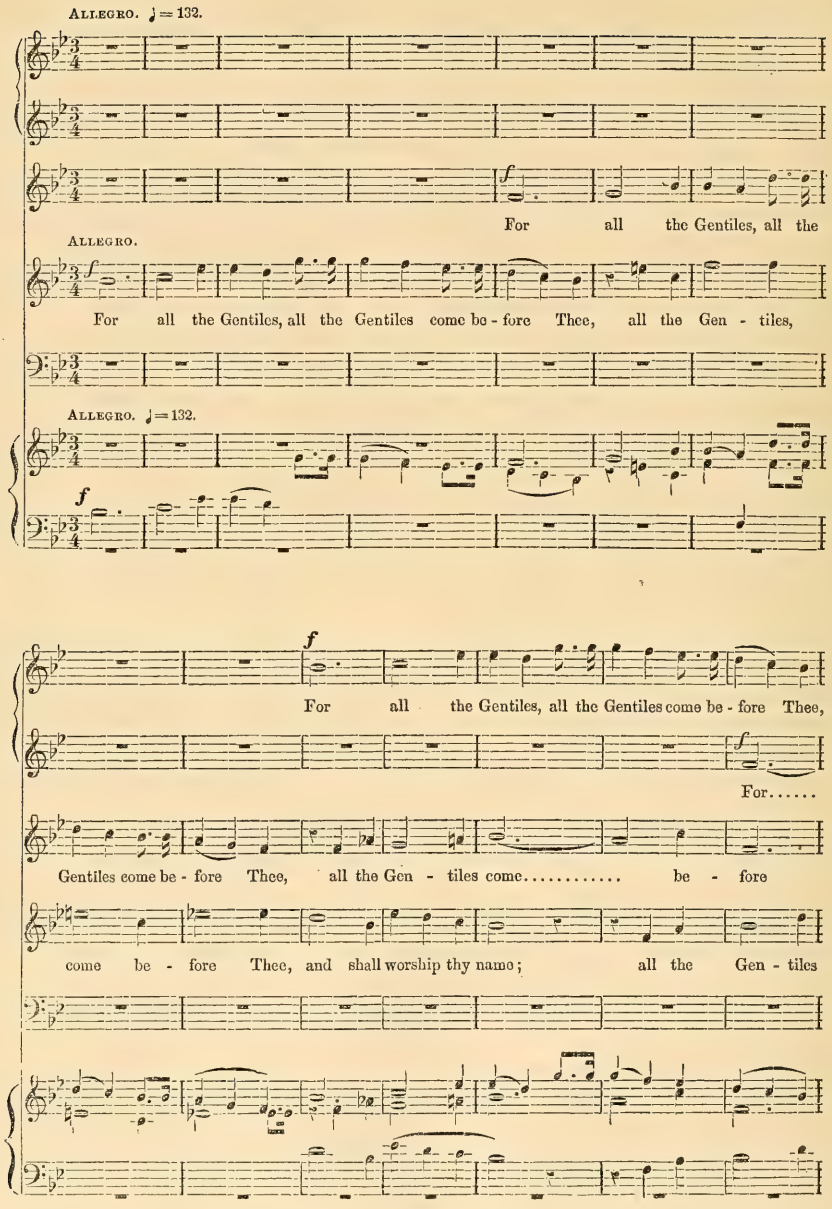
PART THE SECOND.

No. 23. Chorus — "THE NATIONS ARE NOW THE LORD'S."




- tions, The Na - tions are now the
- tions, are now the Lord's, are now the
- tions, The Na - tions are now the Lord's, the
- tions are now the Lord's, are now the Lord's, the
- tions are now the Lord's, the Lord's, are now the Lord's, the
f


dim.
Lord's, they are his Christ's, The Na - tions are now the Lord's.
dim..
Lord's, they are his Christ's, The Na - tions are now the Lord's.
dim.
Lord's, they are his Christ's, The Na - tions are now the Lord's.
dim.
Lord's,.... they are his Christ's, The Na - tions are now the Lord's.
dim.
Lord's, they are his Christ's, The Na - tions are now the Lord's.
p


ALLEGRO. ♩ = 132.
For all the Gentiles, all the
ALLEGRO.
For all the Gentiles, all the Gentiles come be - fore Thee, all the Gen - tiles,
ALLEGRO. ♩ = 132.
For all the Gentiles, all the Gentiles come be - fore Thee,
For.....
Gentiles come be - fore Thee, all the Gen - tiles come..... be - fore
come be - fore Thee, and shall worship thy name; all the Gen - tiles

Music Abroad.

Italy.

NAPLES. "Music's last agony at Naples" :—such the heading of a letter, dated Sept. 24, 1866, which o translate from the Parisian journal *Le Menestrel*.

"It is a long time since I have addressed you a usical correspondence. It is long since any music as been made at Naples. In this respect no city res to-day so badly as this our city which was once well off! The political events of these last years ave been fatal to the musical art in the south of taly. The theatres of music, now under one pre- xt, and now another, are constantly closed. In pite of the cholera there are actually seven active neatres here, and not one which gives a single *petite ete* of opera buffa. . . It is *désolant!*

"The Conservatorio is disorganized from top to ottom. Grave disorders have broken out in this es- ablishment and several pupils have been put in pris- n. Pickets of gensd'armes are stationed before the oors. These disorders touch so closely upon poli- cs that it is not possible for me to explain to you ie causes.

"If theatrical music is put aside, religious music as no better fate. The chapel of the royal palace is n a state of utter disorganization. Some churches ossess organs, to be sure, but where are the organ- sts? . . . Certain parishes, and of the most impor- ant, content themselves with a simple *Harmonium*, ike the village chapels.

"I will pass in silence the so-called chamber music. n spite of some laudable efforts, badly recompensed y success, one never has the opportunity of hearing good Quartet. Besides, it is a kind of music com- letely antipathetic to Neapolitans, who seem to have o comprehension of it.

"Choral societies, to this day unknown in Italy, re not even the object of a desire on the part of the Neapolitan musicians, and I do not know that they ave ever had a thought of founding a single one.

"Naples does not possess a concert hall.

"Some military bands of the national guard, which, ortunately, are not too bad, let us hear marches and olkas. That is all! No other music unless it be he *orgues de Barbarie* (street organs). These instru- ents have been multiplying for a few years.

"In this land, where music once was held in honor, hey have not even raised a bust to such men as Du- ante, Cimarosa, Paisiello, who have made their un- grateful country so illustrious. Although in Naples everal squares and streets have no fixed name, the dea has never occurred to any one to give to some of hese squares or streets the names of these great mu- icians. I do not speak of foreigners: they would cry out scandal if Beethoven or Hérold should receive the slightest honor. And while at Paris, Rossini and so many other celebrated Italians have their names en- graved on marble or bronze, Cimarosa, the Neapoli- an and patriot, becomes as unknown to the actual Neapolitans as such or such a Chinese mandarin.

"Whatever has relation to musical art is fallen as ow as possible. Nothing, absolutely nothing can give an idea of the profound night that envelopes ev- erything that touches this divine art nearly or re- motely. The obscurity is such that one asks him- self how it will ever be possible to dissipate such thick darkness.

"Certainly music in Italy is in its decadence; but in the North there still remain materials which sustain the crumbling edifice and may cause it to rise again. At Naples there is no further question of decadence —it is annihilation! The few true artists that we yet possess bitterly deplore this state of things with- out finding any remedy!

"It would not be impossible, for the rest, for music to become almost a matter of indifference to our country. The following fact makes it supposable:

"Last summer, in the midst of the general dearth of music, a few good musicians, veritable waifs of the musical wreck of Naples, conceived the idea of uniting and forming an orchestra. Most of these musicians came from the San Carlo theatre, habitually closed.

"They chose a ravishing garden, that of the palazzo Chiatamone, a poetic habitation bathed by the sea, situated in the very centre of the most elegant quarter of Naples, and where Alexander Dumas had installed himself during his abode here.

"This garden received some extra embellishments; garlands of fire illuminated it; its great oaks projected their shadows over the waves which die out gently at their feet. From there, the gulf presents itself in all its splendid beauty. On one side, Pausilippo charms the eye with its green shades and its villas suspended over the sea; on the other, Vesuvius is outlined; in the distance, it is the mountains of Castellamare, Meta, Sorrento, &c.; in front, the isle of Capri, with strange forms, in some sort shuts in the gulf ploughed by the barks of fishermen casting their nets, by night, to the light of resinous torches.

"When the pale lustre of the moon comes to light up this region, one of the most lovely in the world, it costs no effort of the imagination to believe oneself transplanted beyond our planet, into one of those imaginary worlds created by the Arabian fancy.

"And the sonorous orchestra, resounding under the foliage, mingled the strains of Rossini, of Bellini, with the intoxicating perfumes of the gulf.

"There too you found, in profusion, exquisite sherbets, the savory fruits of our climates; in short, all that art and nature can offer of delights had been united in this enchanted spot.

"The entrée of this paradise cost—1 franc!—How long, think you, were these feasts of music and of nature able to last?—Eight days! At the end of eight days, the garden had again become deserted, silent; its gates were closed! The receipts had *not one single time* covered expenses—and Naples has five hundred thousand inhabitants!

"*En revanche*, a single Pulcinello theatre has not been found enough; several have been opened. Since the closing of the *Jardin musical* there has been no music heard in Naples except the band of the national guard, which I have just mentioned, and which is only applauded when it executes "The Railroad" or the Garibaldi hymn.—Is it or is it not time to exclaim: 'Music is dying! music is dead!'"

STUTTGART, OCT. 1. Here, as everywhere, the war had closed all the theatres and interrupted, after one or two representations, the success of Herr Abert's new opera, "*Astorga.*" We were present at a *reprise*, to which they had given all the eclat of a first representation. Abert is the author of a Symphony, "Columbus," and of an opera, "King Enzio," two works for some time popular, the first especially, in Germany. He is a young man, thirty-two years old. Attached since his childhood to the royal theatre of Stuttgart, in the capacity of contrabassist, he possesses, independently of his qualities as a composer, consummate experience in the management of orchestral forces. His last work, *Astorga*, is a serious score in which, by the side of a marked tendency for purely Italian melody, there shine out those qualities of general composition, those effects of *ensemble*, those daring feats of harmony and instrumentation which belong peculiarly to modern Germany.

In spite of these apparent fluctuations, in spite of this electicism with which some have reproached him, his work bears the real stamp of originality. Inspiration, thought abound with him; his melody is large, powerful, expressive. and it is his own. His orchestration, I have said, is that of a master. Before two years the French public will have applauded *Astorga*. The tenor charged with the principal part in Abert's opera is named Sontheim. Past the age of forty, he has the fresh and equal voice of a tenor of twenty years. Add to these qualities a superb power, such as I have only met with in Fraschini; a sure method, a great amplitude of style, and you will have an idea of this artist, whom an engagement *for life* chains to the theatre of Stuttgart, with the admirable prospect, some ten years hence, of a pension of—*three thousand francs!!* O virtuous Germany.—*Corr. of Le Menestrel.*

BERLIN. The festal week in Berlin, during which "our victorious warriors" re-entered the city, was celebrated in regal manner at the opera. The festival began with an introductory "Victory's Festal Sounds" (*Siegesfestklänge*) composed by Kapellmeister Dorn—a kind of triumphal march leading to a sweet melody with harp accompaniments, and ending with the choral "Nun danket Alle Gott," the choral being sung behind the curtain. This was followed by a Prologue written by a veteran of the "War of Liberty," and spoken by Frau Jachmann: the prologue created great enthusiasm. During its delivery the King appeared and the audience rose and received with evident veneration (*sichtliche Ehrfurcht*) the monarch who had led his own host to undying glory. A new dropscene gave rise to repeated acclamation: it represents the Brandenburg Gate with the Goddess of Victory surrounded with sunlight; in the foreground are groups of trophies with the subscription in golden letters of the names, Schleswig-Holstein, Hanover, Electoral Hesse, Frankfort-on-the-Maine, Nassau; two eagles hold the wreath of branches with which the trophies are bound. The patriotic play, "*Lenore*" by Carl von Holtei, carried the spectators back from William I. to Frederick II., who commenced the establishment of Prussian supremacy. After the play a cantata for the occasion, "Prussia's Honor," was performed with tableaux; it is the composition of Kapellmeister Taubert, written in appropriately martial and elevating style. Its reception was, to say the least, stormy.

The place of Professor of Music in the University of Berlin, made vacant by the death of Marx, has been conferred on H. Bellerman, already known by a treatise on Counterpoint, &c.

London.

ALFRED MELLON'S CONCERTS, *Sept.* 22.—A new violinist, Herr Wilhelmj, appeared on Monday, on an engagement said to be limited to the present week. The playing of Herr Wilhelmj produced an extraordinary sensation, and indeed merited all the applause it obtained. He is a thorough artist of undoubted accomplishments; his speciality consists in playing a succession of chords in thirds, octaves and tenths, wirh a precision, rapidity and clearness we never heard equalled. His marvellous violoncello effects on the fourth string are also worthy of notice. He plays Paganini's Concerto and Ernst's fantasia, "Airs Hongrois;" and both create the greatest excitement. We trust Herr Wilhelmj may be induced to extend his engagement. Monday was an Italian night, devoted to Spontini, Cherubini, Verdi and Rossini. The overtures to "*Nourmahal*," "*Guillaume Tell*" and "*Les Deux Journées*" were played, and a selection from "*Ernani.*" The rest was filled by the March of the Israelites from "*Eli*," a fantasia on pianoforte, airs from "*Lucrezia Borgia*" played by Mlle. Krebs, the "Cujus Animam" played on the cornet by Mr. Reynolds, and the usual songs in which Mlle. Carlotta Patti revels. Thursday night was given to Mendelssohn. It included the overture to "*Ruy Blas*," the Rondo Capriccioso in E minor for Mlle. Krebs, the whole of the Italian Symphony, and a violin concerto for Master Emile Sauret.

Oct. 6.—The concerts grow more attractive as their duration increases. What, however, must be especially gratifying to the lovers of real music is the fact that the classical nights, mostly given on Thursdays, draw greater crowds than other nights, even than Mr. Mellon's pet nights, the "Saturday Volunteer," the meaning of which he has yet failed to expound to curious inquirers. The programme on Thursday night was devoted to the works of Mozart, from which no great difficulty was experienced in making a first-rate selection, as the following must be pronounced: Overture—*Idomeneo;* canzone, "Voi che sapete"—*Le Nozze di Figaro;* Fugue in C minor for orchestra; aria, "Fin ch' an dal vino"—*Don Giovanni;* Symphony in C, No. 6 (the *Jupiter*); Duet, "La ci darem"—*Don Giovanni;* Notturno for two oboes, two horns, two clarinets and two bassoons; and overture—*Il Flauto Magico.* The symphony was finely played and an attempt was made to encore the slow movement. The Fugue in C minor was repeated in answer to loud and prolonged acclamations. Is not

this a manifestation of the increasing taste and love for good music? Both overtures were executed to perfection, and the "mighty" *Flauto Magico* applauded to the echo. The opening movement of the Notturno, the *andante*, is worthy of Mozart in his tenderest and most inspired mood.

Paris.

The *Orchestra's* correspondent, Sept. 25, writes;

The only new event I have to note in the musical world is the re-opening of the Bouffes Parisiens, which took place on Saturday. This theatre is now under the management of M. Varcollier, the husband of Mme. Ugaldi, who was the chief attraction of the first night. Four operettas were given, the best being the late A. Adam's *"Pantins de Violette."* The great Offenbach has withdrawn the light of his countenance—and his repertoire, from the theatre; and some people are ungrateful enough to think "so much the better." Whether the public began to have enough of that trashy *Pont Neuf* class of music, which the celebrated master has made so much in vogue during the last ten or twelve years, or not, remains to be seen; but the opinion that we have been "Offenbached" sufficiently to impair our health is tolerably prevalent. With such an artist as Mme. Ugaldi to lead his troupe, and with such composers as Duprato, E. Jonas, Durand, and others who really know how to write (and are musicians, not mountebanks), there really is a chance of success for M. Varcollier, even though the protecting hand of the former manager is withdrawn, and the strains of the *"Pont des Soupirs" "Tromb-al-ca-zar"* &c., are no longer heard within the walls of his theatre.

Of course the Italien is a subject of conversation, and we wait the opening (on the 2nd October) with impatience. Patti is decidedly engaged for the whole season: the salary is stated to be 200,000 francs (£8000) for the seven months. Mlle. Lagrua is not new to Paris; she was attached to the Grand Opera in 1852, and came out in Halévy's *"Juif Errant."* Since that time she has taken the Italian repertoire and has gained a position on the Continent, particularly at Naples and Vienna. She is to create here Donizetti's *"Maria Stuarda,"* a work written for the San Carlo at Naples, but interdicted by the censure after the last full rehearsal; it was subsequently given at Rome under the title of *"Buondelmonte,"* and was performed with its original name at the San Carlo about a year and a half ago. We shall have Fraschini, but for six weeks only, at the close of the season. The burden of sustaining the tenor parts will in the mean time fall upon MM. Pancani and Nicolini, unless ill. Naudin should return to the place he never should have quitted. Mlle. Zeiss is the only contralto on the list at present. *"La Sonnambula"* with Mlle. Patti and Nicolini will probably be given on the opening night. *"Saffo,"* by Pacini, is announced for Mlle. Lagrua: this opera was given some twenty years ago with Grisi, Rubini, and Lablache, but failed to attract much attention.

We pick up the following floating bits of musical intelligence:

The members ot the Hanover Court Theatre(about 300 persons in all), have received a notification that the King of Prussia undertakes the theatrical administration in future, in the stead of King George, and that in all other particulars the theatre will remain on the same footing. Old contracts remain in force; the partly unpaid salaries will commence from the 1st September. Herr v. Hülsen, the General-Intendant of the Berlin Court Theatre, has taken up his post in Hanover.

The dramatic season of Weimar has commenced with Goethe's *"Egmont,"* and Beethoven's *"Fidelio."*

On the anniversary of the late King of Saxony's death, Mozart's *"Requiem"* was performed at the Catholic Church, Dresden. Frau Bürde-Ney sang the solo parts.

Meyerbeer has been repeated in rapid succession during the past week in Berlin: *"Africaine," "Prophet," "Huguenots,"* and *"Robert"* have followed each other uninterruptedly.

The Pergola, Florence, opens with the *"Africaine."*

Mlle. Artot is in Paris awaiting the return of Verdi, to study with him one of the two prima donna parts which he has written in *"Don Carlos."*

Mme. Viardot Garcia has given a concert in Baden, at which Mme. Schumann, Signor Zucchini and others assisted.

The Scala, Milan, will open with a new opera, *"I Figli di Borgia,"* by the young composer, Strigelli.

The *Indépendance Belge* announced recently that a new lyrical theatre was about to be built in Paris under the "vocable" of the old Grétry, whose speciality would be the performance of works which were public property, and that thus the non-payment of author's rights would serve instead of a subvention. This story is inaccurate. The Theatre-Grétry is being founded for the express purpose of playing contemporary authors; in fact it will be prohibited the management under the articles of Constitution to put on pieces belonging to the *domaine public.* The Opera Lyrique possesses so large a stock of the old authors and composers that it can rarely produce new ones. The Theatre-Grétry on the other hand will be reserved for those composers who have already given proof of their talents on other stages, and by obtaining the *prix de Rome.*

Auber is at work on an opera called *"Le Premier Jour de Bonheur,"* words by MM. Dennery and Cormon.

The violinist Wilhelmj, whose talent has aroused so much interest at Mellon's Concerts, is a German by birth, the son of a Wiesbaden barrister; he finished his studies in the Leipsic Conservatorium.

The Vienna Opera possesses at the present time not less than eight tenors, all comparatively unknown. There are but two tenors at the Berlin establishment, but they are Wachtel and Niemann.

Alfred Jaell is passing his honeymoon at Interlaken, where, despite many seductive offers of engagements, he intends remaining till the 20th, a date on which the series of philharmonic concerts at Basle and other Swiss towns commences.

According to the *Worcester Journal,* an arrangement was made by the stewards of the late festival with Mr. Otto Goldschmidt for that gentleman to write an oratorio on the subject of Ruth, specially for the occasion. Unfortunately, Mr. Goldschmidt's continental engagements prevented him from completing the work in time, and deprived the festival of what would have been an interesting and important feature.

Rossini has, during his summer sojourn in Passy, finished ths orchestration of his "Petite Messe Solennelle,"which was twice performed with pianoforte accompaniment, at the house of Count Pillet Will (Rossini's banker). The great master's last work is a "Hymne à l'Empereur," for baritone solo, with choral and orchestral arrangement and incidental military band. It is hoped that this work will be performed at the opening of the Paris Exhibition. During that season possibly the "Messe" may be heard, too, if the choice of the solo singers is to the liking of the *maestro.*

Dwight's Journal of Music.

BOSTON, OCT. 27, 1866.

Symphony Concerts.

The solid part, the most important and most interesting part of our musical season rapidly draws near. Good orchestral concerts—Philharmonic Concerts, as they call them in some cities—are what more than any other give the musical character to a season or a place. These set the tone of all the music; if these are high in character, are really artistic, classical and noble, free from shallowness and clap-trap, other forms of public music-making, though unconsciously, will feel their influence. Without the Philharmonic concerts and the Oratorios, our musical season is miscellaneous, and without high aim or standard, doing little for Art culture.

The second season of the "Symphony Concerts," which under the auspices of the Harvard Musical Association met with such favor last year, and gave signal demonstration of the fact that concerts composed purely and exclusively of the highest kind of music, concerts in which none but names of unquestioned masters, men of genius, figure, can delight large audiences, is now definitely announced. The success of last year warrants an increase of the number of concerts; there are to be eight of them, instead of six; and even more, we have no doubt, are called for and would be well sustained in point of audience, were it possible to give such feasts of music without more preparation than our busy musicians can find time for. The plan of the concerts is essentially the same as before; in the composing of the programmes there will reign the same spirit, the same loyalty to pure ends of art, the same regard to unity and fitness in the selection of pieces and the combining and contrasting of the various elements; always seeking to realize something that is beautiful and noble, something inspiring and elevating; to bring out beautiful and great works, real music, rather than such as ministers to the vanity of performers. Art, the poetry of Art and not dazzling virtuosity, is, as it should be, the object of these concerts. If all other concerts givers cater to the fashions of the day, to the love of novelty and showy superficiality, and make up their programmes mainly to show off the singer or the player, and try to win the crowd by crowding into an evening more distinguished artists than can work together with any sort of unity, making a senseless, dissipating medley of things which do not belong together, then there is all the more need of one standard series of concerts, which shall keep entirely to good music, and ensure an opportunity of hearing and of knowing the best works of the great masters, even at the risk of some complaint of exclusiveness. These Symphony Concerts are designed to be our academic, standard concerts, so to speak, and to keep the highest, the unquestioned models of Art, and masterworks of genius, ever fresh in mind. By abstaining from much which other concerts give, these concerts serve the cause of catholicity of taste, of hospitality to new composers and new schools, better than they could otherwise; for, by keeping the true beacon light still shining amid all the bewildering confusion they make it *safe* to go and hear the new and untried things for which plenty of opportunities are always likely to be offered elsewhere. The taste that has been formed in a true school is proof against the novelties and contrarieties that otherwise mislead and dissipate. Thus schooled, or rather thus experienced, deeply penetrated with the perception and the love of what in the highest sense is beautiful and enduring, one can afford to listen to new things and learn; then curiosity becomes safe. And this, we take it, is just what the world has always meant in advocating what are called "classical" models, "classical" schools or tastes. He whose culture has been classical, can best of all men afford to be liberal and lend an ear to whatever claims a hearing upon any ground of new beauty, power, originality, or successes elsewhere. But the opportunities of such culture, the classical or academic normal opportunities must first exist. A thorough, intimate lover of Shakspeare is in no danger of being carried away by a poor clap-trap sensation drama, that has its run for the day with the multitude; on the other hand he is the most likely to detect the pearl of genius in that which is common clay to others. So a community who have grown familiar with Bach, Mozart, Beethoven and whatever is congenial and in keeping with these, through opportunities of enjoying them without distracting invitations of any other sort, will be in a condition to listen to all sorts of composers and all kinds of music and give

their due. But the one standard opportuni- of culture, pure and without distraction, ad- itting nothing but the best, must first be secur- . When you have heard a language spoken ly in the best society, until you know it and ssess it in its purity, then and only then it be- mes safe for you to take an interest in provin- al dialects; indulge our curiosity in them as we ay, we must still keep clear *somewhere* "a well English pure and undefiled." Just so with usic.

Now this is the ground on which the "Sympho- y Concerts" were first attempted by the Har- rd Musical Association. They were designed fill a place not occupied in our ordinary and ary miscellaneous provisions for hearing music. he orchestral means of Boston, to be sure, were mited. To make the most of these means, and mploy them to the best advantage in the pro- uction of Symphonies, Concertos, Overtures, ie genial creations of master spirits in the tone- orld,—this was their design; and this was to ring delight and culture to all music-lovers, and t the same time to give our drudging, multifari- usly occupied musicians chance and encourage- ent to work together now and then as artists in he true spirit of their noble art. The first step the working plan was to guaranty to them the est kind of audience, the members of the Asso- iation and their friends forming the nucleus, with ttractive social power enough, together with the nusical attraction, to gradually almost fill the Music Hall. The same nucleus, the same guar- nty, is again secured beforehand, even before he concerts were publicly announced; and this o the musicians also means the guaranty of fair ay, better than they get elsewhere. Thanks to he Symphony Concerts, it is now proved in Bos- on that the best music (dear to cultivated tastes) oth pleases best and pays best.

As to the last year's programmes, if they were n any sense exclusive, kept to a fastidiously igh, pure standard, the reason and necessity for uch a policy have been, we trust, sufficiently ex- lained. Reasons and theories apart, the proof f the pudding is in the eating. Did any one omplain that those concerts were dry? Did any ind it a severe entertainment? When had we ever such variety, and so blended that each thing nelped the other? And when will it be possible to exhaust our riches, if we keep on working the same veins? The greater variety which others idly call for is seen in such miscellanies as the Bateman programmes, for instance, where one thing has so little to do with another that every- thing gets encored and repeated, and all unity, all proportion, all temperate duration of indul- gence is dissipated and destroyed; it is musical gormandizing, and in great part on sweetmeats which impair digestion. Programmes artistically made, *composed*, hardly admit of encores; as well encore a feature in a portrait; the encore appe- tite is blind, forgets what goes before and after in the greed of momentary indulgence; the pic- ture in which it meddles becomes a monstrosity, the programme a medley, the feast a glut, with headache the next morning. The last year's programmes may have erred once or twice by too great length; but unity, variety, beauty, inspira- tion they did not lack; and the very general voice of satisfaction is already confirmed in the eager inquiries and demand for tickets for this second season.

It is confidently believed that the concerts will be quite as interesting and as good as they were last winter. The elements employed will be, as we have said, about the same. Only the male chorus pieces (as a standard feature) are dis- pensed with, the Committee being convinced that the results hardly justified the cost of time and trouble. Had it been possible to organize those sixty or eighty voices into a regular singing Club for constant practice, plenty of promise might be seen in those hasty and imperfect efforts of last year; and as it was, the Mendelssohn "Antigone" choruses and others fell not wholly short of the impression due intrinsically to such choice and noble music. Another year, perhaps, by taking early measures, it may be possible to enrich these concerts with that fine element, and even to have a mixed chorus, whereby such works as Schu- mann's "Paradise and the Peri," and many other choice things, here seldom or never heard, for orchestra and chorus, may be brought home to us. It may even now be possible, by borrowing a chorus, to give one or two such works. The concerts, then, will consist in the first place of Symphonies, the plan being to give the very best and such as have not been of late most often heard. It is on this last ground only, that we can afford to leave Mendelssohn's two Symphonies to others. Eight concerts do not offer room for many—say nine at the most; and it is proposed to give two or three of Beethoven, certainly the Seventh, and very probably the Ninth with cho- rus; perhaps also the shortest one, the No. 8, which needs more justice done it than it got last year, in the same concert with a short one by Haydn. Then we must have one by Mozart, probably the "Jupiter." Of Schumann two Sym- phonies: that in C major introduced to us last winter, and that in D minor, because Schumann's music is now peculiarly the object of growing in- terest with the truest music lovers, opening deeper and richer as we get acquainted. The great Schubert Symphony must be played again, and we suppose there will be no resisting the demand for Gade in C minor. But these ideas may yet be modified by afterthoughts. Mendelssohn will certainly figure in his *most* genial orchestral crea- tions, his Overtures; and so will Beethoven, Mo- zart, Weber, Cherubini and others. The "Gen- oveva" by Schumann, and the "Fierabras" by Schubert, played here only once before, will very likely be repeated. Under the head of Concertos and other solo performances for piano, violin, &c., we shall certainly be rich in interpreters, even richer than we were before. CARL ROSA, the violinist, who lent such charm last year in the opening concert, is this year engaged for the last, the Bateman concerts claiming him till that time. For pianists there will be not only DRESEL, LEONHARD, LANG and PARKER, but PERABO and PETERSILEA—all resident among us, three of them members of the Harvard—and, it is hoped, also Mr. MILLS. The Concertos were a marked feature in these concerts last year, espec- ially the three by Beethoven. Finally, in lieu of the male chorus, we may get some choice vocal solos with orchestra.

The opening Concert will occur on Friday afternoon, Nov. 23d, and with the following pro- gramme: Part I. Overture to *Anacreon*, Cheru- bini; Schumann's Concerto in A minor, played by Otto Dresel.—Part II. Seventh Symphony of Beethoven; Weber's *Concert-Stück* (?) by Mr. Dresel; Overture, No. 3, to *Leonora*, Beethoven.

The eight concerts will succeed each other once a fortnight *as a rule*; but between the third and fourth, and between the seventh and eighth, one will be omitted, making four week's interval for better rehearsal of new things. The dates of all the concerts as printed on the back of the season ticket, are as follows: Nov. 23, Dec. 7, Dec. 21, Jan. 18, Feb. 1, Feb. 15, March 1, and March 29.

THE LAST TWO BATEMAN CONCERTS, which just overreached our last review, were among the most interesting of the dozen, although BRIGNOLI had to be excused from one. They demand mention even at this late day, if only on account of the Mozart aria: "*Non temer*," which was new to all of us, and sung by Mme. PAREPA, with violin obbligato by ROSA. It is not from any opera, but a dramatic scena, with opening recitative, slow cantabile and quick finale, in the high and noble Donna Anna vein. Unluckily the wrong orchestral parts were sent, but with HATTON's nice piano accompaniment and Rosa it was still a rare treat to the few, if not to all. Then we must not forget the *Zitti, zitti* Trio, the Catalogue song of Leporello, and other capital buffo pieces by FERRANTI, the never failing; nor Rosa's playing of the Al- legro of the Mendelssohn Concerto, and the lovely *Abendlied* of Schumann, for which the *encore* public got revenge in the shape of Paganini things, the Carni- val, &c., wherein Rosa proved the match of any oth- er charmer. We cannot recall all the good things; enough to say that the enthusiasm had not at all abated, and that Mr. Bateman feels bound to return to us this winter.

NEXT IN ORDER comes what, if not music, is most nearly related to it, the voice, the musical, expressive accent, the great dramatic art and genius of RISTORI, who will play Medea at the Boston Theatre next Monday, to be followed by Maria Stuart, Queen Elizabeth, Judith, and her other great parts during two weeks. It will be a rare opportunity, although the plays will be in the Italian; those who would im- prove it thoroughly must join Col. Maggi's Italian reading classes for the study of the plays beforehand. It was our lot when abroad to see Ristori only once —a memorable experience! It was in Maria Stuart, and the state of mind in which it left us is very near- ly expressed in what is said of her after the same play in the article which we have copied from the *Nation*. Observe, the critic surrenders himself cau- tiously, but that the impression of her genius grows with him as she goes on. Go, all who can, and see and hear Ristori. If your acquaintance with the Italian language goes no further than the opera li- brettos, you will still feel that you are listening to human speech in its perfection, to say nothing of soul, imagination, passion.

Meanwhile the Music Hall is closed to music for some weeks by a Catholic Fair. As soon as the ban is lifted, "Parlor Opera" awaits its turn there, begin- ning on Thursday evening, Nov. 8. There will be nice scenic arrangements, a carefully composed little orchestra, conducted by Mr. WHITING, and *Don Pasquale* will be performed by MISS FANNY RID- DEL, Mr. JAMES WHITNEY (tenor), Mr. RUDOLPH- SEN (baritone), and Dr. GUILMETTE as the gouty old Don. Those who have witnessed the rehearsals speak enthusiastically of the style in which it will be done. A fortnight later, probably, Mendelssohn's "Son and Stranger" (*Heimkehr aus der Fremde*) will be given for the first time in Boston. The business manager, Mr. PECK, sees great encouragement ahead.

On the 23d of November comes the first "Sympho- ny Concert," and, probably on the following Sunday evening, the first Oratorio of the season, "St. Paul," by the Handel and Haydn Society, making that the week of the beginning of great things.

Mr. HERMANN DAUM intends giving during the coming season, three *Beethoven* matinées, beginning in November, and following at intervals of four weeks. He proposes to have both vocal and instrumental as- sistance, and will present some of the Sonatas for piano and violin, piano and 'cello, &c.

"JUDAS MACCABÆUS" formed part of the pro- gramme of a five-days Musical Convention in Wor- cester this week, Carl Zerrahn conducting, and Mr. Solon Wilder, of Bangor, leading in other exercises. These "Conventions" are growing in importance, in fact beginning to approach the dignity of musical Festivals. Though they began, years ago, in rather a trading spirit, opening markets for new psalm books, &c., they have also developed a good deal of musical enthusiasm and diffused not a little musical culture among the yeomanry and daughters of New England. We shall yet have our choral societies from our own plains and mountains rivalling the Yorkshiremen of the old country.

PHILADELPHIA. The *City Item* tells us :

The taste for classical music in Philadelphia is certainly growing rapidly. For a number of years the Germania Orchestra has given us a taste of the great masters, but now there is a desire for a series of Symphony Concerts, like those of New York and Boston; and to meet this wish, Messrs. Charles H. Jarvis and Charles M. Schmitz, two of our best musicians, have started a subscription for these concerts, to be given very soon. The best vocal and instrumental talent will be secured, and selections from Haydn, Mozart, Beethoven, Mendelssohn, Schumann, and many others, will be given. The orchestra will be most carefully selected, and will number from forty to fifty musicians. Thus, the works of the great masters will be finely interpreted. Under the energetic baton of Mr. Schmitz, who is well known as one of our finest musicians—the Symphony Concerts cannot fail to be a great success.

MARETZEK commeneed a successful opera season of fifteen nights last week at the Academy of Music, with "*Crispino e la Comare.*" The *Item* finds the instrumentation noisier and brassier than anything except Petrella's *Ione*—Verdi lovely in comparison; but cannot praise Ronconi too much for his great impersonation of the cobbler.

His make up was admirable, and his execution of the music very artistic. Without descending to buffoonery, he made the part of the consequential *Crispino* one of the most original and amusing I have ever seen. He is a wonderful man, and his comedy is as fresh and full of vivacity as that of a young singer flushed with his first triumphs.

Miss Kellogg, as *Annetta*, was very successful. She is full of grace, and her execution of the brilliant music of the part is deserving of high praise. The music is well suited to her high, flexible voice.

Signor Testa, as the *Count*, had but little to do, but sang very agreeably and looked very handsome. Bellini and Antonucci, as the Doctors, were excellent. Miss Stockton was well suited to the music of the *Comare*. The chorus was large and powerful, and the *ensembles* were very spiritedly given.

Crispino was not prefaced by an overture. Italian operas seldom are. The orchestra was well drilled, and did well. Altogether *Crispino* was a success, and should be repeated.

On Tuesday Verdi's well known "Trovatore" was given, with a fine cast, introducing Senora Carmen Proch, Mazzoleni, Mme. Testa, Bellini, and others. Verdi's brilliant music sounded very agreeably after its rest of some two or three years in Philadelphia.

The Senora Carmen Proch rendered the difficult *role* of *Leonora* with superb effect. She is young and inclined to *embonpoint*, but is very graceful, with an expressive face and full, passionate voice. The severe music did not tell on her energies, and the last act was brilliantly rendered. Altogether her *debut* was a complete triumph. The other artistes sang exceedingly well—especially Mme. Testa, who threw into the characteristic music of *Azucena* all the force and concentration necessary to a thoroughly fine rendition. The whole opera passed off unusually well, and was warmly applauded throughout.

To night (Wednesday) Auber's superb "Fra Diavolo" will be given. It will be remembered that Auber, a couple of years ago, revised this opera, and added a *scena* for soprano, &c. All these additions will be given by the Italians. "Fra Diavolo" is one of their best performed operas.

On Thursday, "Sonnambula" will introduce Miss Hauck, a protegée of Jerome, of New York, who is said to possess a delightful voice. Signor Baragli, a new *tenor de grazia*, will appear.

Next week there will be a grand programme. We are promised "L'Etoile du Nord," never performed in Philadelphia, and one of Meyerbeer's best comic operas. We are also to have "Les Huguenots," "Faust," "Robert," "Ernani," "Don Giovanni," and many others. Perhaps Mr. Maretzek's great success may induce him to remain longer than fifteen nights.

"BLIND TOM" has called forth some remarkable testimonials in London. These for instance!

"In justice to Blind Tom I have much pleasure in stating that I think him marvellously gifted by nature. I happened to be present at a performance of his at Southsea, and at the request of Mr. W. P. Howard began to test his abilities by extemporizing a short rhythmical piece, which he imitated to perfection, thus proving beyond all doubt that he did not impose upon the public by preparation.

"I then went so far as to play him that part of my 'Recollections of Ireland' in which the three melodies are blended, and even that he imitated with most of its intricacies and changes.

"Having tested his powers of analyzing chords, and found them all that I could desire, I next put my hands on the keys at random, and was surprised to hear him name every note of such flagrant discord. Tom's technical acquirements are very remarkable, and his entertainment full of interest for the musician and amateur.

"I. MOSCHELES.

"*Southsea, Sept.* 11, 1856."

"I have this day, for the first time, heard Blind Tom play on the pianoforte, and I was very much astonished and pleased by his performance. His natural musical gifts seem to me quite marvellous, and the manner in which he repeated several pieces I played to him, which he had evidently never heard before, was most remarkable. Perhaps the most striking feature was the extraordinary quickness with which he named any notes struck by me on the piano, either singly or simultaneously, however discordant they might be. I also named to him several notes, choosing the most difficult and perplexing intervals; these he instantly sang with perfect truth of intonation, although they might have puzzled a well-educated musician. Altogether, Blind Tom seems to me a most singular and inexplicable phenomenon.

"CHARLES HALLE.

"*Greenhoys, 27th Sept.*, 1866."

A BELL THAT HAS TOLLED A TALE.—The bell heard in the first act of *Don Juan d' Autriche*, at the Theatre Française, is one of those which on the 24th of August, 1572, gave signal for the massacre of St. Bartholomew. Put up for sale during the Revolution, all the bells of St. Germain l'Auxerrois were bought by a founder named Flauban, who parted with the smallest of them to the theatre just named. It was tolled there for the first time at the theatre in 1801, at the first performance of *Edouard en Ecosse*, by Alexandre Duval.

A New York correspondent of the London *Musical World* relates the following story:—"The songstress, Carlotta Zucchi, has gone to Europe, if not with the golden opinions of all sorts of people, with *forty thousand gold dollars*, which Max Maretzek paid her for her services during the last opera season. And here is a little incident concerning the exit of the prima donna that may be worth your attention, if only as illustrating the growing acuteness of those unpopular persons, the collectors of internal revenue. By some hocus-pocus, known only to themselves, they found out that Zucchi's name was booked on the passenger-list of a steamer, to sail in twenty-four hours after the discovery. There was no time to lose. Uncle Sam's tax-gatherer at once presented himself before the cantatrice, and, in as few words as possible, gave her to understand that on the 40,000 dollars in gold, which the indomitable Max had paid a day or two previously, eighteen hundred dollars and some odd cents was due to the government. The fair Italian demurred. She was not a citizen of this great country; she had never taken the oath of allegiance; she owed nothing to revenue-collectors or anybody else; and, to cut the matter short, it was intimated to the shovel-nosed collector that he might as well be gone about his business: the swindle would not be submitted to. Tax-gatherers, however, are proverbially persistent. The fellow would not be gone. Zucchi took advice, and finally paid the money, in a storm of melodramatic passion, (under protest).

A French paper asserts that in the composition of "*Semiramide*," Rossini had a collaborator in no less a personage than Metternich. Rossini was directing the Italian Opera at Vienna and was very intimate with the prime minister. One day Metternich called on the maestro, and found him working at the "*Semiramide.*" Looking over the subject in hand the diplomatist found it cold and uninteresting, void of dramatic movement, and much below the subjects into which the great Mozart had infused his spirit. Telling Rossini as much, he set to work singing the "Freuet euch das Leben."

"There my friend," he cried, "why don't you do something like that? Or if you can't, why not introduce this little bit of Mozart into your work?"

Rossini was so taken with the idea, that he conceived the notion of making the passage the dominant motive of his new opera. It was a happy plagiarism; for Metternich himself could not have foreseen how much Rossini would make of the interpolated morsel.

Wagner, it is said, intends converting the story of William Tell into an opera.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Airy fairy Lilian. *Frank Elmore.* 40
Airy and fairy enough. Fine music, and words by Tennyson.

I'll meet thee at the lane. Song. Guitar. 40
The now favorite melody, arranged for guitarists by Hayden.

Salve Regina. "Gloria." *Girac.* 40
In the style of "Gloria" music before mentioned.

No name. Song and Chorus. *W. J. Hartshorne.* 30
A clever politico-comic song.

The Jelly-fish. Song and Chorus. *S.* 40
Comic, with a picture of the wonderful animal.

Ilma. Vocal waltz. *Arditi.* 60
Italian and English words. Very pretty, not very difficult, and excellent for vocalization.

Sunlight of the heart. Ballad. *J. Spiller.* 30
A sunny and cheerful song, which does one good to sing.

Gallant so gay. Ballad. *W. Thomas.* 30
Capital. The image of blushing little Maud, peeping out of the castle window, to see the knight depart, thus giving him opportunity to make a most gallant speech, which she does not at all appreciate, is almost visibly brought before one in the song.

Good-bye, Sweetheart, good-bye. Song. *Hatton.* 40
This favorite has been entirely re-written by the composer for this publication, and contains three verses instead of two. Sung "with great applause" by Brignoli. A very sweet song, and lovers who are "courting" could appropriately sing it at parting, were it not for "waking the folks."

Instrumental.

Sous la Fenetre. (Under my window).
Sydney Smith. 75
Quite elaborate and rather difficult. Brilliant.

L'Estasi. Valse Brilliante. Arditi, arr by *Knight.* 50

La Femme du Barbe. Quadrille. *H. Marx.* 40
Two brilliant additions to our store of dance-music. The first is very Arditi-like, and loses nothing by Mr. Knight's arrangement.

Palmer House Polka. *J. R. Haveman.* 40
Named in compliment to the Hotel, whose picture on the title will awaken pleasant reminiscences in the minds of those who have boarded there.

Lena. Varied. *S. C. Pratt.* 60
Contains a multitude of arpeggios, runs, &c., and is a fine field of practice. Difficult.

Sugar plum Schottisch. *M. Hassler.* 30

Over ears in love. Galop. " " 30

Last kiss. Waltz. " " 30
Not difficult, sparkling and pretty.

Dans ma barque. Caprice etude. *Ascher.* 70
Abundance of arpeggios, and materials for study, combined in light and graceful style.

Star Varsoviana. "Shells of Ocean." *E. Mack.* 30

Shooting Star Polka. " " " 30
Portions of a very pretty set, easy and useful to teachers.

Cadet waltz. *B. A. Burditt.* 30
One of Mr. B.'s last musical efforts. Quite pretty and simple.

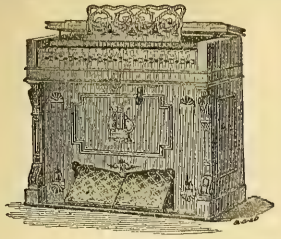
Books.

CONCONE'S 40 LESSONS for Contralto voice.
Book 1. $2.50
It needs but an announcement of a new book by Concone, to secure a welcome from teachers. Book first contains about 25 of the studies.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,

640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.

Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia, Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others. as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3.75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. Emerson. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects-that we do not hesitate to recommend it to teachers and vocal, ists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Bostm.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practices. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must specially supersede all other Methods now in use.—A. T. THORP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R. I Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 668. BOSTON, SATURDAY, NOV. 10, 1866. VOL. XXVI. No. 17.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00. per annum, delivered by carrier, $2.50. Payment in advance.

Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Symphony Concerts.

SECOND SERIES.

The Harvard Musical Association

WILL GIVE

EIGHT SYMPHONY CONCERTS,

IN THE BOSTON MUSIC HALL.

On Friday Afternoons, from 4 to 6 o'clock. They will be of the same character and under the same management with the six concerts of last year. The Orchestra will number not less than FIFTY of the best resident musicians, with Mr. CARL ZERRAHN as Conductor.

First Concert on Friday, Nov. 23. The dates of all the others (commonly at intervals of two weeks) will appear on the season ticket.

Season Tickets, with reserved seats, at $6 each, for sale at the Music Hall. 667

MRS. H. F. DUPEE,

Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

MR. S P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.

Address, care of Oliver Ditson & Co., Boston. [657-tf

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co, or at 246 Washington Street, Room 5. 664

"I WEEP FOR THEE, DARLING."—The new Song and Chorus, by James E Stewart is now published and for sale at the Music Stores. This well-known author of vocal and instrumental music has added new laurels to his already enviable reputation as a ballad writer and virtuoso. The sentiment is truly beautiful. The music is easy and the melody of better order than the general run of ballads. The chorus is especially fine, and has the "true ring" of Foster's most bewitching plantation melodies with all the attributes of pathos. As a whole it is unsurpassed and bears unmistakable evidence of the author's fascinating style. Sung by all the minstrel troupes, and published only by WHITTEMORE Detroit. Price 30c. Mailed free on receipt of marked price. Copies of this *beautiful* song, can be obtained by addressing Oliver Ditson & Co., 277 Washington Street. 667-70

Mad. Parepa's Songs.

Why was I looking out	.30
When we went a-gleaning	.40
L' Estasi. Valse d' Arditi	.75
The Sailor's Wife	.30
I cannot sing the old songs	.30
The Nightingale's Trill	.40
Sing, Birdie, Sing	.50
Five o'clock in the Morning	.30
Sing, Smile, Sleep	.50
Lady of the Lea	.40
Maggie's Secret; or, My heart is o'er the Sea	.40
O say not woman's heart is bought	.30
Where the Bee sucks	.30
Hunting Tower	.30
Skipper and his Boy	.40

Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

The Child's Pianoforte.

This is no toy affair, but a genuine little Piano, perfect in every respect, with wire strings and an iron frame. It is two feet high—two and a half feet long, and sixteen inches wide; thoroughly made, beautifully finished in imitation of rosewood, with four round corners. It has a compass of three octaves, a fine rich tone of considerable volume, and is capable of being tuned and repaired, the same as a large piano. No more pretty and useful musical gift for children can be procured. It will enable them to obtain an early knowledge of the rudiments of Piano playing, and afford them equally as good an opportunity for practice as a large and costly instrument. Each Piano is furnished with a stool. Price $30.00

OLIVER DITSON & CO.,
277 Washington Street.

THE CHAPEL,

A COLLECTION OF

TUNES IN ALL METRES,

composed for and especially adapted to the wants of all

Church Choirs and Christian Worshippers

AS WELL AS THE

Home Circle and Social Gatherings.

Price, Paper, 33 cts; Boards, 40 cts.

☞ Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

A. MAY'S

PRACTICAL

PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales. Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 Cents.

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 Cents.

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

EUGENE THAYER'S MASS No. 1.

READY NOVEMBER 1.

Handsomely engraved edition, printed upon the finest paper. An entirely new adaptation of English words from the Prayer Book, renders it equally desirable for Evangelical Churches. Price, $2.00; five copies, $8.00; per dozen, $18.00.

G. D. RUSSELL & CO.,
668 Publishers, Boston.

New Music for November.

VOCAL.

L'Estasi. Valse brillante. Sung by Parepa.	*Arditi.*	75
Fandango. Song. Guitar	*L. Vese.*	30
Brightly shine the stars above me. Song.	*G. W. Hazlewood.*	30
Don't shut out the moonlight. Song.	*C. E. Bettischer.*	30
Ah! Child of Hope. "Le Babteme." Song.	*C. Plantade.*	30
Girls of dear New-England. Ballad	*M. Keller.*	30
Kitty Carew. Song	*G. L. Hatton.*	30
Te Deum	*J. B. Marsh.*	75
Airy fairy Lilian. Song	*F. Elmore.*	40
I'll meet thee at the lane. Song. Guitar.	*Haydn.*	40
Salve Regina. "Gloria."	*Max Girac.*	40
Blue-eyed darling Leoline	*H. Seibert.*	30
Willow grave. Song and Chorus	*Hartshorne.*	30
We met beneath an awning. Song and chorus.	*Towne.*	30
No name. Song and Chorus	*A. Weaver.*	30
The Jelly-fish. Song and Chorus	*S.*	40
Ilma. Vocal waltz	*Arditi.*	60
Sunlight of the heart. Ballad	*Spiller.*	30
Gallant so gay. Ballad	*Thomas.*	30
Concone's 40 lessons for Contralto voice. 2 books	each	3.00
The hour of sweet repose. Song	*T. H. Howe.*	30
Good morning, sweet, to thee. Ballad	*Hatton.*	30
Alla Capanna audiama. (A golden day.) Duet	*Compana.*	60
Angel footsteps. Ballad	*G. Williams.*	30

INSTRUMENTAL.

Shells of Ocean. Easy pieces by *Mach*, each		30
Mermaid's March,	Pearl Waltz,	
O would I were,	Wearing of the Green,	
Coral Redowa,	Five o'clock, Q. S.,	
Rippl'g wave Redowa,	Sea shell Polka.	
Diamond Waltz,	Perkidman W.	
Parting Waltz,	Morning blue. Polonaire,	
Emerald Schottische,	Ruby Waltz,	
Surf Schottische,	Ever be happy March,	
Sapphire Polka.		
Alpine Bells. "Social hours."	*Bellak.*	30
Il Bacio. " "	"	30
Brooklyn Galop	*Hassler.*	30
Scud Galop	"	30
Pretty bird Waltz	*Coote.*	40
Boyd Schottische	*Hassler.*	30
Dance mania Galop	"	40
New Prussian March	*Bertridge.*	20
Sous le Fenêtre. (Under my window.)	*S. Smith.*	75
L'Estasi. Valse d'Arditi	*Knight.*	50
Palmer house Polka	*Haveman.*	40
Lena, Varied	*Pratt.*	60
Sugar Plum Schottische	*Hassler.*	35
Over ears in love. Galop	"	35
Last kiss Waltz	"	35
La Femme du Barbe. Quadrille	*Marx.*	40
Dans ma Barque. Caprice etude	*Ascher.*	70
Star Varsoviana	*Mach.*	30
Shooting Star Polka	"	30
Cadet Waltz	*Burditt.*	30
Wiegenlied. (Cradle song.)	*S. Heller.*	25
Warrior's battle march	*Howe.*	30
Eleanor Waltz	*Metna.*	50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE ART OF SINGING

In the English and Italian Languages.

Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.

The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

GEO. W. HASELWOOD,

Teacher of Singing and Formation of the Voice.

Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,

VOCALIST AND CONDUCTOR,

Cultivation of the Voice and Singing.

Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,

TEACHER OF

SINGING AND PIANO FORTE.

12 Concord Square.

WILLIAM GARRETT.

Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A

WINTER EVENING'S

ENTERTAINMENT.

A SOCIAL CANTATA.

In Two Parts.

WORDS BY SIDNEY DYER.

MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.

Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.

"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.

Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Arminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Arminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.

The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass

Purchasers are invited to apply for a circular containing testimonials

REMOVAL—HARPS.

J. F. BROWNE & CO.,

HARP MANUFACTURERS,

HAVE Removed their Warerooms to 581 Broadway, New York, opposite Metropolitan Hotel. Strings, Music, and every requisite for the Harp.

Established, London, 1810; New York, 1841. [655-6m

J. C. D. PARKER,

Teacher of Piano, Organ and Harmony,

52 Chauncy Street.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Elijah."

Price, In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

EUGENE THAYER,

SOLO ORGANIST.

Mr. T. will devote Wednesday and Saturday Afternoons to pupils. Address at MUSIC HALL. 666

AUGUST HAMANN.

TEACHER OF THE PIANO.

274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.

Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,

Teacher of Piano, Organ and Harmony.

Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,

FORMATION OF THE VOICE,

ENGLISH AND ITALIAN SINGING.

Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,

GIVES INSTRUCTION ON THE PIANOFORTE,

Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,

Teacher of the Organ, Piano & Harmony,

29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,

Teacher of Piano, Organ, and Harmony,

Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,

Teacher of the Pianoforte, Singing, Organ and Harmony.

Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.

Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or

EDWARD B. OLIVER,

Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.

COMPOSER OF MILITARY MUSIC,

84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,

Teacher of English, Italian and German Singing.

274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING

Gives Instruction on the Pianoforte, Organ, and in Harmony.

Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,

Teacher of Cultivation of the Voice.

Chickerings' Building, 248 Washington Street. Room 5.

JOHN W. TUFTS,

TEACHER OF PIANOFORTE ORGAN, AND HARMONY.

No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.

444 **53 Hancock Street.**

BOSTON MUSIC SCHOOL.

THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.

BOARD OF INSTRUCTION.

B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.

For particulars, Address B. F. Baker, 4 Rowe Place.

655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.

10 Avon Place. 663—6mos

E. J. CROWNINSHIELD,

Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,

STEARNS' MASS

IN A.

PRICE $1.50.

By Mail, post-paid.

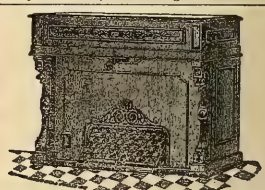
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.

Arranged for the Piano-forte.

Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's

CABINET ORGANS.

ONE TO TWELVE STOPS.

IN CASES OF

Black Walnut	$110	to	$600 each
Carved and panelled Walnut	200	to	500 each
Dappled Walnut			200 each
Oak	110	to	600 each
Oak, with Walnut carvings	200	to	500 each
Rosewood	135	to	800 each
Ebony, engraved and gilt	250	to	700 each
Black Walnut and Ebony, richly carved and panelled			1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:

274 Washington street, Boston.

596 Broadway, New York.

These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619—tf

C. W. A. TRUMPLER,

Music and Piano Forte Dealer,

632 Chestnut St., Philadelphia.

Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.

As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

WHOLE No. 668. BOSTON, SATURDAY, NOV. 10, 1866. VOL. XXVI. No. 17.

Class Songs.

[The following songs were written for a social festival of the Harvard Class of 1832, which took place at the Parker House, on the evening of Oct. 31, 1866. They are both by our old friend and classmate, the Rev. CHARLES T. BROOKS, of Newport, R. I., who returned a few weeks since from Europe.]

I.

Across the deep, where surges roared,
Unconsciously I flew,
To greet around this festive board
The Class of '32.
The Class of '32, my boys,
The Class of '32;
In memory to live o'er the joys
Of dear old '32.

Full many a sea we all have crossed,
And tempests, not a few,
Of joy and grief our hearts have tossed
Since long gone '32.
Since long gone '32, my boys—
Since long gone '32;
But memory hears through all the noise
The song of '32.

Our ranks are thinned, and thinned our hairs,
But still our hearts are true
To youthful friendships, vows and prayers
That cling round '32.
That cling round '32, my boys,
That cling round '32;
And time forever with the joys
Of the Class of '32.

Earth runs her round, and years their race,
Old scenes give place to new,
But new ones ne'er can take the place
Of the friends of '32.
The friends of '32, my boys,
The friends of '32;
Memory alone repeats the joys
Of the Class of '32.

But Memory in her magic land,
Beneath her cloudless blue,
Still keeps in one unbroken band
The Class of '32.
The Class of '32, my boys,
The Class of '32—
In one unbroken chain the joys
Of the Class of '32.

Then each to each pass on, my friends,
The hand I stretch to you;
We're one till time and memory ends
The boys of '32.
Of dear old '32, my boys,
Of dear old '32,
Till lost in heaven all earthly joys
Will live in '32.

II.

We've come to the end of October,
'Mid falling and fading of leaves,
When mortals are wont to be sober,
And Memory garners her sheaves.

From fields where, in all sorts of weather,
We've labored in sun and in *storm*,
To-night we are gathered together,
Where the home-light of friendship shines warm.

We see in the fire-light the faces
Of them who are with us no more;
They rise up to take their old places,
And we live the old summer days o'er.

While the envious Fates hold the spindle,
And wind off and snip off the thread,
We close up our ranks as they dwindle,
And tenderly think of our dead,

Triumphantly think of the greatness
And goodness that watches o'er all,
Brings in the last fruits in their lateness,
And notes the pale leaves in their fall—

Of the Love that looks pitying our sorrow,
Of the Mercy that grieves over sin,
Of the Hope that foretells that bright morrow
When God's flock shall be all gathered in.

Otto Nicolai.

(*Continued from page* 331)

Nicolai's serious determination of setting to work, on his return to Vienna, at his proposed opera, prolonged a stubborn illness. Tired of searching in vain the Spanish and Italian dramatists, and of his fruitless poetic labors that were the result, he fell back again on Shakespeare and his *Merry Wives of Windsor*, which had excited his musical sense of humor when he was in Italy. Fortune, from the outset, favored this notion of his, by enabling him at once to gain the services of that excellent author, H. S. Mosenthal, in carrying out his plan. Mosenthal undertook with zeal and skill the poetical part of the book, according to a scheme of the different pieces and scenes drawn up by the composer, and, also, the task of working out the intermediate dialogue. In introducing the latter, instead of the recitative usual at the Imperial Operahouse, Nicolai had in view a project of reform. Holding, as he did, and, as he once stated, by the way, in an article in the *Allgemeine Musik-Zeitung*, to which we shall return in the course of our notice, that dialogue was indispensable to comic opera, he wanted to accustom the singers at the establishment in question, "who," as he once jokingly observed, "could only sing and not speak," to deliver it, for Vienna was the place where he intended, while he was composing it, that this *German* comic opera should be first produced. But fate, which only too often most capriciously plays at battledore and shuttlecock with men and their purposes, deranged the plan. The opera was not produced at the Imperial Operahouse, Vienna, until 1852, when its worth had been already recognized and appreciated everywhere else; nor was fate satisfied even with this, for what Nicolai wished to avoid was done: *Die lustigen Weiber* was given with the dialogues turned into musical recitatives by Proch.

But the mention of this re-modelling of the opera anticipates the proper succession of events in our sketch, though, when we go back to the latter part of the year 1844, we have only to repeat what is already known, namely, that Nicolai's direction was attended with the most beneficial result to the Opera and the newly-instituted Philharmonic Concerts. The latter, for the winter of 1844–45, began on the 27th October, 1844, with a performance of Mozart's Symphony in E flat major, and Beethoven's complete music to *Egmont*. But Nicolai's example exercised an animating effect, also, upon other musical societies, and thus was of advantage in promoting the musical feeling of the capital. For instance the Concerts Spirituels of the Association for Sacred Music awoke from a long period of drowsy indolence to new energy, as evidenced by Soirées prompted by better taste, by the distribution of prizes, etc. What more gratifying mark of their gratitude could the managers of these concerts offer him who indirectly urged them on, than by performing, in March, 1845, the sonorous Third Psalm, composed by Nicolai for contralto, when we bear in mind that the said concerts were especially devoted to Roman Catholic church music?

At this period, Nicolai, as a rule, devoted his attention, and love of composition, to sacred song, either because he was really preparing himself for the post in the Berlin Cathedral Choir, a post which the Intendant General, Count von Redern, acting on orders from the highest quarter, even now offered him in his letters, or because he again felt a liking for this branch of composition. So much is certain: he was already regarded in Berlin as the selected successor of Mendelssohn, a fact which induced the secord conductor, E. Grell, to send in his resignation, and to give up his situation to S. W. Dehn, the celebrated musical scholar.

Profane musical lyrics, also, found a worshipper in Nicolai. He collected a number of lyrical effusions, some written during his first stay in Berlin, and others in Italy and Vienna, and gave them the form of twelve album-pages, which Mecheti published. Among these, we would direct attention to the songs set to words by Shakspeare; the deeply feeling song, in the popular style, "Der g'treue Bub," "Addio," and "Un Mot," both for two voices. Another number of four songs, from the 16th and 17th century, breathing the same pithy humor which pervades *Die lustigen Weiber*, was published, as Op. 35, by Schuberth, Hamburg. The beautiful song: "Waldeinwärts flog ein Vöglein," was so popular at this period, that it was to be heard everywhere; in the drawing-rooms of the nobility, at concerts, and in the rooms of simple members of the middle classes. In the summer of 1845, also, he set about composing a Symphony. It was first performed on the 30th November of the same year.

We might have mentioned sooner that, though, on account of his situation and musical tendencies, not without enemies,* Nicolai led at Vienna a very agreeable private life, associating with high families and select friends; for his taking qualities as an artist had rendered him very popular, so that, in all these respects, "beloved" Vienna must have become indispensable to, or, at least, not to be forgotten by him. It is true that other matters acted as a counterpoise to such an agreeable state of things, nay, they soon absolutely weighed it down, the consequence being that he ended by giving up, with a light heart, his apparently splendid position as a first *Capellmeister*, and accepted a seemingly subordinate post in Berlin. To these matters, which moved him deeply, and, on account of his continued indisposition, affected him more than they otherwise would have done, must be added, besides the defection from his interest of a friend of many years' standing, a serious difference with the Philharmonic Society, which he had established. Rendered arrogant by their rapid success, the members wanted to introduce into their statutes certain paragraphs which, in Nicolai's opinion, were derogatory to him as their director, and against which he felt bound to protest most emphatically. This dispute began not very promisingly the April of 1845, and even the peace brought about by other influences was but a sorry one, and could not rightly satisfy either party.

* At Königsberg, also, his mere appearance made enemies of Saxmann, the Musical Director of the University, and Sobolewski, Conductor of the Singacademie.

Combined with these calamities was the manner in which the Royal Operahouse was managed, as we briefly explained elsewhere. This began to prove so oppressive to the German master, that he resolved to lay down his *Capellmeister's* stick, as far back as the 1st July, 1845. His resolution went the round of all the papers, and it was only on the pressing representations of certain high personages and of his own friends, that he temporarily abandoned it, in order to accept a new and more advantageous engagement up to April 1st, 1847. The reader must know that the Italian Opera, thanks to its really unrivalled resources, enjoyed well-merited patronage. Ballochino, the lessee of the German Opera, not being able to compete with it in the remotest degree as far as his vocalists were concerned, instead of trying to succeed by the excellence of his German repertory, endeavored to do so by producing in German all the operas which have proved hits during the Italian season, a course which served only to render more apparent the deficiency of his own establishment. This one-sided system was even extended so far that, for one whole year, there was not a single German novelty, but only four or five old masterpieces, the other operas being Italian ones translated into German. The want of vocalists was, for instance, made strikingly evident when, in 1845, Wild, an artist sixty years old, was engaged for thirty performances as first tenor. But it was not only Italian Opera which was thus favored. The officials, also, were selected in preference from Italians, and the theatre-lists of that period afford a perfectly model corroboration of this. Nicolai's position grew still more oppressive when Herr Pokorny, manager of the Theater an der Wien, supported by patronage from the highest quarter, and possessing energy and money, began to offer the public what they sought in vain at the Imperial Operahouse: admirable singers, with whom were associated the greatest celebrities in Europe, if only as "stars," and an excellent operatic repertory. The result of this happy system was that, during the German season, the attendance of the public at the Kärnthnerthor Theater fell to a minimum, while that at the Theater an der Wien went up, till it reached an unexampled height, when the management, at an immense expense, succeeded in producing *Vielka* under Meyerbeer's own direction, and with Jenny Lind as the heroine. Nicolai felt very well what a most subordinate position he occupied, despite his dignity as Imperial *Capellmeister*, in the world of music, when opposed by such vigorous efforts, and, though he continued in his situation, all these circumstances, against which he struggled in vain, had a bad effect upon him, for he was already in an irritable state, which was manifested by continuous indisposition and a moroseness of manner that even estranged from him most of his friends. As a rule, he recovered his repose of mind in the open air, and, for this reason, he was fond of making trips in the neighborhood of Vienna, and holiday excursions, when he was certainly the happiest and most amiable of men. During one of these trips, in July, 1845, he visited the baths of Mehadia, in Hungary, and even entered Turkish territory near Belgrade,

This period was, by the bye, not favorable to Nicolai's efforts in the way of publishing, for, exclusive of the three Pianoforte Pieces, Op. 40, published by Diabelli in October, 1846, only two or three numbers of compositions of his appeared during his life-time. On the other hand, he devoted himself, it is true, to dramatic composition, above all to his *Lustige Weiber*, with the resolution and energy which distinguished him throughout the whole of his artistic career, and which were then only increased by unfavorable circumstances. "The industry," S. Kapper informs us, "with which he used to work at anything he had begun, was truly gigantic, nay, it might almost be termed killing. One piece after another was forwarded in the form of a first sketch to Mosenthal, who resided, during the summer, in the country near Vienna, and was scarcely sent back before it was taken in hand. Little thought was given to rest and recreation. A grave malady, which threatened to destroy prematurely his by no means vigorous organism, was scarcely allowed to procure him a temporary pause. In return for this, however, the composer experienced the delight of seeing a work, into which he had thrown his whole heart and soul, created, as it were, in one piece."

But before this opera was completed, *Il Templario*, in Kapper's German version, already mentioned, was produced on the 20th December, 1845, as *Der Tempelritter*, but could not compete with *Die Heimkehr des Verbannten*, which was still a favorite opera with the public; nay, the fresh musical additions, resulting from the new tendencies of the composer, were generally regarded as disturbing the unity and character of the work. The critics praised the interesting and effective instrumentation, and the great skill displayed in the management of the vocal parts, but they dwelt, and not very indulgently either, on the absence of originality, as shown not only in imitation of melodies, but also in that of foreign forms.

This kind of success could not enable the opera to retain its place in the repertory, and to Nicolai's dissatisfaction at the really oppressive state of affairs already explained, was now added affronted vanity, a feeling that again impelled him to leave Vienna, and it was only the urgent representations made from high quarters which prevented his doing so at once.

But Nicolai felt very well that the existing circumstances impeded even the best intentioned efforts, and was firmly resolved to seize the first favorable opportunity for hastening to Berlin, where the post placed at his disposal by the Royal favor still beckoned to him and pointed to the Cathedral Choir, to which he had sent the Liturgy composed by him at the desire of the King for the whole Established Church of Prussia, and which is still regularly performed on Good Friday.

He continued to work diligently at *Die lustigen Weiber*; devoted the most zealous attention to the Philharmonic Concerts, and, moreover, undertook to direct provisionally the Concerts Spirituels, the success of which he aided most materially. But he was not to remain much longer. Rightly or wrongly, he considered himself not properly appreciated, and again tendered his resignation, which was at length accepted. On the 1st April, 1847, he retired from his post. After the negotiations with Conradin Kreutzer came to nothing, he was succeeded by Heinrich Esser, previously conductor of the Mayence "Liedertafel."

Nicolai at first made some short trips for the benefit of his health, but always returned to Vienna; it seemed as though he could not tear himself from the beautiful Imperial city. The post of director of the Conservatory was offered him; the state of his health, however, required absolute repose. In September, 1847, he went to Gräfenberg——and never beheld Vienna again.

Nicolai returned soon afterwards to Berlin, where the state of musical matters, contrary to that at Vienna in 1841, was highly satisfactory, a circumstance due more especially to the presence and efforts of Mendelssohn and Meyerbeer. The Royal Orchestra, the Opera, and the Cathedral Choir had become institutions of the first rank, requiring only a continuance of fostering care to extend their beneficial influence, aided, as they were, by the serious tendencies previously existing among the public. Nicolai contemplated with delight art-efforts which agreed so well with his own ideas, while to the invitations of his old Vienna friends, Th. Kullak, Kraus, Mme. Herrenburg, and others, was added once more an offer from the King for him to accept, as Mendelssohn's successor, the post of conductor of the Cathedral Choir, with the assurance of his future appointment as *Capellmeister* of the Royal Orchestra. All this induced him to fix his permanent professional residence in Berlin. Having previously demonstrated in Vienna his eminent talent for conducting bodies of instrumentalists, he was now attracted by the notion of being connected with a vocal choir, to which was to be given the closest similarity with the Sixtine Chapel at Rome, which he so enthusiastically admired. The opportunity was one enabling him to turn to account, as completely as successfully, the experience and knowledge he had gained in the Eternal City.

The very first important performance of the Cathedral Choir, under Nicolai's direction, on the 24th Sept., 1848, to consecrate the recently erected "Friedenskirche," at Sanssouci, when a new Liturgy and a Psalm by him were executed, perfectly satisfied the Royal personages and other high connoisseurs present. The consequence was that the King invited him to the Royal table, and expressed in the most flattering terms his appreciation of the performance.

Thus was Nicolai restored to Berlin and his native country. He devoted himself to the exigencies of his new position, as well as to the formation of singing-schools, with the zeal, punctuality, and scrupulous attention which actuated him in all he undertook. Considering that Berlin was not particularly distinguished in the matter of vocal instruction, and that there, as elsewhere, students were compelled to go abroad for lessons, it was a pardonable piece of self-esteem on his part to look upon himself as possessing a more decided *vocation* than any other singing-master, for but very few were as well acquainted as he was with the human voice and its capabilities. Besides this, he had, also, himself gone through a comprehensive course of vocal instruction.

Conducted by him, and following his principles, the Cathedral Choir soon made unexpected progress, while the amiability Nicolai displayed in the midst of all his artistic earnestness and energy, caused the reforms which he at once commenced to be received with readiness. Many of his then pupils in the Choir, still retain a pleasant recollection of the little light-haired man, nearly always in a good humor, who, most carefully dressed, and wearing the patent leather boots, with red shanks, of which he was particularly fond, sat cross-legged at the piano and gave his lessons.

The results the new and talented director obtained were, from the very outset, of the most surprising character, and confirmed so strongly the good feeling which the King had always evinced towards him, that, one day, when the fact of the Royal Orchestra being conducted by the *Capellmeister* Henning, then growing rather old, happened to be discussed, the King expressed a wish that Herr Henning should be pensioned, and that his post, also, should be conferred on the deserving Nicolai. The King's wish was, naturally, a command for his subject, and so, in December, 1847, it was announced to the members of the Royal Orchestra that, with the retirement of Henning at the commencement of the New Year, they would have to look upon Nicolai as their new chief.*

This was another of the short periods during which Nicolai felt quite comfortable and happy in his sphere of action. Nay, for some time previously, material life had asserted its claims. In obedience to them he sacrificed on the altar of mundane amusements, and went to a masked ball given on New Year's Eve at Mielentz's Rooms. He had never been indifferent to the daughters of Eve, especially to such as were handsome and well-formed, and he was soon upon the track of two pretty little creatures. The latter availed themselves to the utmost of the freedom they enjoyed by virtue of their masks, and, still more captivated, our domino was soon entangled in their nets. At last, he boldly joined the society of his two charmers, who had taken their seats next a male mask, to whom they appeared to belong. This individual, perceiving that there were no signs of Nicolai's discontinuing his attentions, enquired whom he had the honor of possessing for a neighbor. Nicolai, unmasking, replied: "The Royal *Capellmeister* Nicolai." "And I," answered his questioner, also unmasking, "am D., violoncellist in the Royal Orchestra."—"*Maledetto* !" exclaimed Nicolai, starting up in comic

* According to his receipt books of the period, his monthly income amounted in consequence to 166 2-3 thalers. We must recollect, however, that this sum was materially diminished by the pensions regularly paid to his father, mother, and sister.

despair, "I call it rather hard for a man to compromise himself with his subordinate!" Of course the incident did not prevent the little party from spending the rest of the evening together very pleasantly.*

The new *Capellmeister* entered upon his additional duties for the first time at a Court Soirée, which he conducted, on the 27th January, 1848; and in which the celebrated Violoncellist Batta, as well as the incomparable Viardot Garcia also took part. The latter sang, with Mlle, Tuczeck, the first duet from *Die lustigen Weiber*. The King, who was excessively pleased with this admirable and characteristic composition, expressed a wish to see an opera by Nicolai at the Royal Operahouse; but the realization of this wish was deferred for some time, principally because the political storms of 1848, which threatened to undermine the throne itself, caused it to be forgotten.

At last, on the evenlng of the 12th March, when the audience was not what could be termed a very numerous one, for the minds of the multitude were already excited by revolutionary ideas, Nicolai took his position for the first time at the Conductor's desk of the Royal Operahouse, to conduct the performance of Spontini's *Vestalin*. All the papers expressed great satisfaction at his *début*, and even H. Krigar, the zealous admirer of Spontini, and a stern critic of the manner in which his works were represented, said in No. 3 of the *Blätter für Musik*, for 1848:

"The *Capellmeister*, Herr Nicolai, entered upon his new and difficult position, by conducting this opera" (*Die Vestalin*) "and, up to the present time, we can speak only in terms of praise, of the care, energy, and penetration he has exhibited."

In the midst of the political tumult, Nicolai played merely the part of a spectator; he advocated progress achieved in conformity with the law. On the other hand, however, he was always active whenever it was requisite to introduce any change in the affairs and institutions of art. Unfortunately, death set a limit to his efforts; had he lived, *his* energy would have effected much which still remains to be done.

(Conclusion next time.)

* Communicated orally by the gentleman concerned.

[From the Evening Post, March 9th, 1866].

American Pianos.

The Piano Forte has kept steadily on in the march of improvement, hand in hand with time. It has grown from a very small box with very limited resources to a full grown instrument of great power, brilliancy and beauty. It has undergone no wonderful revolution in form, no radical change in principle, but the one has been added to and the other modified by experiment and experience.

The name of Chickering has been associated with the manufucture of Pianos for nearly fifty years. Jonas Chickering was one of the pioneers in the business, and his early success offered the first effectual check to the large importation of Piano Fortes from Europe. At that period, and for many years after, the demand for Pianos was very limited, so that as one after another manufacturer sprung up, following at a distance the lead of Chickering, it became possible to supply the home demand by home manufacture, and the public, at length believing in the sterling excellence of the American product, ceased to order from abroad, and the business of importing Pianos died out, it being impossible to pursue it with profit.

For upwards of forty years the house of Chickering & Sons has been the foremost house in America, its business doubling that of any other maker, and throughout the whole length and breadth of the country the name of "Chickering, Boston," was a talisman and a guaranty, which has penetrated into thousands of American homes, and was then as much a household word in proportion as it is this day, where its thirty thousand Pianos are forever vocalizing the simple words "Chickering, Boston."

To Chickering & Sons the modern Piano is indebted for its most important improvements. The entire iron frame was first used by Chickering and Sons, and was exhibited by them at the first great International Exhibition in London, where it created a profound excitement, receiving the first medal ever awarded to an American Piano Forte manufacturer, and the approval of all the eminent makers of Europe who afterwards adopted the principle; thus giving use to the expression "manufactured after the American plan."

Chickering and Sons first introduced the "circular scale," from which springs all the present excellence of the American piano. The adoption of this scale, which the Chickerings generously left unpatented for the benefit of the whole trade, has given to the piano depth, power, and beauty of quality of tone; in short, it has opened the way for the splendid qualities which distinguish the piano of to-day from the piano of fifteen years ago.

The immense business done by Chickering & Sons necessitated manufacturing facilities in proportion, and led to the erection of their model extensive and splendid manufactory in Boston, which is the largest in the world, and has been imitated on a smaller scale by other manufacturers in this country; although much of their wonderful labor-saving machinery, the invention of the Chickerings themselves, cannot be imitated, and is therefore not to be found elsewhere.

The Piano Forte Manufactory of Messrs. Chickering & Sons, Boston, is unquestionably the most perfect and extensive piano manufactory in the world. Considered in this light alone, it is an object of attraction, ornament and pride for our country; but its general interest is doubly heightened by the reflection that its magnitude indicates the rapidly-increasing culture of the "divine art" in this country.

The gigantic structure was put under contract May 16th, 1853. The premises comprise an entire square of 206,000 feet, or about *five acres*, situated on the westerly side of Tremont, between Camden and Northampton streets.

The whole of this grand building is devoted exclusively to the manufacture of Pianos, and all the interior arrangements for the business are on a scale to correspond with what has already been described. The rough stock is taken in at the lower door, in one wing, and passing up this wing, through the main building, and down the other wing, is delivered in the warerooms finished—so that, almost literally, "forests enter at one end of the building, and come out perfect pianos at the other"

Formerly great European pianists who visited this country brought their special favorite instruments with them, not supposing that they could be supplied with a fitting instrument here. Now the European reputation of the Chickering Grand Pianos is so widely established by the concurrent opinions of Thalberg, De Meyer, Strakosch, Wallace, Benedict, Goldschmidt, Gottschalk, Hoffman, Wehli, and other artists, and by the great English, French, German and Italian testimonials (continually being received from the most celebrated pianists and piano manufacturers of Europe), that the Chickering Grands are now used in their concerts in America, by nearly all of the distinguished artists of the Piano who visit us.

All the Chickering Pianos have a characteristic tone which distinguishes them from all others. It is delicate and refined, and may be described as a *perfection of quality* as distinguished from *quantity*, or coarse loudness. The uncultivated ear is at once attracted by a big tone. In music, as in literature, the uneducated generally prefer sound to sense; but this big tone, though very attractive at first, speedily becomes wiry and harsh, because in the beginning it was deficient in *quality*, and its freshness once gone, it has nothing left but noise: while the tone which is based upon the purity of quality improves for several years, then remains stationary, and never wholly deteriorates, as can be shown by instruments still extant manufactured by Jonas Chickering forty years ago.

The house of Chickering & Sons fully maintains its supremacy. Their manufactory is still much the largest in the world; the number of pianos they turn out weekly in Grands, Squares, and Uprights exceeds that of any single manufacturer in America. Their Pianos, when brought into close competition with those of any other maker, have always been pronounced superior, and their Grand Piano, which is the instrument which stamps the supreme reputation of a manufacturer, is always (?) chosen by the world's acknowledged great pianists as the only (?) instrument on which they can reveal in the highest degree their skill, imagination and sentiments, and is consequently the leading Concert Piano in America.

Worcester County Musical Convention.

It closed on Friday evening, and was, in every respect the most successful convention of the kind ever held in this portion of the State. Our columns have testified to the liberality of the arrangements, and to the disposition of the managers to bring into service the best available talent. It was agreed that this year's Convention should, in a measure, prepare the way for a future Festival; so Carl Zerrahn was engaged as conductor of the oratorio-music to be studied and performed, and talented vocalists and performers, the best that could be obtained, were announced and appeared without fail. It was daily found worthy of remark that invariably the Convention gave more than it promised, rather showing an embarrassment of riches than the want of them.

Monday and Tuesday were chiefly occupied with exercises in the rudiments of singing; in the practice of what New Englanders have grown to call "church-music;" this portion of the exercises conducted by Solon Wilder; and in vigorous rehearsals of choruses in *Judas Maccabæus*, which had been selected for performance on the concluding and oratorio night. Wednesday evening brought the first concert, with a well-chosen miscellaneous programme. Mr. Geo. E. Whiting played a March, by Meyerbeer, and other selections for the Organ, showing unusual skill in pedal-playing, and in the management of orchestral effects. Miss Fanny Riddell sang several operatic selections with a good degree of skill, and commendable vivacity and animation; and Mrs. Munroe of this city, gave pleasure, as she always does, by her rare qualities of voice, (contralto,) and her conscientious rendering of the music she sings. Mr. J. Whitney, of Boston, sang a song by Abt; and another by Baker. His voice—a tenor of fine quality; his selections and happy manner of rendering them, won him a hearty reception. Dr. Guilmette sang Russell's "Ship on Fire," and the Prayer from "*St. Paul*" each performance being excellent in its way, the latter especially fine.

On Thursday morning Dr. Guilmette delivered an interesting and valuable lecture on the formation, cultivation, and preservation of the voice. Holding the theory that voice is *breath made vocal*, he believed that the more breath the singer has, the more voice. His remarks were alike suited to speakers and vocalists, and included a full description of the respiratory organs, the importance of frequently inflating the lungs with air, strengthening alike the voice and the chest, training the singer and attending to muscular development. He cautioned all against "throaty tones," which are unpleasant in speaking as well as singing, and illustrated by some fine specimens of elocution, the difference between them and those produced from the chest. During the lecture hour Master Brear sang "The Skylark," and "*With Verdure Clad.*" His fresh boy-soprano, and his juvenile appearance, as well as the skill and taste shown in his singing, awakened much enthusiasm. His instructor, Mr. Henry Carter, of Boston, was present, and gave a masterly organ-performance of a fugue in C minor, by Krebs. In the evening the second concert was given, under the direction of Mr. Wilder. The full chorus, we know not how many hundred voices, sang a chorus by Neukomm, another with fugue by Novello, hymn-tunes, &c: the Salem St. church choir sang a fine quartet—a melody by Pacher, harmonized and arranged by Mr. C. C. Stearns; Messrs. C. Henshaw Smith, G. W. Sumner, and G. A. Adams played selections from Chopin; Mr. Richards sang the great air from "*St. Paul*," "*Be thou faithful unto death;*" Mrs. E. A. Allen gave an artistic and soulful interpretation of a *scena* and *aria* from "*Der Freyschütz*;" and Mrs. Doane's singing of Guglielmi's "*Gratias Agimus Tibi*," was most praiseworthy. Other performers were well worthy of mention, but we can only name a new singer, Miss Granger, who has marked talent, and a pure, sweet voice, which gave evidence of good cultivation. As on the previous evening, the piano-accompaniments were played by Mr. B. D. Allen.

Friday, the concluding day, was in every respect the most interesting in promise and performance, and well worthy to bring the seasons of the Convention to a happy close. In the afternoon of each day, a "social-hour," so-called, had been set apart, in which were heard such performances as were volunteered by members of the class. There was much that was really excellent in many of these; and as a whole, they rank much above the standard of such things in previous years. On Friday afternoon its place was supplied by a concert given by the Mendelssohn Quintette Club, which was an occasion to be long and pleasantly remembered The Club, assisted by Herr Stein, played their best, and there was excellent singing by Mrs. H. M. Smith, Mr. Whitney, and Dr. Guilmette. In the evening the Hall was filled in every portion, and the oratorio of *Judas Maccabæus* was performed, in a manner highly creditable to Conductor Zerrahn and the singers with whom he was trying in four or five days to do the work of as many months. Mr. Whiting was organist on the occasion; and the Quintette Club, aided by Stein, *contra-basso*, lent valuable assistance as orchestra. The choruses were, as a whole, exceedingly well sung. Particularly well given were such inspiring ones as "*We come in bright array*," "*Hear us*," "*Fallen is the foe*," "*Tune your harps*," and "*See, the conquering Hero comes.*" For a Convention performance some of these choruses were remarkably well sung. Mr. Whit-

ney's singing of the part of *Judas* was very effective, especially in those strong points which have taxed the powers of the greatest singers. Mrs. H. M. Smith sang the soprano airs with rare taste and expression, adhering firmly to the text and the ideas of the composer, stooping to no trickery to gain applause; in a word, giving herself wholly to the best possible interpretation of the music. Her singing was highly satisfactory. Dr. Guilmette sang the bass solos in a manner that was good to hear. In both recitatives and airs, every word was distinctly heard in the most distant corner of the Hall, and even in the room below. The remaining solos, &c., were sustained by Mrs. Allen, Mrs. Munroe, Miss Stone, and Messrs. Richards and Hammond of this city. Of their performances we have not room to speak, but they were generally well received.

With the close of the musical festivities of the week, it was felt that much had been gained in this Convention over those of past years. In engaging the most talented performers for their concerts, &c., the managers ran some pecuniary risk which they have now no reason to regret. The public has more than sustained them, and another year will doubtless warrant still farther attempts to make the occasion some time a strictly Musical Festival rather than a Convention.—*Palladium, Oct.* 31.

The Kahlenberg.—Mozart.

In the neighborhood of Vienna, overlooking the City, the Danube, and the vast plain towards Styria, rises a small chain of hills, on the summit of which formerly stood a large convent. Murray's "Handbook to Southern Germany" gives an excellent description of the locality; and as no visitor to the imperial capital of Austria should omit to explore the heights and recesses of those wooded mountains, both historically and musically interesting, I will here insert an extract from the above-work.

"The Leopoldsberg, 824 feet high, is the last eminence of the chain of the Wiener Wald. On a projecting ledge, about half way up the hill, a wooden summer-house, called the Belvedere, has been erected, overhanging the river. It commands a very fine and most extensive view. Vienna is seen to a great advantage. The majestic spire of St. Stephen's, rising against the sky, is a beautiful object; but the striking feature of the view is the Danube, the monarch of European rivers, which even here is larger than any in Britain, and rolls its rapid and mighty stream at your feet, hurrying along vast floats of wood and heavily laden barges on its broad bosom. A little below Nussdorf it is split into various small stream by a number of wooded islands, and is crossed by the wooden bridges over which runs the high road from Vienna to Prague.

"Looking up the stream, the town and monastery of Kloster Neuberg are seen to advantage: and nearer, on the opposite side of the river, is the hill of Bisamberg, which produces one of the best Austrian wines. The Leopoldsberg receives its name from the Austrian Markgrave, who built a castle on its summit, which has now disappeared. A small church and rude tavern occupy its site.

"Those who desire a continuation of the same prospect may ascend the loftier top of the adjoining Kahlenberg.

"The inhabitants of Vienna repair in flocks to the Kahlenberg on Sundays, and ascend its heights in order to enjoy the prospect and fresh air. The building on the summit was originally a convent, founded by Ferdinand II., suppressed by Joseph II., afterwards a summer residence of the Prince de Ligne, who died and is buried here. Mozart composed part of the *Zauberflöte* in this inn (Casino)."

In a small room at one end of this casino, situated on the verge of the mountain, Mozart, four months previous to his death, resided for a short time in hopes of recruiting his strength; and in this modest, rural retreat he is said to have composed the memorable overture and the priests' march of "*Zauberflöte.*" The visit to this casino, in 1845, I have always remembered, as one of the most interesting of my musical rambles on the continent. In company with my late countryman and brother artist, Paris Alvars, the celebrated harpist, I ascended the Kahlenberg, and as we rode through the vineyards, we could perceive groups of happy, merry citizens, threading their way through the winding footpaths, taking advantage of the lovely day to enjoy a "pic-nic," and the charming scenery. Immediately on our arrival at the summit of the mountain, we hastened to the room once occupied by Mozart, and on the door of which had been carved in large letters, "*Das Zimmer des Virtuosen Mozart.*" The day previous to our visit, a young musical student had made his pilgrimage to this "sacred spot," and defaced the word "Virtuosen." When remonstrated with, for such an act of wanton mischief, the fanatical youth excused himself by saying that it was a downright insult to call Mozart "virtuosen," more especially to write it on the door of an apartment in which was produced an overture that had immortalized him as a composer! With this explanation, the youth escaped punishment.

Alvars enjoyed the anecdote vastly, and to the great astonishment of mine host applauded the discriminating taste of the *fanatico*, telling him at the same time that the erasion of the word *virtuosen* would rather tend to increase than diminish the number of musical pilgrims to the casino. Mine host, like the late proprietor of Shakespeare's birth-place, cared little for the immediate object of musical visitors to this hallowed temple of the muse, and was quite satisfied with the prospect of increased consumption of viands and other cheer that enriched his store of wealth. The Italian word "virtuoso," in English literature, is used to signify "a lover of the liberal arts;" the precise signification of it, as used among German musicians, implies "an executant of ability." The terms applied to musicians by the Germans are various.—*Tondichter* (the poet of sounds) was the appellation given to Beethoven, instead of the ordinary name "*Tonkünstler*" (the scientific musician). The creative faculty in art should ever command the greatest honors, however gifted may be the executive powers of a player on any instrument. When the English admirers of Kean insisted on a public funeral in St. Paul's for this tragedian, the *Times*, in one of its usual powerful articles, significantly pointed to the modest niche in Poet's Corner to the memory of him whose genius created actors! Posterity had crowned the memory of poor Mozart by a just appreciation of his genius, and although his grave remained for years a neglected spot, by the individual exertions of Mme. Hasselt-Barthe, the prima donna of the court theatre, a suitable monument is now placed over his remains. This latent homage to Mozart, and the above incident, are proofs of the idol-worship inspired by the creative genius of this composer among those best qualified to appreciate his works, and I never listen to that *chef d'œuvre*, the overture to the "*Zauberflöte*," without calling to mind the mingled emotions I experienced on visiting "Das Zimmer des Virtuosen Mozart" on the Kahlenberg. —*Orchestra.*

Music Abroad.

Germany.

Leipzig. The beginning of the Gewandhaus concerts was postponed, on account of the cholera, to Oct. 18. The examination of new pupils for the Conservatorium was also postponed from the 4th to the 15th of Oct., on which day the new course began.——Röntgen, a distinguished member of the Gewandhaus orchestra and of David's Quartet, has been honored by a call to St. Petersburg, to become concert-master to the Russian Musical Society and professor in the musical Conservatoire there.——The second debut of the young Theodore Wachtel, in the part of Lionel in *Martha*, was not less brilliant than the first. His father was present.

The Euterpe society, under the direction of Herr von Bernuth, will give ten subscription concerts, eight of them orchestral, and two of chamber music. They will be in the hall of the Booksellers' Exchange, except those with chorus, which will be in the Centralhalle. Among the choral works to be given are: Gluck's "Orpheus and Eurydice;" the Ninth Symphony of Beethoven; the "Walpurgis Night" of Mendelssohn; an act from Cherubini's "Anacreon;" Schumann's "Manfred" music; and Handel's "Belshazzar."

We find the following list of operas performed in Leipzig in the months of August and September: Halevy's *L'Eclair*; "Barber of Seville;" *Freyschütz*; *Czar and Zimmerman*; Mehul's "Joseph"; Marschner's *Hans Heiling*; Gounod's *Faust*; Flotow's *Martha* and *Stradella*; *Robert le Diable*; *Masaniello*; *Zauberflöte*; Offenbach's "Orpheus in Hell;" *Flotte Bursche*, by Suppé. In all, 14 operas in 24 performances.

The "Andante-Allegro," a club of artists and friends of art, on the 13th of October celebrated the seventy-fourth birthday of Prof. Moritz Hauptmann, who has so long worthily held old Bach's place of Cantor to the Thomas-Schule.

Berlin. Niemann made his debut in *Tannhäuser*, with the greatest success.—Mlle. Ariôt is re-engaged for three months.—Offenbach's *Les Bavards* has been successfully played at the Friedrich-Wilhelm theatre. Roger, the French tenor, has given 38 successful representations of *Lucia*, *La Favorita*, *La Dame Blanche*, *Jean de Paris*, *Fra Diavolo* and *Zampa*, and the king, returning from Sadowa, has decorated him; he goes next to Stettin, Lubeck, Königsberg, St. Petersburg, &c., and will only return to Paris on the eve of the *Exposition Universelle*, when all the great artists will flock thither.

The Singacademie will produce this winter: Ferdinand Hiller's "Destruction of Jerusalem," Handel's "Samson," and the *Missa Solennis* (sixteen-part Mass) by its director, Grell.—Carl Tausig, a pianist of the Liszt school, with other birds of the same feather (Franz Bendel, &c.), has established a Pianoforte Institute in Berlin. Tausig is styled court-pianist to the king of Prussia, as Bülow was before he followed Wagner to Munich.

Munich.—Mozart's "Don Juan" is to be revived very shortly, with numerous ameliorations in its mode of representation. The original recitatives and several numbers hitherto omitted will be restored. The scenery and dresses, also, will be new. Another novelty will be "Der Wunderthätige Magus" ("El Magico Prodigioso,") of Calderon, with music by Rheinberger, which has been in preparation for some time past.

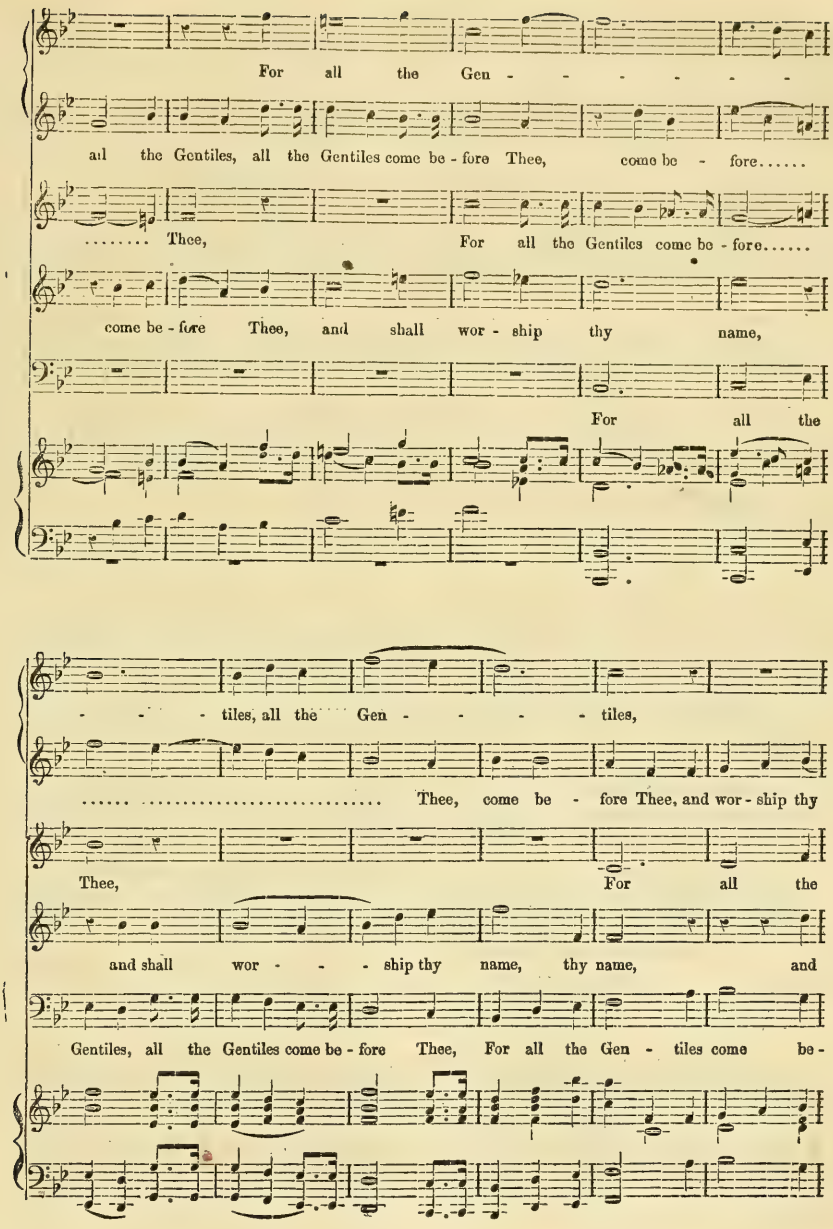
Vienna.—The Philharmonic Society is preparing, among other things, for the coming season, the *Faust* of Berlioz, Gade's Cantata: "The Crusaders," and Bach's great Mass in B minor,—works never heard before in Vienna. For solo artists the Society has engaged Joachim and the pianist Augusta Kolar.—Hellmesberger, director of the Conservatorium, resumes his Quartet soirees on the 15th inst., with the aid of the two lady pianists Marie Krebs and Augusta Kolar.

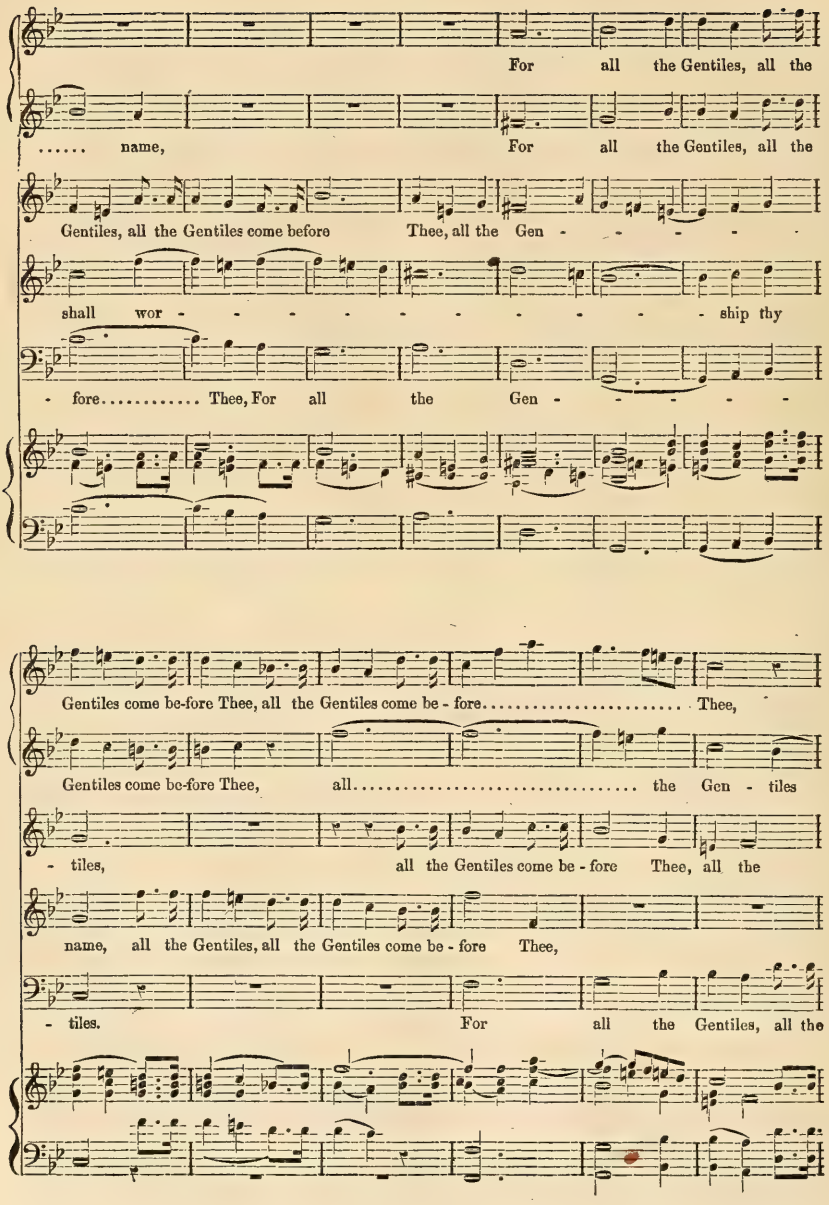
Besides the above, we find further details of the riches offered by the "Gesellschafts" and the "Philharmonic" concerts. The programmes of the two contain also: Overture to the "Rhine-wine Lied," by Schumann (new;) to the *Berggeist*, by Spohr; and to *Abu Hassan*, by Weber; Beethoven's 7th Symphony and Choral Fantasia; a Symphony by Schubert in *B minor*; the entire music of Mendelssohn's *Athalia*, and the *Loreley finale*. Other novelties will be: *Suites*, by Lachner and Raff; Symphonies, by Ferd. Hiller and Bargiel. Of well-known orchestral works the Philharmonic will perform: Beethoven's 6th, 8th and 9th Symphonies; Schumann's Second Symphony, and "Overture, Scherzo and Finale;" Mendelssohn's Italian Symphony; Beethoven's *Egmont* music, &c.

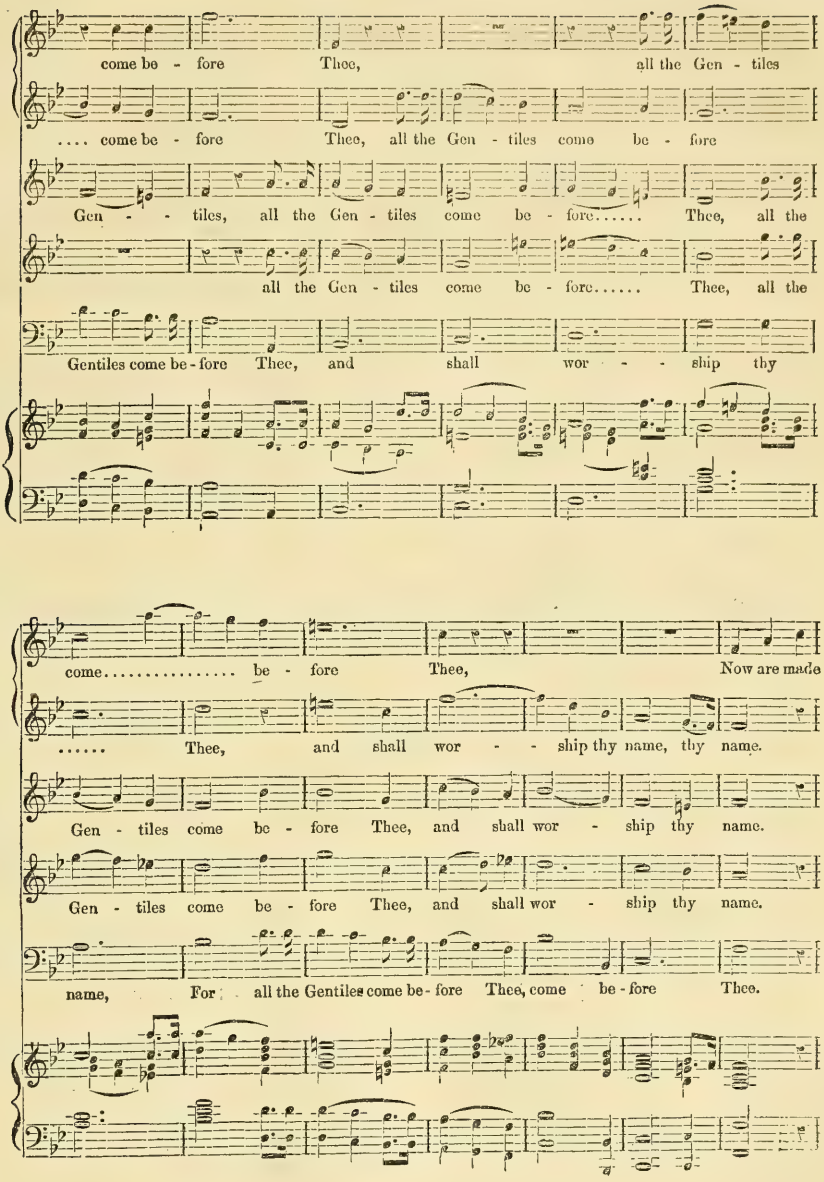
Paris.

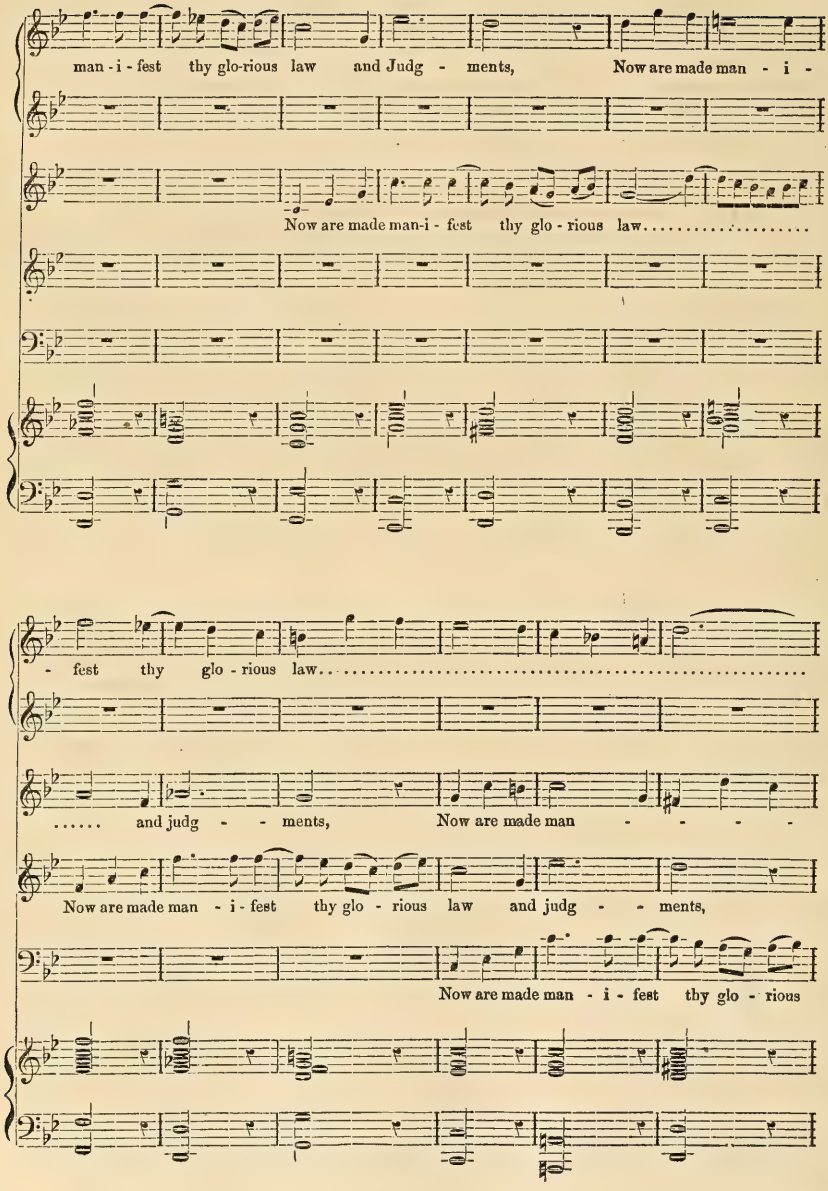
Gluck's "Alceste." A correspondent of the London *Orchestra* writes (Oct. 16):

Gluck's "*Alceste*" was re-produced on Friday last at the Grand Opera. It would be useless for me to give you an account of the piece; for the history of that model wife (*Alceste*), who willingly sacrificed herself to save her husband's life, and was only rescued from Hades by the interposition of *Hercules*, who told *Pluto* that he "could not stand that," is fresh in the minds of all your readers. This work, originally composed for the Viennese stage, the poet being Calzabigi, was produced in 1776, and was afterwards re-arranged for the French Opera in 1776. Gluck had at that time already secured a certain reputation in our capital: "*Iphigénie en Aulide*," words by Le Bailli du Rollet (1774), and "*Orphée et Eurydice*," arranged from the Italian of Calzabigi (Vienna, 1762,) by the same, had produced a great effect. Two violent parties for whom music had no charms to soothe the savage breast were formed; the Gluckists and the Piccinists belabored each other, and not always in print, in a most praiseworthy and conscientious manner. The latter got Piccini to Paris (1777) and placed him in the lists to compose a *Roland*, on which subject Gluck was engaged, but re-


For all the Gen - - - - - - -
all the Gentiles, all the Gentiles come be - fore Thee, come be - fore.....
..... Thee, For all the Gentiles come be - fore.....
come be - fore Thee, and shall wor - ship thy name,
For all the
- - - tiles, all the Gen - - - - tiles,
..... Thee, come be - fore Thee, and wor - ship thy
Thee, For all the
and shall wor - - - ship thy name, thy name, and
Gentiles, all the Gentiles come be - fore Thee, For all the Gen - tiles come be -


For all the Gentiles, all the
..... name, For all the Gentiles, all the
Gentiles, all the Gentiles come before Thee, all the Gen - - - - -
shall wor - - - - - - - - - - - ship thy
- fore..... Thee, For all the Gen - - - - -
Gentiles come be-fore Thee, all the Gentiles come be - fore..... Thee,
Gentiles come be-fore Thee, all..... the Gen - tiles
- tiles, all the Gentiles come be - fore Thee, all the
name, all the Gentiles, all the Gentiles come be - fore Thee,
- tiles. For all the Gentiles, all the


come be - fore Thee, all the Gen - tiles
.... come be - fore Thee, all the Gen - tiles come be - fore
Gen - - tiles, all the Gen - tiles come be - fore..... Thee, all the
all the Gen - tiles come be - fore..... Thee, all the
Gentiles come be - fore Thee, and shall wor - - ship thy
come..... be - fore Thee, Now are made
..... Thee, and shall wor - - ship thy name, thy name.
Gen - tiles come be - fore Thee, and shall wor - ship thy name.
Gen - tiles come be - fore Thee, and shall wor - ship thy name.
name, For all the Gentiles come be - fore Thee, come be - fore Thee.


man - i - fest thy glo-rious law and Judg - ments, Now are made man - i -
Now are made man-i - fest thy glo - rious law.....
- fest thy glo - rious law.....
..... and judg - - ments, Now are made man - - - - -
Now are made man - i - fest thy glo - rious law and judg - - ments,
Now are made man - i - fest thy glo - rious

fused to continue as soon as he heard of the proposed *concours*, and so the strife between the two parties lasted until 1780, when Gluck retired to Vienna, and the public discovered that it was better to admire the beauties contained in an opera than to quarrel about the exact amount of comparative merit that it might or might not possess.

Before this period Gluck had composed many operas. After a long stay in Milan we find him in London (1746), where his opera "*La Caduta dei Giganti*" (The Fall of the Giants) was produced. This was far from being a success, and Handel "cut it up" relentlessly. A pasticcio of airs from his best operas, arranged and presented by himself under the title of "*Pyramus and Thisbe*," was scarcely more fortunate, but had the effect of producing a great change in his future "manner." While listening to the first performance he was astonished to find that the numbers which had received the greatest applause in the operas for which they were originally composed were of no avail the moment the words and actions were changed. He came to the conclusion that there was something more in music than the art of pleasing the ear, and that every piece properly composed had a real expression in perfect analogy to the sentiment or passion it was intended to represent. This was the turning-point in Gluck's career, and the effect of his meditations is sufficiently apparent in the "*Semiramide*" he wrote to Metastasio's words in 1748 (Vienna).

I have no need to follow his career from that time; the subject has been lately treated in your columns by a far more able writer than a *flâneur* like myself; so I return to "*Alceste*," the best of the two operas, to which he has prefixed a "Dedicatory Epistle." Without transcribing it at length, there are one or two passages that the composers of this Thérésian and Offenbachish age will do well to read, mark, learn, and inwardly digest. He says: "I have sought to apply music to its proper purpose: that is, to strengthen the expression of the sentiment of the piece and the interest of the situation. I have always been careful to allow an artist to have the full play of his powers in an exciting moment, without causing him to stop short for the sake of introducing an uninteresting *ritournelle*, or to mark a pause on a certain note to allow him to make a *point d'orgue* to show the quality of his voice to the detriment of the dramatic situation." And so on. A quiet meditation of the whole would be useful to some of our modern genii.

The rehearsals of "*Alceste*" were nearly the first to which the aristocracy were admitted in France. Gluck was in the habit of halt undressing himself and doffing a night-cap before the commencement; and when the rehearsal was over, the greatest men in the land disputed the honor of presenting him his surtout, wig, &c. Notwithstanding the opposition of the true and uncompromising Italian school, the opera was more than an ordinary success. *Alceste* was played by Mlle. Levasseur; the names of the other interpreters escaped me. I took a note of them the other day on a piece of red cardboard, and handed it over unwittingly as a *correspondence* to the conductor of an omnibus. The French were already *blagueurs*, even at that time. The Abbé Arnaud, a furious Gluckist, said on leaving the theatre at the end of the first performance: "Gluck has restored *la douleur antique*." "Yes," answered a Piccinist *enragé*, "I would rather he had given us *le plaisir moderne*." Another night a malcontent said to him: "You see that Alceste has fallen." "Fallen from Heaven" said the Abbé: and as many more as you like, *ejusdem farinæ*, which you may find in any French "Joe Miller," or "Delices des Réunions de Famille," at twenty-five centimes on the Quays.

Let us take a violent jump over nearly a hundred years, and we can assist at at a *reprise* of "*Alceste*" in 1861 at the Grand Opera. The cast contains the names of Mme. Viardot (*Alceste*), MM. Michot (*Admète*) and Cazaux (*Le Grand Prêtre*). Notwithstanding Mme. Viardot's immense talent she failed to produce an effect. The entire part had to be transposed to suit her exceptional voice; some of the pieces being sung as much as a fourth lower. Her only real success was in the air "*Divinités du Styx*." M. Michot was unequal and ineffective as *Admète*, and M. Cazaux a "waverer" between High and Low in the part of the *High Priest*. Another five year's leap brings us to the performance of the other night, infinitely superior to the last revival. Mlle. Marie Battu (*Alceste*) fairly astonished the audience with her splendid reading of the part. She understands the character of the resigned and devoted wife to perfection; she never cants, and though she may want a little of the "heavy" energy which Mme. Viardot threw into certain portions of the *rôle*, take her for all in all, we shall not find such a distinguée and sympathetic artiste to sustain ao difficult a part for a long time to come. Both acting and singing were perfect; and it was really pleasant to hear a real cantatrice "bring down the house" by sheer art, and without being forced to have recourse to those awful vocal outbursts which are generally considered as being indispensable by the votaries of the "go in and win" system. M. Villaret, who never endangered his life, even in the *Suivez moi* of "*Guillaume Tell*," for he possesses a C "natural" in every respect, was a great improvement on his predecessor, and sang the part of *Admète*, in a very praiseworthy manner. M. David deserves i onorable mention for his rendering of the *High Priest*. The minor parts were well sustained, only M. Grisy, who represents *Apollo*, reminded me rather too much of Mr. Tupman, and would do well to follow a course *à la* Banting.

Apropos of the Italien, there has been nothing new this week, Mlle. Patti and Lagrua, have both been influenzaed by the state of the weather. M. Agnési, the best *basso* of the troupe, is "lent" to the manager of Madrid for a short time for the cast of "*Semiramide*," in which he is to play *Assur*.

I quote the following from the *Almanach de la Musique*, which gives the salaries of the principal artists of the Opera: merely observing that MM. Naudin and Domestre have taken their leave:—MM. Naudin, 110,000 fr.; Faure, 90,000 fr.; Gueymard, 72,000 fr.; Villaret, 45,000 fr; Morère, 40,000 fr.; Obin, 38,000 fr.; Belval, 38,000 fr.; Dumestre, 36,090 fr.; Warot, 32,000 fr.; Mmes. Gueymard, 60,000 fr.; Sass, 60,000 fr.; Battu, 60,000 fr.; Salvioni, 30,000 fr.; Fioretti, 24,000 fr. Total: 635,000 francs; and yet I hear the whole troupe singing, with tears in their eyes, "*On ne paie qu'en Angleterre!*"

Another correspondent writes: The *reprise* of Gluck's *Alceste* at the Académie Impériale de Musique, which took place on Friday last, is the talk of all Paris. The qualities of the old master are freely discussed in all musical circles; the merits of the work are canvassed with more than ordinary pertinacity; and the performance is criticised with unexpected lenity. The French in general, the Parisians in particular, entertain an unusual respect for mediocre talent. Acting upon this conviction, the managers here do not think themselves bound, in the production of great works, to provide, for their interpretation, great artists. When great artists can be procured I have no doubt that inferior artists would not be substituted. When *Alceste* was revived at the Grand Opéra, in 1861, Madame Viardot was expressly engaged to play the part of the heroine, and that, dramatically speaking, no living singer could sustain the part with more force and grandeur was demonstrated in the performance. The music, nevertheless, being written for a high soprano, rendered the transposition of several of the airs imperative, and these, however skillfully contrived by M. Hector Berlioz—who superintended the getting up of the opera—were found to lose much of their effect and character by the lowering process. Having decided on the production of *Alceste*—led thereto by the enormous success achieved by the same composer's *Orphée* at the Théâtre-Lyrique, when it almost reached its 200th representation—M. Emile Perrin, not having Madame Viardot at hand, or one equal to Madame Viardot, decided upon casting his favorite *prima donna*, Mdlle. Marie Battu, for Alceste, although well aware that charming young lady and brilliant songstress was entirely unsuited to the music, or to the dramatic exigencies of the character, in its grandeur, passion, and sublimity of devotion. Who could blame M. Emile Perrin under the circumstances. It might have been urged, indeed, that the manager was not compelled to bring out *Alceste* at a certain time, and that he might have waited for a more favorable opportunity. I learn from a reliable sourse that M. Perrin was blinded by Mdlle. Marie Battu's success in *Moïse*, in which it cannot be denied that she sang the music of Anäide in first-rate style, and acted most becomingly. But Rossini's flowing and love-melting strains are very different from the broad, sustained and simple melodies of the old German master; and, compared with Alceste, Rossini's heroine shines with but a pale lustre. Mdlle. Marie Battu, indeed, has undeniable talent, but lacks loftiness of expression and declamatory power; while her pronunciation is ill fitted for the forcible and pointed delivery of the words which Euripides has put into the mouth of the self-sacrificing Greek wife.

The critical public find fault with M. Perrin for not producing *Armide*, or *Les Deux Iphigénie*, in place of *Alceste*; but M. Hector Berlioz, I have no doubt, had good reasons for recommending the last-named work. Under the superintendence of M. Berlioz, *Alceste* has received every care and consideration in its performance at the Academy.

The revival had a great success, judging from the bravos and the recalls; but, to my thinking, *Alceste* will not go down with the public. Were Mdlle. Tietjens to sing the part of the heroine it would require no particular gift of vaticination to proclaim a different fate for Gluck's opera at the Académic Impériale de Musique et de Dance.

London.

Crystal Palace. The winter concerts were inaugurated on Saturday, (Oct. 6) when, the day being fine, nearly six thousand persons assembled to welcome back to the concert-room Mr. Manns and his admirable instrumental force. Mr. Manns made a magnificent commencement with Mendelssohn's overture to *Ruy Blas*, which was executed with astonishing vigor and precision. Beethoven's symphony in B flat (No. 4) was another splendid performance, every movement being listened to with intensest interest, and the applause at the end being loud and prolonged. Herr Fritz Hartvigson, the Copenhagen pianist, played a fantasia by Schubert with good effect.

The vocal music was entrusted to Mlle. Elvira Behrens and Mlle. Enequist. The last-named lady sang the romance of Matilda, "Sombre forêt," from *Guillaume Tell*, and Violetta's aria, "Ah! fors'è lui" from the *Traviata*; the former, Schumann's "Schön Blumlein," Mendelssohn's "Maiglöckchen," and Gounod's "Serenade." Both ladies had no cause to complain of want of encouragement on the part of the audience.

Alfred Mellon's Concerts. The special night of the week, as usual, was the classical night, Thursday, devoted to Haydn and Weber. To Haydn were assigned two pieces, and Weber had all the rest. The two pieces of Haydn, however, were not given, as Mr. Leigh Wilson, set down for "In native worth," from the *Creation*, being indisposed, another tenor was obviously necessitated, who, not desirous to exhibit his talent in its "native worth," chose instead Himmel's song of "Yarico to her lover." This was Mr. Alfred Hemming, who, truth to say, sang Himmel's lovely wail so well and expressively as to make the audience call him back to the platform. Haydn's other suppliance was the melodious and well-known Symphony in G, letter Q, played to perfection—absolute perfection, to make use of a current pleonasm. Weber's share of the programme comprised —Overture to *Preciosa; Adagio* and Rondo from clarinet concerto, Mr. Lazarus, solo instrumentalist; song, "Araby, O Araby," from *Oberon*, sung by Mlle. Georgi; *Andante* and *Finale* from Trio in G minor, for pianoforte, flute, and violoncello, played by Mlle. Krebs, Mr. R. S. Pratten, and Mr. G. Collins; and Sir Huon's song from *Oberon*, "O 'tis a glorious sight to see."—*Mus. World, Oct.* 13.

Oct. 20. Mendelssohn and Mr. Alfred Mellon had the worst possible weather for the "classical night," on Thursday. The selection included—overture to *The Isles of Fingal*; aria, "If with all your hearts," from *Elijah*, sung by Mr. Alfred Hemming; Concerto for pianoforte, in G minor, played by Mlle. Krebs; Overture in C, for wind instruments (Op. 24); vocal duet, "Hassan and Zuleika," given by Miss Emily Lonsdale and Mr. Alfred Hemming; and Overture and incidental music to *A Midsummer Night's Dream*. The three overtures—so varied in their styles, and all three so powerfully dramatic and so picturesquely treated—were executed with spleudid effect, the marvellous prelude to Shakspeare's poem coming in for the loudest applause. Indeed, the incidental music created quite as great a sensation as the overture, and the trio for two bassoons and oboe was rapturously encored. Mlle. Marie Krebs had a warm reception, and a universal recall after her brilliant performance of the famous G minor concerto. Why the Mendelssohn programme should be followed in the first part by the grand selection from Rossini's *Mosè in Egitto* we cannot say. The composer of the music to *A Midsummer Night's Dream* was worthy of an entire part to himself. The second part opened with a new selection from M. Gounod's *Faust*, embracing the principal features of the opera, arranged for his own concerts by Mr. Alfred Mellon, in which the orchestra was strengthened by the band of the Coldstream Guards, under the direction of Mr. Fred. Godfrey. Signor Bottesini played his own fantasia on the contra-basso, "Carneval de Venise"—with what effect we need not say; and Mlle. Carlotta Patti sang Signor Tito Mattei's "Waltzer," and Signor Traventi's "Tarantelle," and, being encored in the former, substituted Mr. Mellon's ballad, "Cupid's Eyes." The orchestra played the new waltz, "Lemuel," and Mr. Fred Godfrey's "United Service" quadrilles, in the latter being joined by the band of the Coldstream Guards.

A series of ballad concerts has been announced to commence on Monday.

Norwich Festival The arrangements for the Norwich Musical Festival, which will commence on

the 29th inst., are being rapidly matured, rehearsals now taking place frequently in St. Andrew's Hall. On Monday evening (Oct. 29), the Festival will commence with the National Anthem (solos by the principal singers), followed by *Israel in Egypt*. On Tuesday evening, a miscellaneous concert. On Wednesday morning, an anthem by Spohr, and Costa's *Naaman*, (conducted by the composer). On Wednesday evening, a second miscellaneous concert, in which the chief feature will be *The Midsummer Night's Dream* (Mendelssohn). On Thursday morning, *St. Cecilia*, written expressly for the Festival by Mr. Benedict; a selection from Handel's *Passion Music*; and the first and second parts of *The Creation*. On Thursday evening, another miscellaneous concert; and on Friday morning (as usual), *The Messiah*. The principal vocal performers are Mlle. Tietjens, Mme. Rudersdorff, Miss Edith Wynne, Mlle. Sinico. Mme. Demeric-Lablache, Mlle. Anna Drasdil, Mr. Sims Reeves, Mr. W. H. Cummings, Signor Morini, Mr. Santley, Mr. Weiss, and M. Gassier. Mr. Benedict will once more act as general conductor.

Concerning the libretto of "The Legend of St. Cecilia," to be produced at the Norwich Festival next month, its author (Mr. Chorley) observes:—"It has long been a favorite fancy of mine to treat the Legend of Saint Cecilia for music with a view to the possible revival of such celebrations as were held in gone-by years, when English sympathy for the Art was more limited in every respect than at the present time. It is true that the names of Dryden and Addison among the poets, and of Handel among the musicians, who have made "divine Cecilia's" praise immortal, might be thought to deter any one from dealing with the subject.—But theirs were merely votive odes indirectly bearing on the power of the Art, of which Cecilia is patron Saint.—This Cantata of mine sets forth her story, which, so far as I am aware, has not been done before in any of the works produced for the Cecilian Festivals in England. All who are familiar with the accepted legend, as told in the "Legenda Aurea" of Jacobus Januensis, Archbishop of Genoa, will perceive that I have treated it with a certain liberty. Some of the minor incidents—such as the conversion and martyrdom of Tiburtius, the brother of Valerianus—have been omitted with a view of avoiding the introduction of secondary persons, and of concentrating the main interest in the martyr heroine. Further, the catastrophe which (to cite Dryden's known line in defiance of its original import)

"raised a mortal to the skies."

has been simplified. The legend narrates that after the agony of slow fire, which failed to kill the Christian bride, the sword ended her days. A literal adherence to this tradition might have weakened the closing scene by presenting two situations of the same character. Others must judge how far I have been indiscreet, or the reverse, in its omission." The work—set, as is well known, by Benedict—contains thirteen numbers.

Dwight's Journal of Music.

BOSTON, NOV. 10, 1866.

Ristori.

The past two weeks have given us no great music; yet they have been rich with an artistic experience very nearly akin to music, namely great tragic acting, by a true woman, of noble presence and decided genius, with a most musical and perfect voice, and in that most musical Italian tongue, which it is an artistic luxury to sit and listen to, although one scarcely understands it,—the mere power of tones, the natural language (looks and gestures), the great, true acting in short, making all intelligible to us as music does without words, or with words which we only heed as vehicles of tones. Ristori is indeed a great actress; if any doubted it at first, they have become convinced by seeing her in several characters. Medea, Schiller's Mary Stuart, Queen Elizabeth—her own creation of the historic character, in spite of the poor work of a play-wright—Judith, the inspired heroine, the Jeanne d'Arc of the Apocrypha, the fearful Phædra of the Greek fate tragedy, and Lady Macbeth,—the first real, Shakspeare's, Lady Macbeth that we have ever yet seen on our stage,—have afforded abundant opportunity to satisfy oneself whether her acting were great.

We have seen her in all of these except the first, Medea. We felt them all as characters, essentially distinct and individual, each consistently developed from a central principle of character or ruling passion, each having a unity under progressive various manifestations. So to conceive, so to present a wide variety of characters implies not only insight, thoughtful analysis, and clever combining faculty, it implies imagination. Her acting is called very real; it is even disparaged sometimes by the term realistic. So it is real; and does it not require imagination to realize character, situations, destiny? Is not this the very essence of the creative, the poetic faculty? Yet we must own, we are not always sure that Ristori realizes the character in itself, in all its possibilities latent and implied in every instant, as she does the character in given situations. And therefore while her impersonations do not lack the sovereign quality of imagination, it is perhaps fair to say that they are not exactly *ideal*. That implies a certain abstraction of the essential soul or mainspring of the character from all that is accidental and merely of the moment. That lifts the character up into a type, a something remote and real to the mind rather than to the senses, a something spiritually real, rather than actually, so that the dramatic embodiment thereof is like a thrilling vision; the change at the same time is wrought in *us*, and we, the beholders and the listeners, go out of ourselves, put off our everyday life to meet it; that is, we are transported. This, we take it, was the peculiar power of Rachel. Her acting was not only imaginative in the sense of rightly and vividly conceiving and presenting the successive moments, phases, incidents of character in its relations, but it was ideal. There was the type before you from the instant she came on the stage; and whatever she said or did, even if she stood motionless and dumb, you somehow felt the soul of the whole character, were fascinated and drawn into its circle, fearing it perhaps, yet charmed toward it; you realized its fate. It was not a series of *points*, strikingly effective and true to life. It was wonderfully quiet. The passion burned at a white heat and was colorless, consuming its own smoke. Motionless itself, it moved the little world upon the stage and all the inner world in you. But it would be impossible for us to express this so well as it is done in Mr. Whipple's admirable article in the *Transcript* of Monday. After happily calling Ristori's Elizabeth "a divination," and showing how English, how Tudor-English, how Elizabeth-Tudor-English ("the race, the family, the individual—all were given,") she made it, he proceeds:

But we have a right to demand, in a great dramatic artist, not only character, but ideal character. In this we doubt if any actress ever quite equalled Rachel. Sensibility, purified into passion, and passion penetrated by imagination, and impassioned imagination rooted in the soul of the character she embodied,—this was the impression which Rachel's genius conveyed. Everything about her suggested spiritual existence. The evil she represented was spiritual evil; the good, spiritual good; the beauty, spiritual beauty. There was hardly a trace of merely physical power in her acting; everything was ensouled. The result was that perfection of nature which we call ideal art—nature which is always possible but rarely actual. The strangeness in the expression of her beauty also gave her, even to the utterance of the fiercest human passions, a certain ideal remoteness from actual life. Her mere presence on the scene was a work of art. When she appeared on the stage a shock of pleased surprise ran through her audience, as at the appearance of a beautiful apparition. It was as if the Venus of Milo should start from her immortal repose, or a Pythoness step from picture into breathing and moving life.

Ristori does not possess this ideal charm to such a degree of perfection. She is, in the slang of the stage, "more human," and her characters, while they transcend those of actual life in breadth, energy and elevation, are nearer to it than those created by Rachel. Perhaps this is owing to the intensity—intellectual as well as passionate—which she throws into her embodiments, so that in some scenes she almost pains the auditors she thrills and overcomes; the personation is, perhaps, too real for the purposes of art; and the auditor's sympathy with imagined woe or wrath is suddenly turned into a twinge of the heart, as though he were troubled by the sight of actual misery or rage.

This extract sums up what we would fain say. But we could hardly apply the epithet *intense* to Ristori as compared to Rachel. The impersonations of the latter seemed to us, beyond those of all other actors, to be characterized by intensity. Perhaps it were better to say *concentration*, leaving the other word to cases of intense conscious, voluntary effort. Rachel's was the absolute concentration of all the powers and possibilities of a character in each however quiet moment of it and so her whole play was quiet; it had in the highest degree known to modern times the classical *repose* of old Greek art. Not the repose of indifference, but of action from the very centre. Rachel was thought cold, repulsive personally; fascination, mystery in her art, but something too remote, unsympathetic, something hardly human, something that one feared in her as a woman. But she was as far as possible from cold in the ideal characters which she assumed; there it was, as we have said, the white heat of a central passion, cold of course to all outside of its ideal world and unrelated to it. Now in Ristori, the ideal or assumed character never, even for the time being, absorbs the whole woman. There is the wonderful acting, and there is still the woman left, outside of that, with whom we sympathize and with whom hold human converse all the while; for she is one of us. Rachel was an exceptional being; there can never be another; it was the art, and not the woman that came near to us.

If Rachel was the more ideal, intense, concentrated, for that very reason her range of characters was more limited. We involuntarily think of her always first as Phædra, or, next, as the sister of the Horatii, or some purely classic type. We can easily imagine that she failed in Mary Stuart, as Ristori (measured by the ideal in Rachel) fails in Phædra. But Ristori, great nevertheless in Phædra, is at home and greater still in the wide range of far more complex modern characters; she enters into the secret of one after another, reproducing them to the life, and remains the actual, human woman, remains Ristori all the while. We own the truth, the amazing power and vividness of her impersonations (sometimes we might rather say her illustrations), yet we never forget *her*; and there is that in her own proper character, her refined, true womanhood, that always draws us to her.

In her acting, therefore, there is much more variety, much more that appeals to the sense, much more movement and gesticulation, and much more consciousness. Studied effects sometimes disturb the general illusion, although they are calculated with a rare intelligence and the arrow quivers in its mark, sped with an electric force and certainty. But there are thrilling points of attitude and facial expression, in which she seems to see herself and prolong them as if by a self-photographing process: for instance where Elizabeth denounces Lord Bacon, and where in the dying scene she snatches back the crown and puts it on her own head; you almost expect the side illumination of the melodrama to come in and complete the tableau. The Italian play of Elizabeth, to be sure, is a modern sensational piece; not a drama in any true sense, but a series of historical (partly fictitious) incidents in the life of Elizabeth, scattered over wide periods of her reign. It is a play of points altogether, and we would not have her make one point the less. They are admirable in their way. And it must be confessed that she *creates* the character in spite of the playwright; by consistent, imaginative development of the character, making it to grow before us in a series of pictures, she gives the play that unity which it has not in itself.

We have no room to review her several parts in detail. Her Mary Stuart was a beautiful whole, lacking the Stuart fascination, as Schiller's Mary lacks it, and as all attemps perhaps must lack it. The great scene of the garden, where she is first a girl again in her joy in nature and fresh air, hailing the clouds to bear her messages; and then compels herself to kneel before her enemy, only to hurl terrific defiance at her when she rises, is as great acting as we ever saw. And that sad scene of leave-taking on the eve of her execution,—one of those scenes which we commonly find intolerable—was sadder and closer to reality than we ever saw upon the stage, and yet so instinct with tenderness and beauty, that one could not turn away from it. Applause after a scene so sacred seemed impertinent and sacrilegious. If in face and form she could not look the Queen of Scots, she had every advantage for Elizabeth. Some of those old portraits at Hampton Court seemed to have become alive. We do not assent to the charge of want of queenly dignity in that impersonation; it had just such dignity as that coarse, vain, imperious, wilful queen could have, and no more. Dignity, however, is an attribute which such a woman as Ristori cannot really part with.

Her Judith had an ideal beauty in the first act, and showed a wonderful variety and wealth of resources throughout, rising to sublimity in passages, especially in those recitations from the Psalms and Prophets, where her voice grew rhythmical and was like music. How wonderfully, too, in the scenes with Holofornes, she could simulate fascination!—a very different fascination from that we spoke of in Rachel. Phædra is in the main not for her; it was only for Rachel; and yet it was great acting. Macbeth of course drew the great house, for every one could understand the play. In her very first soliloquy, with the letter, you felt that here at last was Shakspeare's Lady Macbeth; it had the true magnetic power, and you felt assured that it would go on greater and greater to the end. But alas! the Macbeth was ill and lacked all manliness and power of self-support, all memory too, and had to be prompted every word. He had left his bed that the play might go on. Lady Macbeth had the whole weight of his part to hold up besides her own; and being so preoccupied in that, we only wonder that she so succeeded throughout in at least strongly indicating, if not fully realizing, the intentions of the part as they dwelt in her imagination. The sleep-walking scene made up for all. "Art could no further go," we do believe. We will let another writer in the *Transcript* describe it:

> You see the thrilling, the terrible picture of a guilty, broken-hearted woman, on her way to the grave. There is none of the horrible and conventional gasping, but just sufficient hardness of breathing to denote approaching dissolution, for Ristori evidently believes, as we think she should, that Lady Macbeth died of that disease to which none could minister, and not by a suicidal hand.
>
> "Out damned spot! out I say!"
>
> Was there ever such a washing of the hands—was ever a Queen so quickly transformed into one of Dante's spirits of hell? "Lasciate ogni speranza, O voi che entrate!" Do you not see it written on that deathly face with its cavernous eyes?
>
> "The Thane of Fife had a wife: where is she now?"
>
> Can you hear Ristori murmur this and then believe Hazlitt when he calls Lady Macbeth "a bold, bad woman?"
>
> "Here is the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh!" Was there ever more terrible remorse, were there ever more pitiful sighs? They rend the heart of the audience as well as that of their victim. And that final exit! It is the fatal flicker before the going out of the candle—it is a summing-up of all the dreadful past, a concentration of superhuman power into one moment of superb action. The audience last night had endured much—they were a thousand-fold repaid. Three times was Ristori recalled. It was consummate acting.

Music in Prospect.

Italian Opera. Ristori yields the Boston Theatre, after the death of Queen Elizabeth to-day, to Maretzek's new company, who will commence a season of ten nights and four matinées on Monday, with *Crispino e la Comare*, the great Ronconi in the part of Crispino and Miss Kellogg as the cobbler's wife. We are glad to see that Maretzek's programme allows such space to sparkling comic operas. We need not repeat our persuasion that this is the most genuine element there is in the modern Italian music: there is most *genius* in the buffo kind. Besides, there is tragedy enough in actual life; it takes a Shakspeare or a Goethe, a Gluck or a Beethoven to idealize it; and we are all growing old full fast and like to be regaled by what is childlike, lively, fresh and unpretending. Besides *Crispino*, we are promised the immortal *Barbiere*, and the *Elisir d'Amore*, and Meyerbeer's "Star of the North." Who will not gulp a moderate dose of *Trovatore* without wry faces for the sake of these? Maretzek's artists have made a good mark in Brooklyn and Philadelphia. Ronconi has been the first baritone buffo of his time; his voice is worn, but the genius and consummate art remain; if he is nearly as good as he was five years ago in London, playing Masetto to Patti's Zerlina, he will be a rare treat. Then there will be Miss Kellogg, and new sopranos and contraltos, of whom we hear good things (Mlles. Carmen, Poch, Amalia Hauck, Antoinetta Ronconi, Stella Bonheur, and others). The new tenor, Baragli, charmed the Philadelphians, and besides him are named Mazzoleni, Testa and Bernardi. The brave Bellini heads the basses, followed by Antonucci, Fossafi and that genuine, unpretending lyric actor, Dubreuil. The Orchestra, too, will *be* an orchestra, for there are 45 performers promised, and a chorus of 36. Bergmann, Torriani and Max himself will take turns in conducting. On the whole a pleasant prospect.

Parlor Opera, at the Music Hall begins this Thursday evening, just as we have to go to press, before going to hear *Don Pasquale*.

Symphony Concerts. The first programme for the Harvard concerts, Friday afternoon, Nov. 23, is now definitely fixed. Part I. Cherubini's Overture to "Anacreon;" Schumann's A-minor Concerto, piano part by Otto Dresel. Part II. Seventh Symphony of Beethoven; piano solos (Weber's "Slumber Song," arranged by Liszt, and "Invitation to the Dance"); "Leonora" Overture, No. 3,—the great one—by Beethoven. The orchestra will number over fifty instruments. The audience will be as fine in character as last year, and even larger probably in numbers. In the second concert, Dec. 7, the pianist will be Carlyle Petersilea, who will play Henselt's Concerto and something from Chopin; the Symphony will be Schumann's in C (played for the first time last year); the Overtures: Mendelssohn's "Hebrides" and Schumann's "Genoveva."—*Third Concert, Dec. 21.* Ernst Perabo will play a Concerto by Norbert Burgmüller, and "Etudes Symphoniques" (variations), op. 13, by Schumann. Mozart's E-flat Symphony; Overtures to "Magic Flute" and "Melusina;" possibly also an aria by Mozart.

Oratorio. The Handel and Haydn Society will perform "St. Paul" on Sunday evening, the 25th.

Ernst Perabo has returned to us, full of music and of zeal. He will belong to Boston henceforth, and such true Art and purpose as his, such fidelity to good music and the best masters, with such faculty to interpret them, will be a clear gain to our musical life here. He will play in the third Symphony Concert, and will soon begin to give Chamber Concerts—Matinées probably—of his own, in Chickering's hall, when he will play a great deal of Schubert, as well as of Bach, Beethoven and the rest. He is already receiving pupils, and may be conferred with every day at Chickering's between the hours of 11 and 12.

Mr. Hermann Daum's "Beethoven Matinées" will be three in number, beginning early in December. Besides several of the Pianoforte Sonatas, he proposes to play some Sonata Duos (piano and 'Cello;) also the Trio in E flat, op. 70, perhaps the great Trio in B flat, and the Septet, as arranged with clarinet, horn, &c.

The Mendelssohn Quintette Club are preparing to give at least four of their classical and indispensable Chamber Concerts. We shall soon have particulars.

A Philadelphia paper, speaking of Mr. Eichberg's "Doctor of Alcantara," falls into a marvellous confusion of ideas, when it says:

> Since the appearance of the enthusiastic encomiums, lavished upon the composer and his work by the critics of his neighborhood—not to mention the immaculate Mr. Dwight, who does not like "*L'Africaine*," but who sees great merit in the *Doctor of Alcantara*, we have been expecting to discover in Mr. Eichberg our American Rossini.
>
> A jewsharp is a trifle compared to an oratorio or a grand opera; but may not the trifle be a pretty one, commendable as such, and the ambitious opera a failure?

Mr. Hugo Leonhard has postponed his return to Boston until the 26th of November.

New Hampshire and Vermont Musical Conventions. The Fifth Annual New Hampshire State Musical Convention will "hold forth" at Eagle Hall, Concord, during the 7th, 8th, 9th, 10th and 11th days of January, 1867. Superior Boston talent is largely engaged as follows: Conductors: Messrs. Carl Zerrahn and L. H. Southard; Soloists: Mrs. H. M. Smith, Soprano; Miss Addie S. Ryan, Contralto; James Whitney, Tenor; M. W. Whitney, Basso. Pianists: Mrs. Martha Dana Shepard, of Holderness, and William Graves, Salisbury, N.H. Concerts are to be given on Wednesday, Thursday and Friday evenings. Orchestral accompaniments

during the last day and at the closing concert will be furnished by the Mendelssohn Quintette Club. "The Offering" and Handel's "Creation" are the principal text books for the vocalistic throng. Twelve hundred singers attended the predecessor of this convocation of music lovers last year. As a commendable growth of interest in music is shown at the present time, an immense crowd may safely be anticipated.

The Seventeenth Annual five days Convention of the Western Vermont Musical Association recently came off in the spacious Town Hall at Rutland with great eclat, an unusual quantity of professional and native amateur talent preventing any flagging in the interesting exercises of the harmonious gathering. "The Creation" was successfully produced, at the last of three successive concerts, Friday night, October 19th, to a crowded and appreciative house. Mrs. H. M. Smith, of Boston, sang "On mighty pens" and "With verdure clad" with thrilling effect, and ably sustained her well-earned reputation throughout the entire oratorio. Mr. J. E. Perkins of Boston, Basso Profondo, won laurels by his rich voice and artistic rendering of classical music. The tenor recitatives were executed by Mr. Wm. F. Leavitt, of Brandon. The sublime work of Haydn, as performed by six hundred and sixty powerful, thoroughly-trained voices, has never been surpassed out of the "Tri-Mountain City." It reflected great credit upon Conductor W. O. Perkins, also of Boston, who had entire charge of the culminating concert. Miss Addie S. Ryan of Boston was greatly applauded and repeatedly encored by zealous admirers of her songs and cavatinas, as was Mrs. Smith for her matchless efforts in the same line. Conductor L. O. Emerson was deservedly as popular as ever for his efficient and pains-taking direction of genuine sacred music. Beautiful accompaniments and taking instrumental gems were liberally furnished by the Mendelssohn Quintette Club. Advertised Soloists not mentioned above, comprised J. T. Newell, of Ogdensburgh, N. Y., Tenor; Rev. C. N. Thomas, of Fort Covington, N.Y., Basso; S. C. Moore of Burlington, and J. E. Perkins, pianists; all of whom, especially the pianists, were equal to their trying positions. H. A. Lyon of Shelburn, and I. M. Tripp, of New Haven, Vt., were respectively re-elected President and Treasurer. Expenses, amounting to $1000, were more than met by receipts of $1,300. "Last but not least," a new one dollar a year State monthly, called "The Vermont Musical Journal," published by H. L. Story, of Burlington, was recommended to the patronage of "Green Mountain" musicians, by the Committee on Resolutions.

The Northern Vermont Musical Association held its second Convention in the Congregational church at Bakerfield, Vt., Oct. 23rd 24th, 25th and 26th, closing with a quite largely patronized concert Friday evening. Conductor H. S. Perkins, of Boston and Springfield, proved himself a worthy member of a family of eight well-known musicians, by beating time with marked precision, and skillfully transforming "raw recruits" into excellent singers, through unintermitted good instruction. Mr. Perkins is a superior composer of touching ballads and "echoing" quartets, as well as a reliable tenor. His "Learning a foreigner to read," duet, (Parry) with Mrs. D. C. Hall, of Boston (Soprano at Rev. Dr. F. D. Huntingdon's "Emanuel Church" and the Convention prima donna) was enthusiastically encored at both concerts. Mr. Julius E. Perkins acceptably officiated as Pianist and Basso. Mrs. Hall (a native of Vermont, and composer of the universally known (?) "Birdie looking out for me," and other popular ballads) achieved success at a bound by her fine mezzo-soprano organ and true rendering of grave, pathetic and floridly brilliant music. Many amateurs of both sexes did well in concert songs, duets, &c. The Third (Second Annual) Convention will be holden in Franklin County, probably at St. Albans, during the early part of next January. G. W. F.

PHILADELPHIA. Meyerbeer's *L' Etoile du Nord* seems to have made the best hit of any of the operas presented by Maretzek's troupe. It was given on the 22nd ult., and afterwards repeated. The *Bulletin* says:

As it was sung, acted and put upon the stage last evening, we can recall nothing in our operatic annals equal to it. The scenery, the stage appointments and the costumes were very fine; the stage was frequently crowded, presenting most picturesque tableaux, and the general execution of the opera, by she chief artists, the chorus and the orchestra, was excellent.

Miss Kellogg has a long and most difficult role, as "Catarina," and she has done nothing here that has pleased so much, or given so favorable an idea of her powers as a stage singer and a musician. She was repeatedly and warmly applauded. The young, fresh voice and the pleasant bearing of Miss Hauck showed also to much advautage in the part of "Prascovia," and she, too, was heartily received. Signor Antonucci, in the important part of "Peter," showed himself the thorough artist. His voice is rich, warm, sympathetic and manly, and his method is very pure, and strikingly free from some of the common faults of the modern school, such as extravagant loudness and exaggeration of manner. Signor Bellini, as the Calmuck chief, "Gritzenko," was picturesque in appearance, and capital in singing and acting. His drill of the little squad of recruits was excessively droll. Signor Baragli made an admirable "Danilowitz." His voice is remarkably beautiful in quality, and he sings in the very purest Italian style. His acting is always intelligent and graceful, and the judicious recognize in him a true artist. But because he has not great power and does not "cry aloud and spare not," after a manner much in vogue, he is undervalued by the promiscuous crowd. He is, however, a most valuable member of the company.

There are several minor parts in this opera of considerable interest, and they were cleverly sustained sustained last evening by Mmes. Fleury and Ricardi, and Messrs. Banfi, Reichardt, Voelden and Mancini.

Oct. 24.—The performance of *Lucrezia Borgia*, last evening, at the Academy of Music, was very heartily enjoyed. Senora Poch acted with great power, and sang the music extremely well, though occasionally her intonation was imperfect. Mme. Natale-Testa made a capital "Orsini," and was encored in the drinking song. Signor Antonucci was magnificent as the Duke, and "Mazzoleni's "Gennaro" was a splendid personation, musically as well as dramatically. The subordinate parts were well sustained, and the orchestra and chorus were excellent.

Oct. 26.—The performance of *L'Elisir d'Amore*, last evening, wes unequal. Ronconi was, of course, surpassingly droll as "Dr. Dulcamara." So artistic a representation of the Italian quack doctor has never been seen. It is better than that he gave here years ago, for he has added many new points, and refined the personation to absolnte perfection. The audience was convulsed with laughter nearly all the time he was on the stage. Signor Baragli makes a most excellent "Nemorino," singing with consummate skill and taste, and acting gracefully and with spirit. His delicious voice is exactly adapted to the music of the role, and it appeared to especial advantage in the romance, *Una furtiva lagrima*, which he sang charmingly. Signor Antonucci made an excellent Sergeant Belcore. Mlle. Ronconi can scarcely be said to have made a successful debut. She has a pleasing presence and an intelligent manner. Her musical knowledge is good and she appears to sing well. But her voice, last evening, was rarely audible, whether from nervousness or weakness, it is impossible to say. It entirely failed to fill the house. Perhaps in a smaller theatre and after longer experience she may become a popular opera singer.

Oct. 27.—*Ernani* was very finely given at the Academy of Music, last evening. Mme. Carmen Poch, Bellini, Mazzoleni and Antonnucci all distinguished themselves, and the various ensemble pieces were splendidly sung. The finale of the third act was so well done that it had to be repeated. To-day *Crispino* is to be repeated, for a matinée. On Monday evening *Faust* will be produced in splendid style, and on Tuesday Meyerbeer's *Star of the North* will be repeated, to gratify the universal nesire of those who have heard it. Wednesday the *Huguenots* will be produced, with a powerful cast. Great desire is felt to hear Miss Hauck in another leading role and there is a probability that at the matinée of next Saturday, she may appear as *Lucia*, a role in which she is sure to succeed.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Voyage. Song. *Mendelssohn.* 30

The Woods. " " 30

An old Romance. " " 40

Three songs in the Master's own elevated and elegant style. "The Voyage" is, perhaps too grandiose a title for the first, which embodies the thoughts suggested by a sail upon a river. The last song is a curious combination of three popular ballads, the first containing the appeal of a lover, the second the flight, wanderings and sad and lonely death, the third describing two graves under a linden, where two other lovers are sitting in the twilight, and weep,—they know not why.

Zara of Alhama. Andalusian Song. *J. C. J.* 30

A romance of the Alhambra, with a peculiar but beautiful melody.

Spring song. *F. Boott.* 40

The Rose upon the Balcony. " 40

By our Florence musician, who shows a rare taste in the selection of his text, and a rare talent in fitting it to music.

If you love me, say so. Song. *A. B. Hoag.* 30

Fine words, with a pretty and easily sing-able melody.

On the Bay of fair Salerno. Ballad. *Tentiti.* 30

A charming semi-comic Neapolitan lay.

The Elf of the Rose. Song. *J. L. Hatton.* 30

Fine song by Hatton.

Instrumental.

Merry tunes for young performers. *M. Hobson, ea.* 20

Tyrolean Maiden song.
Garibaldi's Hymn.
So early in the morning, and Bob Ridley.
Echoes des Alpes.
Kitty Patterson.
Logie O' Buchan.
Santa Lucia.

A portion of the tunes of this set, which is an excellent one for beginners.

La Tradita. Valse Sentimentale. *Krug.* 40

Hymne la Nuite. (Desert). " 40

Very tasteful and pleasing. The first is an arrangement of Arditi's Waltz.

Hurly-burly Galop. *Carl Faust.* 30

Full of *vim* and spirit. Just suited to the jollities of a fancy ball.

Wm. Tell. Fantasie brillante. Op. 82. *Leybach.* 1.00

Contains the most striking airs of this brilliant opera, very skilfully combined. Not especially difficult.

Over Land and Sea. Waltzes. *Gung'l.* 40

Very jovial and of hearty brilliancy.

Eleanor waltz. *O. Metra.* 50

En avant march. Four hands. *Bellak.* 35

La Vivandiere Polka. *W. G. Lemon.* 30

Warrior's Battle march. *T. H. Howe.* 30

Good and useful music, by good composers.

Wiegenlied, (Cradle Song). *S. Heller.* 25

Very sweet and soothing.

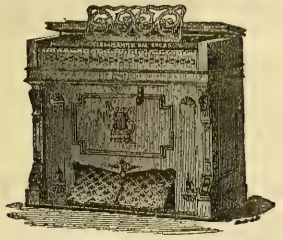
Books.

HIGH SCHOOL CHORALIST. A selection of Choruses and Four-part Songs, from the works of the Great Masters; for the use of Colleges, High-Schools, Advanced Singing classes, &c. $1.00

This contains a careful selection of first class choruses, combining in one book pieces for special uses, which would otherwise have to be sought in the pages of several publications.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.
Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules, Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah, Judas Maccabæus, Athalia, Saul, Samson, Acis and Galatea, La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcide:, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos, 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas, 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

The Children All Are Singing

The Charming Songs contained in the "Merry Chimes," L. O. Emerson's New and Popular Book of Juvenile Music, containing nearly two hundred pieces, every one a favorite. Most decidedly the best collection published, and following in the path of its predecessor, "The Golden Wreath," of which no less than a Quarter of a Million Copies have been printed. Price 50 cts. Sent post-paid OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1 38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg, Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt of price.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.
EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocal, lists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,
Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.
Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND EXERCISES.

CATECHISMS, DICTIONARIES, PRIMERS, AND ENCYCLOPEDIAS.

TREATISES ON HARMONY AND THORO' BASS.

Instructions, Exercises & Music

FOR THE

ORGAN AND VOICE,

MELODEON,

SERAPHINE, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARIONET AND FLAGEOLET,

Concertina, Violoncello, DOUBLE BASS,

AND ALL

BRASS INSTRUMENTS.

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 669. BOSTON, SATURDAY, NOV. 24, 1866. VOL. XXVI. No. 18.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday,

BY OLIVER DITSON & CO.

277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.

Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Symphony Concerts.

SECOND SERIES.

The Harvard Musical Association

WILL GIVE

EIGHT SYMPHONY CONCERTS,

IN THE BOSTON MUSIC HALL.

On Friday Afternoons, from 4 to 6 o'clock. They will be of the same character and under the same management with the six concerts of last year. The Orchestra will number not less than FIFTY of the best resident musicians, with Mr. CARL ZERRAHN as Conductor.

First Concert on Friday, Nov. 23. The dates of all the others (commonly at intervals of two weeks) will appear on the season ticket.

Season Tickets, with reserved seats, at $6 each, for sale at the Music Hall. 667

The Handel and Haydn Society

WILL PERFORM

Mendelssohn's Great Oratorio,

ST. PAUL,

AT THE

BOSTON MUSIC HALL,

On Sunday Evening, Nov. 25.

SOLOISTS,

Miss J. E. HOUSTON,
Miss KATE RAMETTI,
Mr. GEORGE SIMPSON,
Mr. M. W. WHITNEY.

The Large Chorus of the Society,

The Entire Orchestra of the

SYMPHONY CONCERTS.

NUMBERING OVER

FIFTY MUSICIANS,

AND THE

GREAT ORGAN.

CARL ZERRAHN.....Conductor.
B. J. LANG.....Organist.

☞ The musical public will please notice that but one representation of this magnificent work can be given during the present season.

Tickets with secured seats, at ONE DOLLAR EACH, will be for sale at the Music Hall, on and after Monday the 19th.

Doors open at 6 1-2 o'clock. Oratorio commences at 7 1-2.

LORING B. BARNES, Secretary.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.

Address, care of Oliver Ditson & Co., Boston. [657-tf

SIGNOR LUIGI DAMA has returned to the city, and will resume lessons in Singing on the 15th of September. Address at Messrs. Oliver Ditson & Co., or at 246 Washington Street, Room 5. 664

MR. S. P. PRENTISS will make engagements to conduct MUSICAL SOCIETIES, and CHOIRS the coming season. Address care Ditson & Co., Boston. 3m—664.

MENDELSSOHN'S

ORATORIO OF

ST. PAUL,

IN VOCAL SCORE.

This day published in style uniform with that of "Creation," "Messiah," and "Eli."

Price. In paper, $1.75; boards, $2.00; cloth, $2.50.

OLIVER DITSON & CO., 277 Washington St.

THE CHAPEL,

A COLLECTION OF

TUNES IN ALL METRES,

composed for and especially adapted to the wants of all

Church Choirs and Christian Worshippers

AS WELL AS THE

Home Circle and Social Gatherings.

Price, Paper, 33 cts; Boards, 40 cts,

Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Choice Lithographs of Eminent Pianists, etc.

CELEBRATED PIANISTS. Presenting correct portraits of Liszt, Thalberg. Chopin, Jaell, Satter, De Meyer, Herz, Döhler and Dreyschock. Size of the Engraving 17 by 25 inches. $3 00.

EINE MATINEE BEI LISZT. (A Morning with Liszt). Presenting correct portraits of Berlioz, Czerny, Ernst, Kriehuber, with Liszt at the Piano-forte. Size of the Engraving, 13 by 17 1-2 inches. $2.00.

BEETHOVEN'S DREAM. Size of the Engraving, 9 1-2 by 10. 75 cents.

THE GREAT ORGAN in the Music Hall, Boston. Size of the Engraving, 9 by 10. $1.00.

The above are printed on heavy plate paper, with broad margins, suitable for framing.

Published by OLIVER DITSON & CO., 277 Washington Street. Sent by mail, post-paid, on receipt f price.

Church Choirs are Satisfied

That the best book for their use is "The Harp of Judah," by L. O. EMERSON. Letters from all directions confirm the opinion that no collection of Church Music recently published has given such general satisfaction. Choirs the most fastidious in their tastes, and having the reputation of being "very hard to please," have acknowledged the "Harp of Judah" to be just the book they want. Price, $1.38 per copy. $12 a dozen. OLIVER DITSON & CO., Publishers, 277 Washington Street, Boston.

MUSICAL LITERATURE.

BEETHOVEN'S LETTERS. 2 vols.....$3 50
MOZART'S LETTERS. 2 vols..... 3 50
MENDELSSOHN'S LETTERS. 2 vols, each..... 1 75
LIFE OF MENDELSSOHN. 1 vol..... 1 75
LISZT'S LIFE OF CHOPIN. 1 vol..... 1 50
POLKO'S MUSICAL SKETCHES. 1 vol..... 1 75
THE MUSICAL ART PRINCIPLE. 1 vol..... 40

The above (with the exception of the last) are all beautifully bound, with gilt top and side-stamp, and will be sent by mail, post-paid, on receipt of the advertised price.

LEYPOLDT & HOLT,
669—71. 451 BROOME STREET, N. Y.

New Music for November.

VOCAL.

L'Estasi. Valse brillante. Sung by Parepa. *Arditi.* 75
Brightly shine the stars above me. Song. *G. W. Hazlewood.* 30
Ah! Child of Hope. "Le Babteme." Song. *C. Plantade.* 30
Girls of dear New-England. Ballad...*M. Keller.* 30
Te Deum.....*J. B. Marsh.* 75
Airy fairy Lilian. Song.....*F. Elmore.* 40
I'll meet thee at the lane. Song. Guitar. *Haydn.* 40
Salve Regina. "Gloria."....*Max Girac.* 40
We met beneath an awning. Song and chorus. *Towne.* 30
No name. Song and Chorus.....*A. Weaver.* 30
The Jelly-fish. Song and Chorus..... *S.* 40
Ilma. Vocal waltz.....*Arditi.* 60
Gallant so gay. Ballad.....*Thomas.* 30
Concone's 40 lessons for Contralto voice.
2 books.....each 3.00
The hour of sweet repose. Song....*T. H. Howe.* 30
Good morning, sweet, to thee. Ballad...*Hatton.* 30
Alla Capanna audiama. (A golden day.)
Duet.....*Campana.* 60
Zara of Alhama. Moorish song.....*J. C. J.* 30
Ye tailor man. Song and Chorus..*E. W. Foster.* 30
I have plighted my troth.....*F. Clay.* 40
The voyage. Song.....*Mendelssohn.* 30
The woods. Song..... " 30
An old romance. Song..... " 40
Spring song..... *Boott.* 40
The Rose upon the balcony. Song..... " 40
If you love me, say so. Song.....*A. B. Hoag.* 30

INSTRUMENTAL.

Shells of Ocean. Easy pieces by *Mach*, each.... 30

Mermaid's March,	Pearl Waltz,
O would I were,	Wearing of the Green,
Coral Redowa,	Five o'clock, Q. S.,
Rippl'g wave Redowa,	Sea shell Polka.
Diamond Waltz,	Perkidman W.
Parting Waltz,	Morning blue. Polonaire,
Emerald Schottische,	Ruby Waltz,
Surf Schottische,	Ever be happy March,
Sapphire Polka.	

Alpine Bells. "Social hours."....*Bellak.* 30
Il Bacio. " " ..... " 30
Brooklyn Galop..... .....*Hassler.* 30
Scud Galop..... " 30
Pretty bird Waltz..... .....*Coote.* 40
Boyd Schottische.....*Hassler.* 30
Dance mania Galop..... " 40
Sous le Fenêtre. (Under my window.)..*S. Smith.* 75
L'Estasi. Valse d'Arditi.....*Knight.* 50
Palmer house Polka.....*Haveman.* 40
Lena, Varied.....*Pratt.* 60
Sugar Plum Schottische.....*Hassler.* 35
Over ears in love. Galop..... " 35
Last kiss Waltz..... " 35
La Femme du Barbe. Quadrille.....*Marx.* 40
Dans ma Barque. Caprice etude.....*Ascher.* 70
Over land and sea waltzes.....*Gung'l.* 40
Hurly burly Galop .....*C. Faust.* 30
Shooting Star Polka..... " 30
La Tradita. Valse..... ....*Krug.* 40
Hymne a la Nuit. (Desert.)..... " 40
La Vivandiere Polka.....*Lemon* 30
En Avant March. 4 hands.... .....*Bellak.* 35

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver Ditson & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr. Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

"I WEEP FOR THEE, DARLING."—The new Song and Chorus, by James E. Stewart is now published and for sale at the Music Stores. This well-known author of vocal and instrumental music has added new laurels to his already enviable reputation as a ballad writer and virtuoso. The sentiment is truly beautiful. The music is easy and the melody of better order than the general run of ballads. The chorus is especially fine, and has the "true ring" of Foster's most bewitching plantation melodies with all the attributes of pathos. As a whole it is unsurpassed and bears unmistakable evidence of the author's fascinating style. Sung by all the minstrel troupes, and published only by WHITTEMORE Detroit. Price 30c. Mailed free on receipt of marked price. Copies of this *beautiful* song, can be obtained by addressing **Oliver Ditson & Co.,** 277 Washington Street. 667-70

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at **Oliver Ditson & Co's.** 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in **Foreign and American Music,** 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue, Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

EUGENE THAYER'S MASS No. 1.
READY NOVEMBER 1.
Handsomely engraved edition, printed upon the finest paper. An entirely new adaptation of English words from the Prayer Book, renders it equally desirable for Evangelical Churches. Price, $2.00; five copies, $8.00; per dozen, $18.00.
G. D. RUSSELL & CO.,
668 Publishers, Boston.

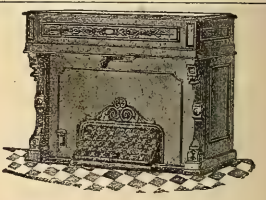
BOSTON MUSIC SCHOOL.
THE FALL TERM will commence on MONDAY, October 1, 1866, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.
Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,
SEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by **Oliver Ditson & Co.,** Publishers, 277 Washington St.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF		
Black Walnut	$110 to $600	each
Carved and panelled Walnut	200 to 500	each
Dappled Walnut	200	each
Oak	110 to 600	each
Oak, with Walnut carvings	200 to 500	each
Rosewood	135 to 800	each
Ebony, engraved and gilt	250 to 700	each
Black Walnut and Ebony, richly carved and panelled	1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.
For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.
The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.
SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 669. BOSTON, SATURDAY, NOV. 24, 1866. Vol. XXVI. No. 18.

For Dwight's Journal of Music.

The Old Street Singer.

Who would believe me, should I vow
That I was lovely, long ago?
Arosy cheek, a voice to speak
Or sing with, clear and sweet and low,
Bright eyes ashine through clouds of hair,
Were mine when I was young and fair.

The rich and great I sang before,
I sang at many a cottage door;
Of love's delight, of soldier's might,
I sang,—of pleasure, o'er and o'er.
They said my voice was rich and rare,
They said my face was young and fair.

I never thought of hearts that bleed,
I never thought of bitter need,
Of withered youth, of banished ruth,
Of listeners cold who take no heed,
Of tears and parting, death, despair,
Who thinks of these when young and fair?

Of bliss or woe my song may be,
Now no man lists my minstrelsy.
I wander on, voice, beauty, gone,
Of mine old self the mockery;
Who soothes my grief, who grants my prayer,
Now I am neither young nor fair?

Fanny Raymond Ritter.

Music after War. Vienna.

Translated for this Journal from the German of G. Hanslick.

I.

FOUR-HAND PIANO READINGS—BRAHMS—SCHUBERT—WAGNER.

. . . . My friend and I had been discussing the late war and German politics throughout our walk. Arrived at the house door, we felt as if we could not part so. Almost timidly the question arose, whether we should not make a little music? A packet of novelties lay on my piano, unopened, as the instrument itself had been for some time. Not without joyful emotion we proceeded to the little preparations; one opened the packet, the other the piano. It was a matter of course, that a beginning should be made with four-hand playing. That indeed is the most intimate, the most convenient and, in its limitation, the most complete form of domestic music-making. It is younger than our generation imagines, and owes its uprise to the rapid spread of piano-playing, to the enlargement and perfection of the piano-forte. The String Quartet, Trio or Quintet, once wanting in no good musical house, is now crowded out by it; a loss no doubt, but at the same time a help to the best possible acquaintance with orchestral literature in one's own chamber. If we turn over the leaves of the musical catalogues from Haydn's and Mozart's time till past the middle of Beethoven's activity, we scarcely meet with one four-hand arrangement where there are dozens for three, four and five different instruments. Even Beethoven's first Symphonies had long been arranged for the string quartet, before they began to set them for four hands. Now-a-days no overture, no symphony is brought out in our concerts, of which we cannot immediately get a foretaste or an after-enjoyment in a four-hand arrangement. A source of satisfaction and instruction flows for the friends of music from this modest field.—"Who is your *Vierhändiger* (four-hander)?" I was once asked by a passionate dilettante. His bold coining of a word, so utterly ignoring the personality and merely emphasizing the musical availability, seemed to me not so bad. A right true "four-hander" is a compendium of solid qualities; he rises in worth, the less he makes two-handed pretensions. Not every man can call a wife, a beloved one, a friend of heart and soul his own; but a "four-hander" is what every mortal should possess, like a partner engaged for the whole musical dance of life.

My four-hander, then, seizes the packet of notes, cuts, as he would a pack of cards, and reads with surprise upon one book the inscription: "Waltzes for four hands, by Johannes Brahms." Brahms and waltzes! The two words look astonished at each other on the ornamental title-page. The earnest, silent Brahms, the genuine disciple of Schumann,as North-German,as Protestant and unworldly as his master—he write waltzes! One word solves the riddle; it is: Vienna. The imperial city brought Beethoven, not indeed to dancing, but to dance writing; it seduced Schumann into a "*Faschingschwank*" (Carneval); it would perhaps have ensnared Bach himself in some deadly sin of a country dance. So too the waltzes of Brahms are a fruit of his stay in Vienna, and truly of the sweetest sort. Not in vain has his fine organism for a year and a day exposed itself to the light, cheerful air of Austria—his Waltzes can bring evidence of that. Far from Vienna, still our Strauss Waltzes and our Schubert's Landlers, our *Gstanzel* and *Jodler*, even Farkas' Gypsey music must have echoed in his brain, to say nothing of the pretty maidens, the fiery wine, the green-wooded hills and what not. Whoever takes an interest in the development of this genuine and deep, but hitherto perhaps one-sided talent, will greet the Waltzes" as a happy sign of a rejuvenated and refreshed sensibility, as a sort of conversion to the poetic Hafiz creed of Haydn, Mozart and Schubert. What charming, lovely sounds! Actual dance music of course no one will expect: waltz melody and rhythm are treated in artistic free form and as it were ennobled by a distinguished expression. In spite of this there is no sort of artificial affectation, no over-refined detail to disturb and blur the total impression; there reigns throughout a plain ingenuousness, such as we had scarcely expected in so high a degree. The waltzes, sixteen in number, make no grand pretentions; they are short and have neither introduction nor finale. The character of the single dances now approaches the enthusiasm of Vienna waltzes, oftener the steadily rocking Landler; sometimes there sounds as from afar an echo of Schubert or of Schumann. Toward the end of the book it rings like the clink of spurs, at first softly and as it were tentatively, then more and more decidedly and fierily—unquestionably we are on Hungarian ground. In the last waltz but one this Magyar temperament comes out with roaring energy. . . No doubt this piece would have formed the most effective conclusion, but it lies quite in the nature of Brahms to prefer the finer and deeper impression to the noisier. Returning to the Austrian Landler tone, he closes with a short piece of enchanting loveliness; a gracefully floating melody over an expressive middle voice, which in the second part appears unchanged as the upper voice, while what was before the principle melody now forms the middle voice. The whole, in its transparent clearness, counts with those genuine morceaux of Art which astonish no one and delight everybody. These things of Brahms exempt the player from all bravura or extra effort, but appeal to a fine musical feeling. The several waltzes are of very different temperament; the player must divine it more from the musical ideas of each, than from the sparingly used tempo and expression marks.

We lifted a new stratum from our heap of novelties and came upon J. O. Grimm's "Suite in Canon form," published in score and four-hand arrangement by Rieter-Biedermann in Winterthur, the highly deserving, Art-appreciating publisher of Schumann's posthumous works, as well as of most of the compositions of Brahms, Theodore Kirchner, Hiller and others. The Suite of Grimm left a good impression on us since the Philharmonic concerts; we are glad to see the fine, genial web again weaving and unravelling before our senses. A still more precious enjoyment from the Philharmonic concerts of the year before last was recalled by Schubert's music between the acts of "Rosamond." Spina, whose honorable Schubert zeal now strives to bring out what his predecessors on the throne of Diabelli delayed doing, has published the two *entr' actes* from "Rosamond" in score, and then again in a two-hand and a four-hand arrangement. Schubert's orchestral pieces are not of those which offer difficulties to the piano-forte transcriber through fulness of parts, counterpoint, or passage work; but one painfully misses the magical grace and coloring of Schubert's instrumentation. Yet Carl Reinecke's authentic hand has done all that could be done in these piano arrangements, and he who has a lively recollection of the original will, as in life so too in Art, gratefully contemplate even the colorless portrait.

We also played together with four hands Schubert's "Overture in the Italian Style," in C major (published by Spina). This and a second one with like title (in D major) were favorite concert pieces in Vienna during the composer's lifetime; and only few of Schubert's compositions could boast of that. But now, while we seek out and highly prize the once unknown or unappreciated works of Schubert, his "Italian Overtures" have died out hardly leaving a trace. Schubert wrote them at the time of the Rossini fever in Vienna,

partly with an ironical purpose, partly being actually smitten with the dazzling novelty of that apparition. The Rossini influence, soon after the year 1820, worked like some irresistible force of nature. Perhaps the most remarkable proof of it is, that the works of Spohr, Weber and Schubert, those three passionate opponents of Rossini, themselves show clear traces of that influence, and their biographies contain their own admission of the fact. The "Italian Overture in C," graceful in invention and effectively instrumented, gives you to be sure neither the genuine Schubert nor the genuine Rossini. Schubert had to deny his own best individuality, to imitate—but not reach that of Rossini.—What next fell into our hands was Nottebohm's four-hand "Variations on a Saraband of Sebastian Bach." We were glad to meet again with this composition, which only gains on closer and closer acquaintance.

Our four fists had gradually scooped out the best veins of the mountain of notes; only one stone, with an uncanny glimmer, lay untouched: RICHARD WAGNER. With somewhat anxious curiosity we opened the new "March of Homage," which Wagner had dedicated to the young King of Bavaria. The March begins with a sentimentally pathetic introduction, in which the inevitable chromatic whimper is at least distributed over long notes. A trumpet burst interrupts these meditations, and the homage (*Huldigung*) marches with a somewhat smarter step, but with exceedingly every-day ideas. We don't doubt for a moment that Wagner, when in behalf of this inspiration he called for "the list of his dressing gowns," selected the red velvet one with gold tassels, embroidered with turquoises. But unfortunately this splendor of color and jewels does not come to light even in the most inspired pianoforte arrangement, and nothing but the simple musical cut remains. We cannot help it, if this cut appears to us extremely common. The "*Huldigungsmarsch*" reminds us in many turns of the processions in *Tannhäuser* and *Lohengrin*, without coming within reach of either of them. We know not what sort of mystical meanings the initiated may find in this music, but we doubt if it will become particularly dear to anybody else but the generous sovereign whom it greets.

If the arrangement of the "Homage March" is a new proof of von Bülow's skill, the undertaking of his friend Tausig to set the Overture to the "*Meistersinger von Nürnberg*" for four hands, borders close on the impossible. The March at any rate is royal Bavarian music, but in the spectacle of the Nuremberg wolf's glen every thought of music ceases. The Viennese public enjoyed this bloody prelude to a "comic opera" two years ago in the original, and remembers what it then had audible experience of. But what two pairs of human hands may suffer from it, he only knows who has himself tried to play it. We felt as if we were paving an endless way for ourselves with bare arms through thorns and nettles, only to reach a goal almost worse than the approach to it. We were too much exhausted by the murderous mingling of hands to play on any further, too fretfully excited to be willing to close the evening in that way, after we had destined it to peace and harmony. "This music is more vexatious than war and politics!" exclaimed my trusty comrade on my left hand in despair. What shall we do next? Like a meteor the thought occurred, that Strauss played that day in the Volksgarten, and we set out full speed for the place, as if the guild of Meistersingers were upon our heels. The Volksgarten was gay with lights and sounds, and Strauss that very moment with enthusiastic sweep of bow began his waltzes: "On the Mountains." But the victims of the Nuremberg master-song sank, breathing again, upon a garden bench, and were as blissful as if on the mountains.

(Conclusion next time).

Otto Nicolai.

(*Concluded from page* 339)

As was to be expected, he soon became exclusively attached to Berlin, by bonds of art and friendship. The Opera enjoyed the advantage of possessing a conscientious and strictly artistic conductor; the Cathedral Choir had attained an almost incredible certainty in correctness and nicety, especially in old Italian sacred music; while the Tonkünstler-Verein had gained in him a trusty member, who, it is true, often supported his opinion with considerable warmth, but in every other respect was a great acquisition. A circumstance now happened to remind the assiduous artist of other and closer ties. Scarcely did his father learn that Nicolai occupied a high and important position in Berlin, ere he wrote to inform him of his poverty and remind him of his filial obligations. Otto Nicolai, the man who was represented as an egotist by many who had been estranged from him by his manners, which were frequently rendered harsh by sad experience and indisposition, forgot the sorrowful period of his youth; forgot the severe treatment to which he had been subjected; forgot the legal deed by which his father had resigned all claims upon him, and, with the most disinterested self-sacrifice, devoted himself to secure his father's future, by regularly allowing him a share, as he had already allowed his absent mother and sister, of his income. The last letter he ever wrote (according to his letter book) was addressed to his father in Prussian Holland, and contained the pension of 20 thalers, for the month of May, 1849. This act of filial piety sheds so noble a lustre upon Nicolai, that we cannot sufficiently admire it. How his father and heir behaved in return for such kindness, we shall find an opportunity of stating subsequently. Throughout his life, Nicolai honored the Fourth Commandment, though it was certainly not from his father that he learned to do so.

In obedience to the Royal wish already mentioned, Nicolai cheerfully entertained the notion of producing one of his operas. He only hesitated as to which one he should select. At length he fixed upon the *Verbannter*, as being most in keeping with German views, and consequently best adapted for the Berlin public. He had the parts given out, and the opera put in rehearsal. But in a moment of noble artistic excitement, looking at the work as starting from a point he had long passed, he suddenly withdrew it, promising, instead, to give the last touches to his *Lustige Weiber*, and get that work ready for representation. There now began another period of restless industry, the consequence of which was that, as early as the January of the ensuing year, he was able to begin rehearsing the new production. He wrote at this period to his father:

"Even in the mere composition my new opera has been a source of great pleasure to me. After all, the hours in which he creates are the happiest ones in an artist's life. If I possessed more *invention*, more *genius*, I would boldly place myself in the very first rank, for I am unusually well versed in what relates to the writing out, scoring, and employment of all vocal and instrumental resources."

Before this date, however, he had succeeded in distinguishing himself in the eyes of the great mass of the public, and causing his name to find its way among classes into which an artist's name, as a rule, with difficulty obtains access. The fact is, he had composed for the grand annual concert given in aid of the Spontini Fund, a Patriotic Hymn for chorus, solo, and full band, under the name of "Preussens Stimme" ("Prussia's Voice"). This composition concluded the first part of the above-mentioned Grand Concert, on the 14th December, Nicolai himself being the conductor. The spirited strains excited enthusiastic applause and evoked an unanimous encore. The Hymn was soon afterwards published by Bote and Bock, and, had the composer lived longer, it would certainly have become even more popular. The programme contained, in addition to this interesting number, the magnificent overture to *Olympia*, pieces from Beethoven's *Ruinen von Athen*, which were introduced by Nicolai's exertions for the first time to the public, and the first air from the third act of the *Verbannter*, sung by Mad. Köster in the most charming manner.

Thus in Berlin, also, they had struck the chord which always emits the purest harmony in the life of an artist: *general appreciation*. This feeling was destined to lead to a world-wide reputation, and the early death of the young composer, whose mind was prosecuting so many vast plans, was destined only to be the harsh and striking dissonance leading up to the most magnificent consonances. The nearer we approach this catastrophe, the more sorrowful are the feelings with which we contemplate the latest incidents in Nicolai's career, and especially the day when the light of his work was so brilliantly reflected on the worker, and when the enthusiastic applause bestowed by the public on his last and successful production should, with its mighty breath, have fanned the fire of inspiration, and of the creative powers of his mind.

There is something to which we would direct attention in Nicolai's last opera, namely: that the composer has decidedly adopted a national style, as the entire nation, though only gradually, and long after his decease, has loudly acknowledged. That, had his life been spared, Nicolai would have given us many more important works of the same kind, is a fact which, judging from experience, we cannot doubt, any more than that the circumstance of his work having, even at the first performance, achieved so unmistakable a success with the strictest public in Germany, despite the political storms by which the period was disturbed, affords evidence of its great value. Its success, moreover, increased with every one of the four performances, on the 9th, 11th, 20th, and 25th March, respectively, when the composer, who already bore within him the germs of death, himself conducted. Even the critics, who, at first were very severe in condemning the shortcomings of the work, were obliged to acknowledge the *vox populi*, and contribute their quota of praise, thus completely confounding the prophecy of the Leipsic *Signale*: "Berlin Criticism, that rattlesnake so well-known for devouring operas, is now coiling itself round Nicolai's new work, which has been performed once. Good-bye, *Lustige Weiber!*"

There is scarcely another German opera which has become so firmly established as a stock-piece; even the most insignificant strolling companies included it in their repertory. In Berlin it was represented seven times within the year. Thence it started upon its career of success elsewhere. On the 28th October, 1850, it was given at Potsdam; in 1851, at Dresden; in 1852, at Leipsic, Vienna, Magdeburg, Glogau, and Prague; in 1854, at Munich; in 1855, at Königsberg, Nicolai's native place; and, in 1856, at Gratz, Nicolai's name, like an echo, penetrating with his work to the uttermost confines of Germany. At Vienna, where the opera was performed to a house crowded to suffocation, and in the presence of all the imperial Court, on Thursday, the 12th February, 1852, musical recitative, supplied by H. Proch, and, by the way, very clumsily written, was introduced in the place of the spoken dialogue. We will quote, from No. 8, of the *Neue Wiener Musik Zeitung* of the period, a few words such as cannot be applied to very many composers after their decease:

"We have here to do with the work of a master, who, though no more one of the living, will

long continue to occupy a place in the memory of the musical inhabitants of Vienna, and whose efforts and services in the cause of sacred music have been rewarded by the heartiest thanks of all lovers of art. Nicolai was the inspired founder and creator of the Philharmonic Concerts, where we have enjoyed such magnificent artistic entertainment; it was he who cried 'Halt,' in a voice of thunder, to modern music, with all its juggling tricks, and assigned it the position it should occupy."

The opera, which was splendidly put upon the stage at Vienna, was performed, during the eight months of the theatrical season, eight times to very large audiences.

It was only at the first four performances in Berlin, which, as we have already mentioned, he conducted himself, that Nicolai enjoyed the widespread fame accruing from his work. We may state, also, that he conducted, in the presence of the entire Court, at the Cathedral, on Good Friday, 1849, as he had already done some few weeks previously on Epiphany Sunday, his 97th, and shortly afterwards his sensuously fresh 91st Psalm, while in the Palace Church at Charlottenburg he conducted his grand *Liturgy*. Actuated by a feeling of respect deserving of commendation, the Royal Cathedral Choir still performs the same pieces on the days above mentioned.* Such were nearly the last events of any importance in Nicolai's short but active life. He was always ailing, and had more especially suffered a great deal from nervous congestion of the brain. The cold water treatment which he followed for two years diminished but did not put an end to the evil. On one of the first days of May, Nicolai, in the society of a considerable number of friends, drove out for an excursion in the environs of Berlin, and did not return till late at night. He then neglected a cold which he had, probably, caught on the occasion. To the cold were now added the old pains in the head, so that, on Friday, the 11th May, he consulted his physician, whom he accidentally met in the street. The physician ordered him to observe the most complete repose, and avoid anything like nervous excitement. He advised him, in consequence, to go to bed immediately he reached home, to be bled, and then to await his (the physician') arrival. Hereupon Nicolai proceeded to the hotel where he always dined, and after dinner, went home to carry out his physician's orders. On his arrival he told his landlady to allow no one, except his medical man, to come up to him, and then went to bed. Notwithstanding his injunctions, a friend of his, a lady belonging to the French company, succeeded in obtaining admittance, and was heard sobbing and crying bitterly. Nicolai had dressed hastily, and gone to sit with her in a room adjoining his bedroom. It was here that, when his visitor had gone, his landlady found him, and took the liberty of expostulating with him on his disobedience of his physician's directions. Nicolai answered curtly and very violently, ordering her to bring him some fresh water to drink, and promising afterwards to go to bed. As regards being bled, he had a great dread of the operation, and resolved to defer it, at any rate until he again consulted his physician on the subject. His physician called shortly afterwards accompanied by Herr Wieprecht, Band-Master of the Royal Guards, whom he had met before the house, and who was coming to see Nicolai on some matter of business. The landlady opened the door and gave a short account of what had occurred. The physician scolded her for not having prevented Nicolai from acting as he had done. Thereupon she hastened back through the kitchen for the purpose of admitting them at the front entrance of the apartments. In her hurry she did not observe Nicolai, so that it was Herr Wieprecht, who was the first to enter, that first perceived Nicolai, near the sofa, with his face on the ground, swimming in his blood. The three ran up to him in affright, but the poor fellow was already stiff and cold, struck down in a fit. All attempts at re-animation were fruitless; he died about five o'clock in the afternoon. Notwithstanding the state of agitation in which he himself was, Herr Wieprecht immediately wrote off to Baron George von Bredow, the deceased's most inmate friend, to inform him of what had happened, and then hurried off with the news to the Office of the Intendant-General of the Theatres Royal. Everywhere did it excite terror and regret.*

The post-mortem examination proved, however, that, under the most favorable circumstances, all hope of relief was out of the question, as the diseased state of one of the most important parts of the brain, namely the *arteria basilaris*, in which an aneurism had been formed, must, sooner or later, have caused death. The artery had been softened and burst in consequence of some violent excitement, and so copious a rush of blood had ensued to the brain and spinal marrow that instant death was the result.

All the papers, when announcing the melancholy event, expressed their deep regret at greater or less length. The most touching obituary notices were the article by Rellstab, who had given Nicolai, when a youth, his letters of introduction to the world, and that by Kossak. The latter says, among other things, in the *Constitutionelle Zeitung* of that date:

"For us, the companion of his own age, and born in the same province, the tragical element in his early death, that which most moves us, consists in the fact that he, who over the wine cup, or in a serious discussion, always listened with eager attention, though often our opponent, should now be dumb, and wiped, by unkind Fate, from out the combat, like a mere cipher, preceding us into the endless knowledge of truth without having previously decided many weighty differences of opinion."

A mark of distinction which had been intended for the living was of no value to the dead. At the General Meeting of the Royal Academy of Fine Arts, Otto Nicolai had been created an ordinary member, simultaneously with Ferd. Hiller, Dorn, J. Schneider, Tomaschek, Lindpaintner, Lachner and Auber. Before, however, he could receive the news of his election he was no more, having died on the 11th May, the very day on which the election had been confirmed by the King.

The 15th of May was selected for restoring to the earth, from which they sprang, Otto Nicolai's mortal remains. To take part in the sad ceremony, there assembled at the house of mourning, generally so peaceful and charming a retreat, whence only the sacred tones of art were wont to issue, the head of the Theatres Royal, Herr von Küstner, the Intendant-General; all the members of the Royal Orchestra, Opera and chorus; the members of the Singacademie; and all the musical celebrities of Berlin. The numerous procession, headed by the Tonkünstler-Verein, which was followed by one of the Royal carriages, slowly wound its way, through the long Friedrich-Strasse, towards the Oranienburger Thor, where Herr Wieprecht with the band of the 2nd regiment of Guards received the corpse, which, amid the solemn strains of the chorale: Jesus, mein Zuversicht," it accompanied to the Doro theenstadt Church yard, in the Liesenstrasse. Already waiting there were the company of the Theatre Royal, and the members of the Cathedral Choir, who began singing the profoundly serious chorus from *Wilhelm Tell*: "Rasch tritt der Tod den Menschen an," which, from being so singularly applicable, produced a more than ordinary impression. The Rev. Herr Vater then delivered the usual funeral oration, which simply dilated upon the various circles that were painfully afflicted by Nicolai's death. Next came a touching four-part composition: "Im Arm der Liebe ruht sich's wohl, Wohl auch im Schoss der Erde," sung by the solo singers of the Royal Opera house. Like a sacrificial flame, the splendidly managed harmony ascended from the quiet spot dedicated to decay, where the foliage rustled as it was gently moved by the wind, rising towards the blue sky, slightly flecked with small white clouds, while the twittering larks, ignorant of care, mingled their song with the strains from below. The power of this holy moment left no one untouched; scarcely an eye remained tearless, during this ceremony, celebrated in honor of an artist whom a dark and inscrutable fate had suddenly, with iron force, snatched away from the most hopeful earthly career.

At the public meeting of the Academy of Fine Arts, the Director, Herr Schadow, pronounced a short eulogy on the deceased.—Through the liberality of the Tonkünstler-Verein, a monument was placed over Nicolai's silent grave. It was solemnly uncovered on the 11th of May. A chorale, executed by trombones, opened the ceremony. The Cathedral Choir sang Nicolai's 31st Psalm, and then Flodoard Geyer delivered an oration in honor of his memory. The proceedings were closed with a chorale sung by all present.

Nicolai possessed an agreeable though not imposing exterior. His stature was rather under the middle size, but he was stoutly formed and well proportioned. His bearing, in accordance with his somewhat southern manners, was light, animated, and erect. His pale face wore nearly always a joyous expression, increased by his light blue eyes, which could not be called large. His mouth was overshadowed by a light-colored moustache, and sometimes assumed an expression of amiable cordiality that went to the heart. His voice was sonorous, strong, flexible, and excellently adapted for conveying his directions when he was conducting. But he was more particularly assisted in this task by an extremely delicate ear and a cultivated taste. In his intercourse with strangers, he was open, polite, and, when necessary, fond of showing he was a polished man of the world. In consequence of this he was almost anxiously scrupulous and neat in the very smallest details. The plain and correct hand-writing of his literary efforts and scores, in which most careful erasures conceal the alterations, was reflected in everything connected with his exterior, for he was invariably almost pettily exact in the blameless elegance of his attire. In other respects, he was simple, uniform, and modest. His favorite luxury was works of art; on all his tables were beautiful vessels, books, and music; on all his shelves, busts and gypsum-casts; and on the walls, portraits of artists; but his great pride was, after all, his valuable musical library. He was indefatigable in the study of other masters; some classical work or other was nearly always open on his piano, while he who was frequently described as a vain *deus minorum gentium*, with an overweening idea of himself, would often sit for hours before it. Yet he was conscious of his own worth, and fond of hearing or reading laudatory criticism of anything he had done in the way of art. He was not exactly very liberal in meting out praise to other artists, but to the few whom he had found good grounds for admiring, he paid enthusiastic respect. He was found to entertain the same feelings by the few friends who remained unchanged towards him, despite the bitterness often infused in his manner by his bodily ailments. It was among them that he sought his most pleasant hours, which he found more particularly in the open air, where he felt more joyous and contented than anywhere else. This was why he so delighted in country trips. It was a heavy blow for him, so capable of making a sacrifice himself, if any one he supposed his friend felt hurt and withdrew from intercourse with him in consequence of some one or other of the observations to which he sometimes unthinkingly gave utterance. Too proud to be the one to make the first advances, he was unhappy on seeing himself alone, and avoided by any person to whom in his heart he was warmly attached.

It must not be supposed, because Nicolai had never married, that his heart was insensible to the charms of female beauty.* On the contrary, after what he himself designated his first objectless passion for a young Countess, about 1828 he had been bewitched by many a pair of black or blue eyes in Italy, Austria, and Hungary. He never conceded too much, however, to the fair, and this or that hour of foolishness failed to be dangerous,

* This was in the year 1857. At present scarcely more than one or two pieces of Nicolai's have been retained in the church service.

* Communicated by the above eye-witness himself.

because he always preserved his own free will. Yet it is very certain that his amiable and clever vein of humor, which always asserted itself, whenever he did not, as was frequently the case, take too gloomy a view of existence, was distinguished in the society of beautiful women by a peculiar touch of graceful wilfulness, which could not fail to enlist every one in his favor.

Such was Otto Nicolai; an artist and, let people say what they will, a genuine German artist moreover, moderate and always active, benevolent and amiable in private life; in art joyous and enthusiastic for everything great, a true servant of Apollo, one who sang with the deepest feeling whatever inspired him, until the kiss of death closed the lips so rich in melody. From the very beginning his profoundest feelings he confided to songs, and even Gerber's *Tonkünstler Lexicon* acknowledges that, in this branch of his art, he possessed genius. His last tones took the form of a song, which he wrote the day before his death.

* Twice, however, was Nicolai on the point of marriage. The first time was in May 1840, at Trieste, where he was betrothed to Mlle. Erminia Frezzolini, the vocalist, from Ovieto, but, as he said, she deceived him, and in May, 1841, married Signor Pozzi, the singer at Milan. The other time was in 1846, when he might have obtained the hand of a young and handsome Viennese, the daughter of a deceased brewer. She was to have a dowry of 50,000 florins. But, in his eyes, her defective education, together with the subordinate rank of her family and relatives, could not be counterbalanced by material advantages, whatever they might be, and he broke off the match, though it was desired on all sides.

In a Gondola.

[Suggested by Mendelssohn's Andante in G Minor, Book I., Lied 6 of the "Lieder ohne Worte."]

I.

In Venice! This night so delicious—its air
Full of moonlight and passionate snatches of song,
And quick cries and perfume of romances, which throng
To my brain, as I steal down this marble sea-stair,
And my gondola comes.
And I hear the slow rhythmical sweep of the oar
Drawing near and more near—and the noise of the prow—
And the sharp, sudden splash of her stoppage—and now
I step in; we are off o'er the street's heaving floor,
As my gondola glides
Away, past these palaces silent and dark,
Looming ghostly and grim o'er their bases, where clings
Rank seaweed that gleams flecked with light as it swings
To the plash of the waves, where they reach the tide-mark
On the porphyry blocks—with a song full of dole,
A forlorn barcarole,
As my gondola glides.

II.

And the wind seems to sigh through that lattice rust-gnawn
A low dirge for the past: the sweet past when it played
In the pearl-braided hair of some beauty, who stayed
But one shrinking half-minute—her mantle close-drawn
O'er the swell of her bosom and cheeks passion-pale,
Ere her lover came by, and they kissed. "They are clay,
Those fire-hearted men with the regal pulse-play;
They are dust!" sighs the wind with its whisper of wail:
"Those women snow-pure, flower-sweet, passion-pale!"
And the waves make reply with their song full of dole,
Their forlorn barcarole,
As my gondola glides.

III.

Dust—those lovers! But Love ever lives, ever new,
Still the same: so we shoot into bustle and light,
And lamps from the festal casinos stream bright
On the ripples—and here's the Rialto in view;
And black gondolas, spirit-like, cross ar glide past,
And the gondoliers cry to each other: a song
Far away, from sweet voices in tune, dies along
The waters moon-silvered. So on to the vast
Shadowy span of an arch where the oar-echoes leap
Through chill gloom from the marble; then moonlight once more,
And laughter and strum of guitars from the shore,
And sonorous bass-music of bells booming deep
From St. Mark's. Still those waves with their song full of dole,
Their forlorn barcarole,
As my gondola glides.

IV.

Here the night is voluptuous with odorous sighs
From verandas o'erstarred with dim jessamine flowers,
Their still scent deep-stirred by the tremulous showers
Of a nightingale's notes as his song swells and dies—
While my gondola glides.

V.

Dust—those lovers!—who floated and dreamed long ago,
Gazed and languished and loved, on these waters, —where I
Float and dream and gaze up in the still summer sky
Whence the great stars look down—as they did long ago;
Where the moon seems to dream with my dreaming —disc-hid
In a gossamer veil of white cirrhus—then breaks
The dream-spell with a pensive half-smile, as she wakes
To new splendor. But lo! while I mused we have slid
From the open—the stir—down a lonely lane-way
Into hush and dark shadow; fresh smells of the sea
Come cool from beyond; a faint lamp mistily
Hints fair shafts and quaint arches, in crumbling decay;
And the waves still break in with their song full of dole,
Their forlorn barcarole,
As my gondola glides.

VI.

Then the silent lagune stretched away through the night,
And the stars,—and the fairy-like city behind,
Domes and spires rising spectral and dim: till the mind
Becomes tranced in a vague, subtle maze of delight;
And I float in a dream, lose the present—or seem
To have lived it before. Then a sense of deep bliss,
Just to breathe—to exist—in a night such as this;
Sust to feel what I feel, drowns all else. But the gleam
Of the lights, as we turn to the city once more,
And the music, and clangor of bells booming slow,
And this consummate vision, St. Mark's!—the star-glow
For a background—crowns all. Then I step out on shore.
The Piazzetta! my life-dream accomplished at last,
(As my gondola goes).
I am *here*: here alone with the ghost of the Past!
But the waves still break in with their song full of dole,
Their forlorn barcarole,
As my gondola goes;
And the pulse of the oar swept through silvery spray
Dies away in the gloom, dies away, dies away—
Dies away——dies away——!

AUREOLUS PARACELSUS.

—*Cornhill Magazine.*

The Italian Opera in Paris.

[Translated for *Every Saturday* from the *Revue Moderne.*]

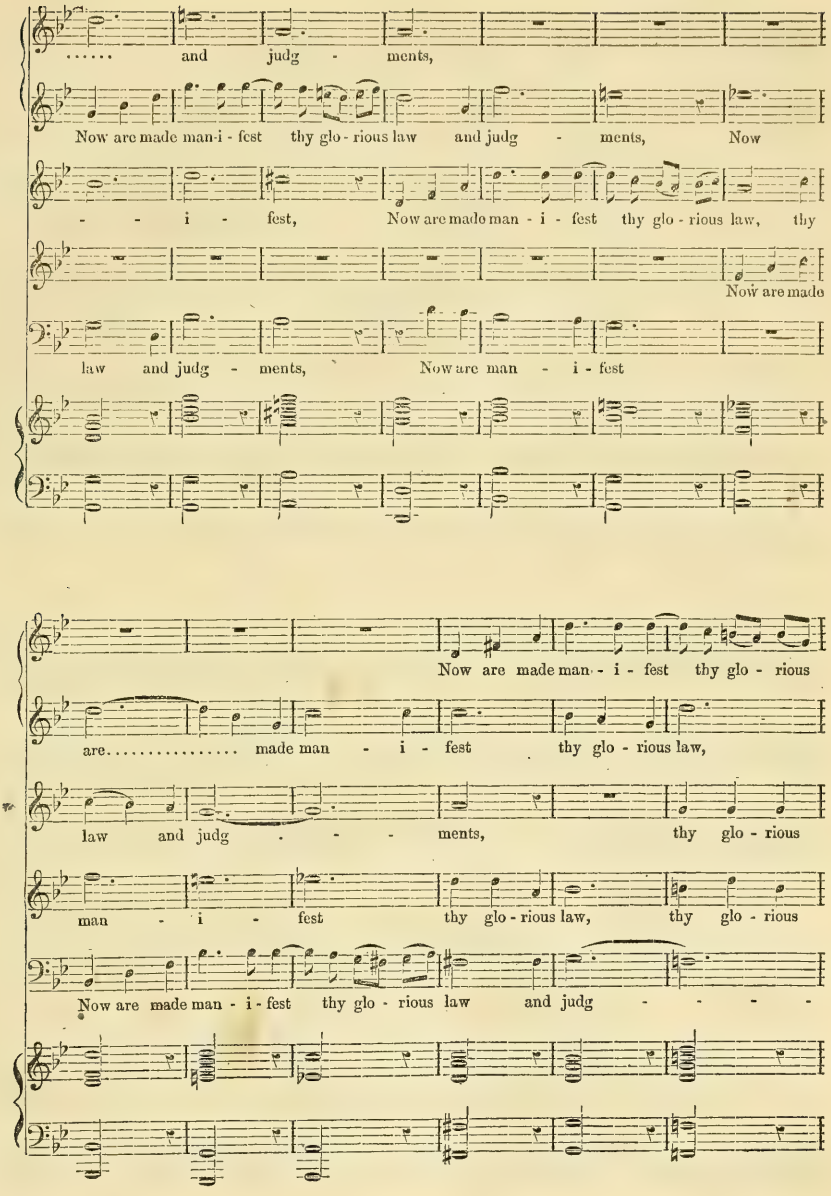
There are two growths of the last century whose influence has extended to our day, and become widespread,—one the French idea, and the other the Italian opera. I would not compare them for importance, and I have no desire to weigh the glory of the cavatina in the same balance with that magnificent march of mind which stirred up worlds and brought about the explosion of '89. It is only that these two things, so dissimilar in every respect, grew up and wrought their wonders at the same time, that I mention them together. There were intervals when the music of Italy drowned the philosophy of the Encyclopedists themselves; and coextensive with our critical and liberal spirit spread this marvel of Italy. It was the fashion for kings to become Voltairians and *dilettanti*; and nothing would do but they must have both the French *philosophe* and the Italian *maestri* at their courts. So it came about that not a capital nor first-class city but had its Italian opera. Its geographical empire has stretched from Moscow to Lisbon, from Dublin to Constantinople, in the Old World, and covered every part of the New. It is not only that its genuine productions are everywhere, but its influence permeates the German and French schools. *Guillaume Tell*, *Le Freyschütz*, *Les Huguenots*, *La Juive*, *La Muette*, are only Italian [?] under another nationality. Weber and Meyerbeer are as much at home among the Italians as farther north. However interpreters may be indispensable, and however imperfect the sweet tongue of the South may be in certain respects, it is still the one universal language in music.

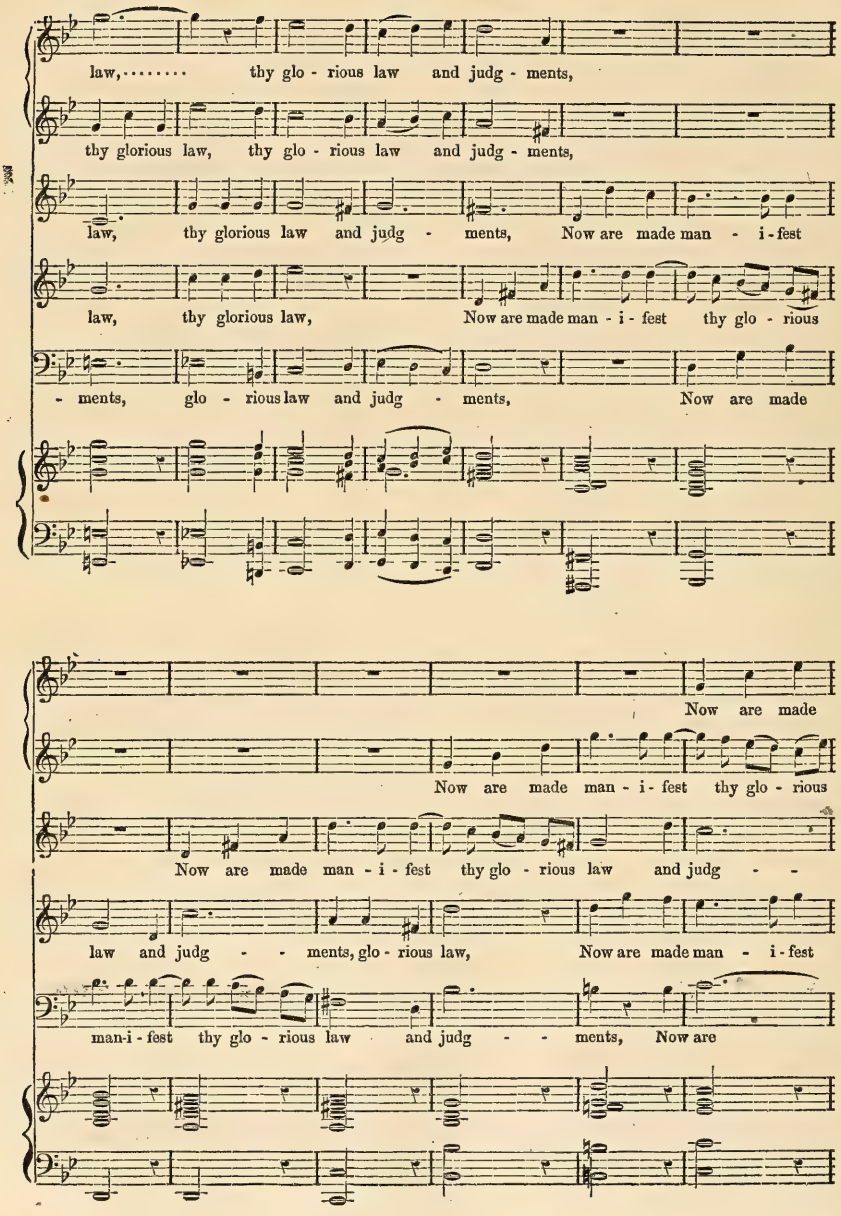
In America they have the Italian opera alone. In Russia, in England, in Spain, it is still the Italian which predominates, notwithstanding the commendable success of their native muse. The country, however, which has produced the *Freyschütz* has no occasion longer to envy the lyrical fruits of the land of Cimarosa and Rossini, nor to borrow from them. Still, we can see that in spite of the masterpieces of Weber, and the national fervor which he inaugurated, and Mendelssohn and Schumann continued, and Wagner transported almost to a certain terrorism,—in spite of this, the Italian opera has still preserved its rights at Vienna and Berlin. It would seem, indeed, as if Germany were glad to preserve the memory of the land beyond the mountains whence it derived its own impulse, for it can be shown how the whole dynasty of their great musicians,—Handel, Hasse, Mozart, Gluck, and Meyerbeer,—have all worked at the start in the lead of the Italian spirit and form.

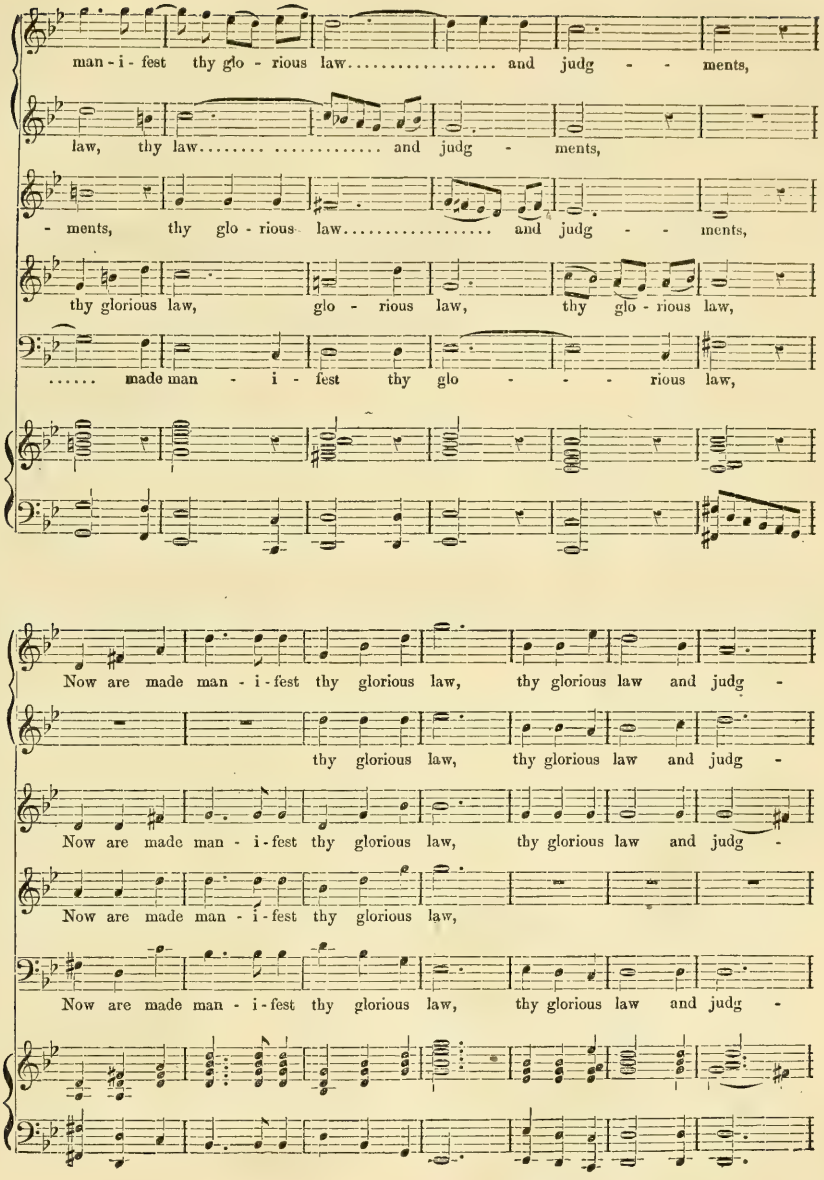
In France, where the tragic and comic opera, long since perfected, have developed in accordance with our national traits in a manner quite different from the tradition of the Italians, it has nevertheless happened that we have given the foreigner a firm position among our public institutions. Not long since it received a subsidy from the state, and there are not a few among our artists and amateurs who pray that it might be given it still. The *Théâtre-Italien* has at least preserved the qualification of the Imperial favor, which it shares with the *Grand Opéra*, the *Opéra Comique*, the *Comédie-Francaise*, the *Odéon*, and the *Théâtre-Lyrique*.

Its claims are ancient,—going back to those musical representations which took place at Lyons in 1548, and which Brantôme minutely describes as being totally unlike anything they had known in France. Since this first visit of the *Gelosi* (as they called the Italian drolls of the sixteenth century) repetitions of such events did much to incite a taste with us for the lyrical drama, and to stimulate our composers to exercise their skill in this department. I write of this thing carefully, for I do not wish to be confounded with the historians of music, who have flippantly asserted (and been believed) that our dramatic music sprung from a mere imitation of the Italian, since personal and national traits have stood in the way of this; and, however we may have borrowed the form in general, it has been essentially French work and French inspiration that have animated our creations. When, for example, we refer to the *Ballet Comique de la Reine*, organized in 1581 by Baltazarini, an attendant of Catherine de Medicis, in imitation of the *Feste Teatrali* of Florence we shall, find that the poetry was that of La Chesnaye, and the music by the king's musicians, Claudin Lejeune, Salmon, and Beaulieu,—and this ballet was the constant model of all those that subsequently flourished under Henri IV., Louis XIII., and Louis XIV.

If we consider the very important influence of the Italians (brought hither by Mazarin) upon our own opera, we must still discover that the earliest French scores of Lambert and Lulli differed essentially from those of Rossi and Cavalli, and that our lyrical drama


..... and judg - ments,
Now are made man-i - fest thy glo - rious law and judg - ments, Now
- - i - fest, Now are made man - i - fest thy glo - rious law, thy
Now are made
law and judg - ments, Now are man - i - fest
Now are made man - i - fest thy glo - rious
are..... made man - i - fest thy glo - rious law,
law and judg - - - ments, thy glo - rious
man - i - fest thy glo - rious law, thy glo - rious
Now are made man - i - fest thy glo - rious law and judg - - - -


law,..... thy glo - rious law and judg - ments,
thy glorious law, thy glo - rious law and judg - ments,
law, thy glorious law and judg - ments, Now are made man - i - fest
law, thy glorious law, Now are made man - i - fest thy glo - rious
- ments, glo - rious law and judg - ments, Now are made
Now are made
Now are made man - i - fest thy glo - rious
Now are made man - i - fest thy glo - rious law and judg - -
law and judg - - ments, glo - rious law, Now are made man - i - fest
man-i - fest thy glo - rious law and judg - - ments, Now are


man - i - fest thy glo - rious law..... and judg - - ments,
law, thy law..... ..... and judg - ments,
- ments, thy glo - rious law..... and judg - - ments,
thy glorious law, glo - rious law, thy glo - rious law,
..... made man - i - fest thy glo - - - - rious law,
Now are made man - i - fest thy glorious law, thy glorious law and judg -
thy glorious law, thy glorious law and judg -
Now are made man - i - fest thy glorious law, thy glorious law and judg -
Now are made man - i - fest thy glorious law,
Now are made man - i - fest thy glorious law, thy glorious law and judg -


- ments, For all the Gen-tiles, all the Gentiles come be -
- ments, For all the
- ments, For all the Gentiles come be -
For all the Gentiles, all the Gentiles come before Thee,
- ments, For
f
sempre.
sempre f
col. 8ves. ad lib.


- fore Thee, For all the
Gen - tiles come be - fore Thee, For..... all the Gen - tiles
- fore Thee, For all the Gen-tiles, all the Gentiles come be -
For all the Gen - tiles come be - fore..... Thee,
all the Gen-tiles, all the Gen-tiles come be - fore..... Thee,

at the outset was carefully distinguished from the Italian. With that exception, we will cheerfully acknowledge that the presentations of *Euridice* and *La Finta Pazza* supplied to our French poets and composers the idea of the opera.

It was precisely the same with the comic drama. Doubtless the first operas of the Italian drolls represented at Paris determined the vocation of Monsigny and Philidor; true it is that Grétry begun his studies in Italy, and that the translations of sundry Italian operettas marked a sensible advance in the style of composition and the taste of the masses; nevertheless, we must not forget that the comic opera existed with us before that Italian invasion of 1752, and that even afterwards all the masterpieces of this sort, like *Les Troquers*, *Rose et Colas*, *Tom Jones*, and even the *Devin du Village* of Rousseau (that ardent neophyte of the Italian school,) showed less in common with the *Serva Padrona* that with *La Chercheuse d'Esprit* of Favart and the other little comedies of the Saint-Laurent Fair. Still, the Italian influence was a stimulant; and the result, if not imitation, was emulation,—and that is much better. This is, however, at variance with the awards of the historians generally. They hold the Italian school to have reached much nearer perfection than ours at that time, and gauge all our composer's merits by their slavish adaptation to it, counting a departure from it a crime and any national character of no avail. When we come down to Gluck, it could no longer be said that the type furnished by Pergolese and Jomelli was the only one. Their preponderating influence was set aside, or at least contested. Some years later, it was a German, Mozart himself, who gave even the Italians the most beautiful of models; still later, Weber offered the world those masterpieces, which excelled in elevated conception and profundity of style even the growth of Italian suns, and became more worthy than such to be taken as subjects of study and admiration.

What is true of the works is also true of their interpreters. The school of Italian singing is admirable; and they have attained in it the ideal in a certain sense, but in that only. While admiring and studying it, our artists have been right in following another instinct and creating another taste. It is easily said that Lemaure, Sophie Arnoud, and Saint Hubert sing badly; but when *La Servante Maitresse* of Pergolese was played at Paris alternately in Italian and French, and the *rôle* passed from La Tonelli to Mme. Favart, there may have been a loss of conventional skill, but there was no diminution of spirit, nature, or grace. According as we approach our time, the prepossession becomes less marked. It must be granted that Mme. Branchu, the sublime interpreter of Gluck, and Garat, the head professor of our *Conservatoire*, could well equal the Raffanelli and the Grassini, and that the late M. Martin had some merit in his line. During the Restoration, the Italian school flourished indeed supreme. Paris had the joyful privilege of such an assembly of singers as had never before been known, and probably never will be again. At the same time a repertory of an order at least equal begun to grow up at the *Opéra Francais*, and it was Rossini who was laying its corner-stone; and there were singers too of our own, like Nourrit and Mme. Falcon, who were able to sustain the honor of the French name.

It is said that Duprez came from Italy transformed. The fact is notorious; but it is rather a laughable commentary, that he came back less an Italian than he went. He brought back a style, taste, and dramatic sentiment totally at variance with that which Rubini has shone in with equal but not superior talent. By a single chance, too, the *Opera* and the *Conservatoire* began the education of Mario, who so soon relapsed into his own national style and became the most Italian of tenors. The kind of exchanges among the schools is multiplying yearly, and to-day it has become a matter of course. How many German and French artists have passed to the Italian stage! and it would be a difficult matter so say on which side is the greatest obligation.

We are not very partial to this sort of communion, which risks the confusing of style, taste, and talent. In spite of brilliant exceptions, we are still of the opinion that the music of a country has a better chance of being written and executed by the national artists, and that by no other means can we hope to reach an ideal excellence! It is a principle that we hardly dare stand by, because it is at variance with the customs and tendencies of our time. There will come a day, however, when we may weary of this confusion of tongues,—this musical Babel. For the present there is no longer need of saying more of the Italian school of singers; and in saying in, we do not withhold our admiration for certain artists whose talent has I know not what air of exception, which only goes to prove our rule. When Patti came to us from America and England, she was only a great artist of fantasy: year by year she has formed a style at Paris. Franchini, who consecrates to Verdi a little too exclusively her fine voice and pure taste, is doubtless a singer by nature; but a better drilled and better modulated voice, a more conscientious as well as more diverse method, and the scenic knowledge of Faure, would prove more to her than a good school, if there can be a question of schools to-day.

(Concluded next time.)

Musical Correspondence.

NEW YORK, Nov. 19.—On the last day of October, Steinway's new music hall was "inaugurated" by the first concert of the Bateman series. A large, well built concert room has long been needed in New York; and the enterprise of the Messrs. Steinway has now supplied this want. The acoustic success of the hall is complete, the seats are roomy and comfortable, and the new (sun) light very natural and agreeable. As Boston people are fully acquainted with the merits of Mr. Bateman's concert troupe, it will be unnecessary for me to say anything on that subject; Madame PAREPA'S glorious voice, Signor BRIGNOLI, Messrs. ROSA and MILLS have been gladly heard here again, while the success of the new candidates for popular favor, Signori FERRANTI and FORTUNA has been no doubt satisfactory to these gentlemen. HATTON'S pianoforte accompaniments are quite refreshing; so good an accompanist is a *rara avis*. The orchestral portions of the programme are very pleasant additions.

Mr. THOMAS gave his first Symphony Soirée on the twentieth of October, at Irving Hall; the programme was as follows:

Vorspiel, "Die Meistersinger von Nürnberg,".....Wagner. (New)
Aria, "Che farò senza Eurydice. (Orphée).....Gluck.
Miss Antonia Henne.
Concerto for Piano, G. op. 58. .....Beethoven.
Mr. Wm. Mason.
Rondo, "Non piu mesta," (Cenerentola).....Rossini.
Miss Antonia Henne.
Symphony, C. .....Schubert.

Wagner's composition is very heavy and unpleasing; in it he coquets with contrapuntal forms and leads into nothing but unsatisfactory results—except in regard to noise; of that he gives us more than enough! Schubert's magnificent Symphony was very well played by the orchestra. Mr. MASON'S playing of the Beethoven Concerto was excellent, full of expression and understanding. He gave his own cadence in the first movement, and very ingenious it was in harmony and in arrangement of different themes, although a little more bravura would have improved it. Miss HENNE, who sang on this occasion, possesses a sympathetic and agreeable mezzo-soprano voice, of considerable flexibility, but her part does not lie in the execution of such difficult arias as gave us, especially that of Gluck.

The Sunday Evening Concerts formerly given at Irving Hall, and now transferred to Steinway's, have become decidedly successful with the public. The programmes are made up of symphonies, overtures, etc., by Beethoven, Haydn, Mozart, and other composers, played by an excellent orchestra under the direction of Mr. THOMAS, with vocal and instrumental solos by various artists. At the last two of them, lately, Madame PAREPA sang, and as finely as we have ever heard her, arias by Handel, Haydn, etc., with very great effect. The other members of the Bateman troupe acceptably assisted; Signor FERRANTI, in a "Stabat Mater" air, apparently finding it difficult to avoid gliding into his more familiar *rôle* of Figaro. CARL ROSA awakened a genuine burst of popular enthusiasm by his fine playing of Bach's splendid "Chaconne;" his audience would evidently have been well pleased to hear it hree times. Mr. MILLS gave Chopin's Romanza and Finale from the Concerto in E, with great taste and finish, on a resonant Steinway Grand.

Mr. WOLFSOHN has commenced his afternoon Beethoven recitations in Steinway's small room; from what we hear, with only moderate success.

The PHILHARMONIC SOCIETY gave their first concert of the season on the 17th, in Steinway's Hall. Here is the programme:

Symphony, No. 2, in C, Op. 61. .....R. Schumann.
Scena ed Aria, for Soprano, Op. 94, "Infelice." .....Mendelssohn.
Fräulein Natalie Seelig.
Concerto No. 5, for Piano, in E flat, Op. 73....Beethoven.
Mr. Carl Wolfsohn.
Nächtlicher Zug, Episode from Lenau's "Faust," (1st time).....Liszt.
Aria from "La Clemenza di Tito," "Parto, ma tu ben mio,".....Mozart.
Clarinet Obligato by Mr. E. Boehm.
Fräulein Natalie Seelig.
Overture, "Columbus," in D, (1st time)....G. F. Bristow.

Schumann's beautiful Symphony was finely played; although we think Mr. BERGMANN took the *tempi* of the Scherzo and of the last movement much too fast. Both movements would gain in clearness and ensemble if played somewhat slower.

Unless we have the passage from Lenau's "Faust" —which Liszt here paraphrases, before our eyes, it is almost impossible to divine the composer's intentions while we listen to the music. What is the meaning of this murmuring among the basses, this dramatic threatening of the deep clarinet tones, this bell-ringing, this catholic choral, which gradually winds through the whole orchestra? Spite of our acquaintance with Lenau's text, we could not admire the work, although it has moments of power naturally to be expected from a man of Liszt's calibre. As to that portion of the public immediately surrounding us, they laughed! being evidently in the dark as to the meaning of the work, owing to the absence of the passage from Lenau explaining it; which absence was all the more noticeable on the programme from the presence of the long explanation of Mr. BRISTOW'S "Columbus."

This overture does not indeed require an explanation, its meaning is easily understood; the march, the hymn, the three cannonades on the big drum, the trumpet signal all defile before us in an approved order; while the composer's melodies possess those features with which we are already well acquainted. The instrumentation of "Columbus" gives evidence of Mr. BRISTOW'S long orchestral experience.

Mr. WOLFSOHN'S rendering of the Beethoven Concerto was on the whole rather unsatisfactory. It is only an artist of a deep spiritual and poetic nature who can make us forget in a measure his deficiencies in the execution of certain technical difficulties which are necessarily encountered in a work of this class. Mr. Wolfsohn appears to comprehend in part how Beethoven should be played, but he has so far only mastered him in one direction, we mean: in the smaller details. Breadth of conception fails him. In the performance of those parts of Beethoven's compositions which most impress us with the sense of greatness, Mr. Wolfsohn is, to use a slang expression, "not quite up to the mark."

Miss SEELIG possesses naturally a fine and powerful mezzo-soprano voice, but unfortunately in spite of this great advantage, her want of school and style are constantly apparent.

The talented composer and pianist, Mr. GOLDBECK, will give a Pianoforte recital on Wednesday in Steinway's Hall, when he will produce a new Concerto of his own.

Mr. THOMAS at his second Symphony Soirée, next Saturday, promises us Beethoven Ninth Symphony.

New York is especially favored in orchestral concerts this season. Besides the Philharmonic, Sinfonie and Sunday series, we have now Wednesday popular concerts in Steinway's Hall, under the management of Mr. Harrison and well conducted by Theo. Thomas.

F. L. RITTER.

Costa's "Naaman" at Cincinnati.

[The following letter reached us *minus* the first sheet of the MS. From other sources we learn that "*Naaman*" was performed in Cincinnati, on the 13th inst., by the Harmonic Society, and with great success. The principal singers were Mr. E. Hermanson, bass, in the part of Elisha; Miss Virginia Smith, soprano; Miss Jane Sullivan, soprano; Misses Mason and Heimsheimer, contralti, and Mr. Rogers, tenor].

GLENDALE, O., Nov. 15.—We are greatly indebted to the Society's director, CARL BARUS, an indefatigable worker in the cause of good music, a very

able leader, possessing the peculiar energy and tact which this office requires. Through the five stormy years that are just passed, music would have woefully gone down in Cincinnati, had it not been for the untiring exertions of this earnest worker. He now has a strong, healthy, new organization to work with, made up of the best musical talent in the city. It numbered at its recent concert a chorus of 143, and an orchestra of 32, numbering in all 175 members. A generous and wealthy merchant, the very embodiment of public-spiritedness, is his right hand man, and president of the Society. And lastly, the great audience that filled Mozart hall from floor to ceiling on the evening of *"Naaman's"* production—shows the good will and generous sympathy accorded to the Society by the public.

Now let me say a word as regards the work itself. I know through personal acquaintance, with what delight the singers of Lancashire took hold of it last year. But I have not seen the criticisms in the English journals. Let my impressions then go for what they are worth, for they are only mine. I may sadly lack the right discrimination, but to me the *Naaman* seems a sort of nondescript—a confusion of oratorio and opera—too profane to be the former, and a little too tedious and tame to be the latter. There is something here which recalls to mind the sacred dramas of the middle ages. As I listened to a succession of dramatic yet solemn and impressive scenes, rendered indeed with much feeling, and occasionally an almost Italian pathos, I wondered if, after all, this might not be that kind of compromise between the sacred and profane, which we in puritan America are to come to. If an effort is to be made to popularize Sunday evening concerts, that is to furnish profane music in a sacred garb, is not this work well adapted to the purpose? Judged by the old standards of Haydn and Handel, or even of Mendelssohn, the music of *Naaman* is not, in the established sense, sacred. It is pleasing, in places extremely beautiful, and contains much elaborate and scholarly writing; it is impassioned, fervid, and appeals to the heart, and occasionally fans the soul too with a pure strong breeze from heaven, as in the firm and chaste choral movement, "When famine over Israel prevailed," and in the Angels' chorus when taken up *tutti:* "Holy holy, holy Lord." But withal it is not that peculiar music of the soul which we have been accustomed to look for in the oratorio, as distinguished from the music of the the heart or of the passions which we enjoy in the opera. And yet it would be too much to say that this work of Costa's inaugurates a new school of oratorio, unless indeed we call it an *eclecticism*, for we have not pure new material, but rather the sweet echo of many and widely various sweet sounds, which, as they catch the ear, remind us now of this, now of that which we have heard before. Thus when the composer is in the sacred mood, as in the beautiful duet: "I sought the Lord and he heard me," he is Mendelssohn, impassioned with somewhat of Italian heat, and glowing with a more luscious and gorgeous sunshine than that of either England or Germany; but again, when the soldiery is introduced with a triumphal march, and the chorus: "With sheathed swords," surely here all prophetic scene and circumstance vanish away, and instead of ancient Judea we find ourselves in the court-yard of some valiant Crusader, and we hardly know whether Wagner or Gounod is most successfully imitated in the music. Among the most satisfying because most original and genuine passages of the work, I think one would place the beautiful tenor solo: "Knowing death," and the spirited bass solo: "Lament not thus." In other parts the composition is tame, and in one passage the boy's recountal of his dream in heaven, there is something unmistakably trivial. The angel's chorus begins admirably but falls off sadly as it proceeds. Palestrina is the commonly reflected model in this style of composition; his pure chords and strange but sweet transitions have a certain supernatural effect, and awaken wherever heard a certain sacred or religious emotion. But in this chorus Costa soon abandons the pure, severe style in which he begins, and we have elaborate accidentals and modern discords, not at all of the angelic kind. In losing simplicity, this chorus more than any other, loses strength and meaning. Is it to be wondered at that the boy recalling it as "he heard it in heaven," remembers only the first strain.

The production of this oratorio in Cincinnati is an event of which we may be justly proud. But it will be a matter of far higher pride for our Harmonic Society and our musical public when the *Messiah*, "old and hackneyed" as some may consider it, is produced as well and listened to as attentively as was this pleasing novelty of *Naaman*.

The Italian style of singing is almost exclusively in vogue in Cincinnati; and containly the *slurred intervals* which characterize it are far better suited to this Italian-like music of Costa than to the severe and classic forms of the old masters.—These require a certain square-cut, crystal-like expression and therewith—an exalted religious and artistic feeling.—The only serious fault to be found with such compositions as Costa's is their tendency to hinder the advancement of popular taste toward the higher musical level and to vitiate the style of sacred or oratorio singing. It delights the hearer with a kind of sensuous pathos without reaching to the inner and more spiritual plane of the mind. It leads the singer to indulge in mere utterance of sentiments and to neglect the stronger thought and emotion of the soul. In this way it breaks down the distinction between the sacred and the profane in music, mingling the two in an unsatisfying and in the end necessarily tame and meaningless confusion.—Such of course need not be the result of our choral societies, singing such oratorios as *Naaman*.—All that is needed is good judgment in the leader, which may pleasantly vary the studies of the singers, and while admitting many styles of music for practice and recreation, still never lose sight of distinctions proper to be preserved, and never allow that which is highest and best to be crowded from its place by that which is of inferior worth although it may be, for the moment, more pleasing. F.

Dwight's Journal of Music.

BOSTON, NOV. 24, 1866.

Italian Opera.

Max Maretzek and singers came in as Ristori left, and for a fortnight the great fashionable crowd which the Italian Opera of this day peculiarly addresses, the musical *demi-monde*, so to speak, (of course we do not mean in any moral sense) has been at fever heat. If a crowded theatre five nights and two afternoons in one week (with some falling off, to be sure, when very old favorites, like *Sonnambula, Lucrezia, Trovatore*, &c., are given), followed by increase of appetite the second week, be any proof, Italian Opera is still the most popular of all forms of musical entertainment. Its audiences, however, are peculiar; one wonders where so many well-dressed, even showy people, whom the oldest theatre and concert-goer never saw before, can have come from. Not only a new generation have sprung up, but new social elements seem to have flowed in on the tide of business. Not the highest culture of Boston, not those most deeply imbued with the love of art and music, give the tone, the dominant complexion to an Italian Opera audience, as in the days of Truffi and Benedetti, of Bosio and Badiali, of Mario and Grisi; but one who has just seen these elements assembled night after night to see Ristori, now looks round on a strange sea of faces in the great Boston Theatre; of course not without more or less admixture of the other class, but this time exceptionally, or occasionally, as when some particular opera or some *rara avis* of a singer is announced. Italian Opera relies for its success on getting up a feverish excitement; good-bye to all quiet, temperate, wholesome musical joys the moment you enter its charmed circle, if you stay there long enough to get familiar with it. For you must take it all at once, night after night, and matinées besides, or not at all. It is a kind of fever that burns over and exhausts the soil for the time being.

Nothing relies so much on flaming and grandiloquent advertisement, on the fulsome eulogy of youthful critics for the press, who seem to have no thought left for any other music. And then, the tendency to exaggeration which runs through all its performances, a fault which only seems to grow upon the most experienced singers, makes it at least questionable whether for artists this can be the best school. Add to this the disposition of managers to run upon merely effective, showy operas, and apparently avoid as much as possible the noblest compositions, those whose music is immortal, like the operas of Mozart, (even, in the light, humorous kind systematically postponing Rossini's "Barber" for things which have not a title of its melody aud genius—and that frequently in spite of promises, as in the present case.)

How far Italian Opera is a blessing and how far an evil to the cause of music, is too great a question to discuss here now. Of course, under its ample folds it covers many a good thing; and we prefer to assume that it does do good in the long run. We only speak of it in its present tendency, as nowadays administered; of the now dominant fashion of the thing. Could we have it on a more regular, established, quiet footing; twice a week, or so, instead of every night; or always, like the Drama, the year round, an opportunity always open, but not demanding such absorbing attention through a feverish little "season;" and with frequent presentations of the intrinsically *best* operas, it might then take its place with Oratorio and Symphony among the highest means of musical culture. But now it is more a thing of fashion and excitement than of Art.

The Opera which Maretzek now brings us has many points of excellence. Of course, we cannot be so green as to chime in with so much newspaper talk about these weeks being an era in our musical history and this the most brilliant company we ever had. But we can truly say that its ensemble is very much above the average. In point of orchestra especially, and of chorus, and generally of *mise-en-scéne*, it may challenge comparison with any of the previous Italian visitations. All works, with few exceptions, smoothly and effectively together. It is something, too, to have the reins of musical direction sometimes in such a hand as Bergmann's, while Max himself and the other man are not bad.

The repertoire has been varied and much of it fresh and truly interesting. Of Verdi there has been only the *Trovatore* and *Ernani*—rare abstinence for these times—but quite enough. Of Bellini, only the *Sonnambula*, which is ever fresh and beautiful, among the best of quiet, unpretending things for wear. Donizetti's best, in the serious vein, *Lucrezia* and *Lucia*, have been given once. The rest fall under two heads: the sparkling comic pieces (*Crispino e la Comare, L'Elisir d'Amore* and *Fra Diavolo*),and great heavy, showy effect pieces (Gounod's *Faust*, and Meyerbeer's "Star of the North" and "Huguenots"). The comedy has been delightful.

Passing now to the principal singers, although the troupe combines much effective talent and accomplishment, it includes not one *great* artist, with the single exception of Ronconi, for years the prince of baritones and lyric actors; of late years limited to *buffo* rôles, in which his acting is consummate, full of

the genius of fun, only too quiet, perhaps, to be appreciated by all. His Doctor Dulcamara is inimitable; the Italian quack becomes a character in his hands. Equally so his Crispino, cobbler turned doctor, "*medicus sopprafino.*" He was never famed for voice as such; but it has power enough, and though he avoids sustained passages of song (this excluding him from serious rôles), yet he contrives to give you all along assurance of the master of the true, expressive art of song, as well as *recitativo*. His singing of a few phrases now and then somehow seems to indicate the whole, and the picture gives you the impression of fine art even though many lines are faded. *Crispino* is a pretty little opera; the music commonplace enough, but graceful and lively, suited to the situations. Leave out the fun, and the music would have little claim on you. The best thing in it, therefore, is the funniest, the Trio of the Doctors, where BELLINI's splendid baritone and buffo talent was so good a match for Ronconi. The part of Annetta is particularly suited to Miss KELLOGG's voice and highly finished, fluent vocalization; and she acted it prettily, though with too much of that self-consciousness which is apparent in all her performances. The only attempt at sentimental, serious music in the piece, is in a couple of lack-a-daisical, absurdly ornate, sweetish airs for the tenor, sweetishly enough sung, often (the first night) out of tune, and with painful straining and prolonging of a cadence note beyond all reason, by the light organ of Sig. TESTA.

Of soprani and contralti there is, singularly, but one experienced and distinguished artist, namely Miss KELLOGG, who is applauded to the echo still in her Margaret, her Zerlina (*Fra Diavolo*), her Catherine in the "Star of the North," a part which she makes quite piquant, and where her silvery notes revel with rare grace and agility in Meyerbeer's long flute *obbligato* passages. All the rest are young debutantes. One of them, however, a prize. Miss AMALIA HAUCK, the maiden of seventeen, pretty and graceful, full of the charm of youth and naturalness, with a true soprano voice that vibrates purely and sweetly, a voice of real character and substance, although not a large one, but fresh and sympathetic, by her remarkable impersonation of the Somnambula, and of the more trying part of Lucia, created a delightful sensation. There is no resisting this charm of youth and innocence, when it has talent, tasteful instinct, good culture, and enough freedom and self-possession, as in this case. It must be admitted that she already sings artistically, beautifully, good both in simple song and in bravura. If it seem undeveloped to full power and evenness, it is chiefly in that running passage work, which can only be *learned*; the want is atoned for by nameless little graces which show themselves instinctively, unconsciously, sometimes in the most simple phrase or passing from one note to another. Her acting too is natural and graceful; good as far as it goes; the more refreshing that it is all within bounds; for it is the tendency of the whole school of Italian Opera to go too far. We were particularly pleased with this moderation in the crazy scene of Lucia, a sort of scene from which we almost always shrink, it is so painfully overdone. In the pretty part of Prascovia she fairly shared the laurels with Miss Kellogg's Catharine, in the duet almost equally matched as to singing, and with more charm of voice. We fear the trusting of so delicate and pure a flower to such a school as the Italian opera. Will *Verdism* get hold of her? Will she too have to give in to the fatal habit of exaggeration?

Another debutante, soprano, the young daughter of RONCONI, appeared as Adina. She has charm of person and of manner, acting well. Her voice is thin and sounds old for her, and her execution, though in a good school, is not very effective. Senora CARMEN POCH, a Spanish lady we suppose, has voice and energy enough, with considerable fire, and quite fair declamation, for the strong Verdi heroines and Lucrezia Borgia, but does not strike us as remarkable. Of the contralti, Mme. NATALI TESTA, has a boy-like, rather hard and blatant quality of voice, with forcible, but not even delivery, and more vigor than grace of action; Miss STOCKTON (Fairy in *Crispino*) sings much out of tune; and Mlle. STELLA BONHEUR, whom we did not hear, appears to have made a poor impression as Siebel in *Faust*.

Of tenors there is not one really good. Sig. MAZZOLENI has a disagreeable quality of voice, the one virtue of which is strength; it serves for the Verdi parts, and in that school he seems to have contracted the overstrained way of delivering his tones, exaggerating the emphasis, and bringing the house down (the less musical part of it) by great bursts and prolongations of a strong high note. Cheap eloquence whose main art consists in setting common thoughts and phrases in big capitals! and that is what the modern *effect* school brings it to. Much of the art of this day—of the artists as well as the managers—is mainly *advertisement*; no one dares take the risk of being genuine and quiet; but each must *advertise* his every and least effort by doing it bigly rather than naturally and truly. Sig. BARAGLI, a lighter and sweeter tenor, also strains to outdo himself in climax passages; otherwise his ordinary singing would be quite acceptable.

The strength of the present troupé is really in its basses. Besides Ronconi, there is BELLINI, superb in voice and capital in singing and in action as ever: and ANTONNUCCI, with grand voice and stately figure, admirably suited to such parts as Peter the Great and Duke Alfonso, an artistic singer and less prone to over-do in action than the rest of them.

PARLOR OPERA. Besides Italian Opera on the grand scale, we have had it in little, and in English,—a first experiment—in the Music Hall, on Thursday evening, Nov. 3. It proved much more enjoyable than we had dared to expect, and indeed we had a very clever, tasteful and artistic presentation of Donizetti's *Don Pasquale*. The piece was well suited to the powers employed. Miss FANNY RIDDELL, easy and lively in action, entering well into the humor of the thing, has a fresh and pleasing voice, which she uses with good skill and expression. Her Norina made a very agreeable impression on the large and in great part truly musical audience. So did the sweet, sympathetic tenor and tasteful, well-schooled delivery of Mr. JAMES WHITNEY, who does not promise to become an actor (on this occasion, too, he was severely suffering from a diseased eye,) but who sang the Serenade, especially, with such chaste beauty of style that he had to repeat it. Mr. RUDOLPHSEN, as Dr. Malatesta, was the most at home of all upon the stage, moving gracefully and entering into the part *con amore*, while his resonant baritone told admirably throughout the great hall. He is indeed a capital singer. Dr. GUILMETTE had the most to do in the way of impersonation, as the gouty, amorous old Don Pasquale; his make-up and comedy were quite amusing and his trained and heavy bass voice, though in the deeper tones drowned sometimes by the orchestra, in the main brought out the music of the part effectually. He in the general contrivance and rehearsals has been the prime mover and driller and the success of the enterprise, as a whole is probably largely due to him. Mr. WHITING, who had acted as Conductor in rehearsals, did not appear in the performance, but left the post to the elder SUCK, who at once led the little orchestra of twenty instruments and served as metronome to what passed on the stage. The orchestra played nicely and clearly; only, for those voices and in that hall, the accompaniment was frequently too powerful. The improvised stage arrangement and little stock of scenery was in good taste and keeping—all that could be desired. The great space at both sides of the stage and the great size of the Hall were the chief drawback to the full effect of the operetta. This served to dwarf it and put it too far off. In a small theatre, like the Howard Athenæum, the thing would have been still more enjoyable.

On Thursday evening last, *Lucia di Lammermoor* was to be given, also in English, with Mr. JOHN FARLEY as Edgardo.

SYMPHONY CONCERTS. The first, on Friday of this week, falls just between our two days of going to press and publication. Therefore we must report of it next time.

The programme of the second Concert, Friday Afternoon, Dec. 7, will consist of the splendid Schumann Symphony in C, first introduced here by these concerts last winter, the overtures to "Genoveva" by Schumann and "The Hebrides" by Mendelssohn; Henselt's extremely difficult and interesting Pianoforte Concerto, to be played by Mr. CARLYLE PETERSILEA, who, besides that, will give for a piano solo an Impromptu in C-sharp minor by Chopin.

To obviate a complaint often made last year of the too great length of the concerts, and to make sure of getting through by six o'clock, the Committee have given positive orders that the Overture shall always begin *precisely at four*. The audience must be settled in their seats before the hour, at the risk of losing the first piece and disturbing others.

ORATORIO. To-morrow evening the Handel and Haydn Society will produce Mendelssohn's "St. Paul," one of the noblest models in that form, with even better force of chorus and orchestra, and after more thorough drill than last year, when they gave it for the first time with such decided success. The whole orchestra of the Symphony Concerts will be employed, besides the Great Organ under the skilful hand of Mr. LANG. Mr. ZERRAHN, of course, will conduct. The solo singers will be: Miss HOUSTON, soprano; Miss KATE RAMETTI (first time), contralto; Mr. SIMPSON, of New York, tenor; and Mr. M. W. WHITNEY, bass.

Mr. ERNST PERABO will commence early in December his series of Pianoforte Matinées, at Chickering's under the title of "Schubert Matinées," to indicate that Schubert's Sonatas, &c., works crowded with fine musical ideas and full of inspiration, but far too seldom heard, will enter largely into the programmes—in fact form the staple thereof. But other masters will not be neglected; Bach, Handel, Beethoven, Schumann, Chopin, and others less familiar, will take their turn, sometimes in concerted pieces. Two principal features of the first matinée will be a *Suite* by Handel, in D minor, and Schubert's Sonata, op. 122, in E flat major.

Mr. DAUM's "Beethoven Matinées" will run along in alternation with them. These too must not be forgotten.

A DESIDERATUM. In the making up of concert programmes there is no element more puzzling than the calculation of the time which various pieces will occupy. Strange to say, there is no authentically recorded measure of the length of the well-known Symphonies, Concertos, Overtures, Quartets, Sonatas, &c. Often as we hear them, often as musicians play them, no one ever thinks to take note by watch of the precise moment of the beginning and ending. If some first-class musician, such as Mendelssohn, or Reinecke, or Hiller, would but fix, record and print in a convenient little book the precise time which all the several Symphonies, Concertos, &c., consume in a proper rendering, it would be an invaluable service. How many hearers in our Symphony Concerts will be thoughtful enough to take observations by way of contribution to this end?

Mr. L. W. WHEELER has been appointed teacher of singing at Dr. Dio Lewis' institution at Lexington.

PROVIDENCE, R. I. Mr. Eben Tourjee, who is zealously laboring to lay the foundations of a Conservatory (Musical Institute he calls it now), has arranged a series of classical soirées of chamber music. The first was given on the 13th of this month at Musical Institute Hall, and excited great interest. The performances of the Mendelssohn Quintette Club, of Boston, the piano-playing of Mr. B. J. Lang and Mrs. H. M. Smith's singing almost exhaust the eulogistic superlatives of Providence critics. The programme consisted of Spohr's *Jessonda* overture (the *quintessence* thereof only, of course); the Aria: *"Parto, ma ben mio"* from Mozart's *Clemenza di Tito*; Liszt's transcription of Weber's Polonaise in E (which Mr. Lang played with such *eclat* at the Symphony Concerts last year); Beethoven's Quartet in A, No. 6, op. 18; a Song: "your name—the bees are humming it," composed for Mrs. Smith by T. Ryan; and Mendelssohn's D-minor Trio, played by Lang, Schultze and Fries.—Ernst Perabo, also, has played one evening to the pupils of the Institute.

Speaking of Mr. Tourjee's Institute, we are reminded of an important accession just made to its corps of teachers by the engagement of Mr. ROBERT GOLDBECK as its leading professor. The Providence *Journal* hails the event in glowing language:

Prof. Goldbeck is a Prussian by birth, and having but recently entered his thirty-second year, is still a young man. He was born at Potsdam and studied under the celebrated pianist Litolff, and such was his innate genius for music, his power of application, and the rapidity of his progress, that at the early age of seventeen he was called, through the influence of the famous Alexander Von Humboldt, to the court of King Frederick William, where the delight and surprise occasioned by his playing was so great that he was very shortly afterwards required to give a second performance, soon after which, the King made him a present of a very splendid pianoforte. The youthful artist subsequently went to Paris, under the special protection of Von Humboldt, and studied there for several years—gaining admittance, in consequence of his brilliant talents and distinguished connections, to the first circles of the French aristocracy.

Afterwards, he went to Hungary, and having been favored with high introductions, passed some time there most pleasantly, in the first society. Upon leaving Hungary, a distinguished noble lady gave him, among other letters, one to the late Duke of Devonshire, under whose kind and munificent patronage, the gifted and accomplished artist enjoyed social honors and artistic triumphs, in England, of the most flattering character.

The persuasions of Dr. Hugh Doherty—a well-known scholar whom Mr. Goldbeck met at the house of Dr. James Garth Wilkinson—coupled with a strong desire on the part of the artist to see America, finally induced him to come to this country, where, as many of our readers are aware, he has resided for several years with great professional success as a pianist, composer and teacher. Thoroughly familiar with the works of all the eminent composers, he is one of those men, so rarely to be met with, who, with a complete musical library at hand, will sit down and play, "on call," (as the bankers say) effectively and elegantly any composition of any of the great masters, from the earliest to the latest. As a theorist, and as a composer for the voice, for the piano and for the orchestra, he enjoys a high reputation; and we should also add that he is a very good scholar, speaking and writing both the French and English languages with remarkable correctness.

The critiques on his public performances and his compositions—including some elaborate ones for the orchestra—which have appeared in the leading journals and musical reviews of Germany, London and New York, are very numerous and flattering.

The engagement of Mr. Goldbeck as the leading professional man of the Musical Institute, is as we have already remarked, a most important event in the history of this excellent and flourishing institution. Through the rare talent, energy and perseverance of its originator and director, Mr. Tourjee, the Musical Institute has become the large, well established and very valuable educational seminary it now is. Mr. Tourjee's thorough acquaintance, however, with the musical conservatories and other institutions in Europe, acquired during his residence abroad, and his own sound judgment in regard to the requirements of his establishment here, has long rendered him sensible of the importance of securing for it the services and influence of a professional man of commanding talents and high and wide reputation. . . .

The course of instruction in the Providence Musical Institute is very systematic, very comprehensive and very thorough, embracing everything connected with the theory and practice of the art, and including, of course, musical composition, the cultivation of the voice and all kinds of vocal and instrumental practice. The Institute is finely located in a large and convenient building containing not only a great number of rooms adapted to all the varied wants of such an establishment, but also a commodious and handsome hall for concerts, soirées or lectures. Instruments and apparatus of all kinds are provided, together with a very valuable musical library. The teachers are all gentlemen of high attainments, large experience and fine preceptorial abilities, and are untiring in their efforts to advance the pupils in their studies. And we would remark here, that in addition to the regular course of private instruction in the Institute, the pupils have, *free of any expense*, the very important advantage of hearing lectures on all branches of music, attending most profitable and interesting class instructions, and listening to a variety of excellent musical performances.

CARL ROSA, the young violinist of the Bateman concerts, has at length taken that position in New York which was from the first accorded him in Boston. The enthusiasm which he awakened here last winter was in singular contrast with the coldness with which he had been received by New York audiences and critics. Most of the latter had scarcely mentioned him, while they bestowed all their praise upon the singer and the cornet-player; some patronizingly said: "Very well for one of his age; with study he will improve, &c.; while others, like Mr. Watson, of the *Tribune* and the *Art Journal*, only mention him disparagingly. But this is all changed. Rosa has completely won the great audience in Steinway Hall during these last weeks; and, as will be seen by our New York Correspondence, his playing of Bach's *Chaconne*, before an immense crowd, was encored with the greatest enthusiasm. The musicians crowded round him and assured him that his position was now taken, and the critics had to chime in. The *World* says:

Mr. Carl Rosa's playing of Bach's "Chaconne" was superb. Although the piece is not of the popular order as regards melody the difficulties are such that, while they tax the performer's powers to the utmost, they are, as is seldom the case with compositions of this kind, appreciated at once by the audience. The piece is certainly the finest, in respect to execution, that Mr. Rosa has yet given us, and justly deserved the burst of enthusiasm that greeted its conclusion.

JOHN K. PAINE, our organist, writes us from Berlin, where he is warmly received by his old musical friends and teachers, and will probably remain a few months, having a good prospect of there bringing out his Mass. He says the musical season has begun with the Symphony Soirée of the Royal Orchestra. The first excellent.

The programme was: Symphony in B flat, Haydn, Overture to *Anacreon*; Symphony in G minor, Mozart; Overture to *Leonore*, No. 3." (How like our own Symphony Concerts that sounds!) "It was refreshing to hear a grand orchestra again. The performance of the *Anacreon* Overture was a revelation, and the Minuet of the G minor Symphony was played in a masterly style. I did not like the *tempi* of the Finales. Haydn's little theme danced like a jumping jack." Young Osgood, the tenor singer who left Harvard College with the last class, is with Paine in Berlin, and is making great progress in his vocal studies. Mr. Paine's Mass is thus noticed by one of the leading Berlin critics, Flodoard Geyer, in the *Spenische Zeitung*:

"A genuine German musical spirit breathes through the work, which, built up in the school of Bach and Handel, yet reveals throughout the writer's own creative power. Especially is the *Crucifixus* of worth; it reaches some of the best models."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Is that you Andy? or "My Policy." Song and Cho. *J. Hutchinson* and *W. Kittredge.* 30

A very good-humored and taking thing, in which the "joke" of the piece is indicated by the title. In the chorus, the Soprano inquires. "Is that you, Andy!" To which the tenor meekly responds "Yes, 'tis *him*, with 'My Policy,'" to which the chorus, responding, shouts, "You can't come in! It's no use standing there a-knocking!" Good for political meetings, and funny enough for both sides to laugh at.

Cock-a-Doodle-doo! S'g and Cho. *Robertson.* 30

An English comic song, and quite "jolly," the wit culminating, in each verse, with a stentorian *crow*.

Rosina. When the moon is shining. Como melodies. 30

Altogether charming. The melody is graceful and easy for the voice, the poem pretty, and the provincial Italian, in which the foreign words are written, with its queer turns and idioms, will remind persons who have travelled in Lombardy, of peasant life and language near the beautiful lake of Como. Has an English rendering of the words.

How long wilt thou forget me. Q't. *Southard.* 40

Happy art thou. Quartet. " 40

Very good and classical, like the previous ones.

Effie May. Song and Chorus. *A. B. Hoag.* 30

A fine ballad, in popular style, with good music.

Christmas Carol. Song. *J. B. Marsh.* 35

A pleasing sacred song, in time for Christmas.

Why art thou not returning? (Perchè non vieni). *T. T. Barker.* 65

The well known melody of the "Guard's waltz," gracefully fitted to Italian and English words by Mr. Barker.

Where the wild flowers blow. Song. *C. Gounod.* 30

Very sweet, and not difficult.

Jessie Vane. Ballad. *F. Buckley.* 30

Jessie was a "Vane" thing, to be sure, but the song about her is none the less pleasing.

Instrumental.

Deux Nocturnes. Op. 32. No. 2. *Chopin.* 40

Every new piece published, with Chopin's name endorsed, is a treasure for the numerous lovers of the master's muse and music.

Warum? (Why?) For Piano. *R. Schumann.* 25

Because this piece is short, do not suppose it easy and trifling. Every note is carefully and ingeniously fitted to its true position, to elaborate the leading idea, and the whole is a sort of prolonged inquiry, which the strange ending still leaves unanswered.

La Gazza Ladra. Fant. brillante. *J. Leybach.* 75

A Fantasie Brillante is just the thing that Leybach can write well, and this is a good specimen of his powers. Somewhat difficult, but not extremely so.

Adele waltz. *D. Godfrey.* 30

Keeps up the character of the composer for brightness and general pleasing effect.

Marseilles Hymn. *A. Baumbach.* 40

One of the very best arrangements of this national air, and well fitted and fingered for learners. Of easy medium difficulty.

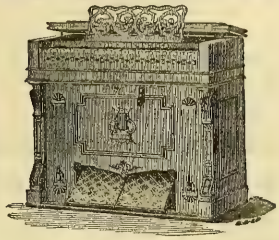
Happy Farmer and First Sorrow. Two easy piano pieces by *R. Schumann.* 20

Carefully elaborated, but much simpler than "Warum?" mentioned above, and as excellent for young learners. The Happy Farmer sings a right happy song with his left hand.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every fourounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Amateurs & Librarians, Attention.

HANDEL'S WORKS, IN 38 VOLS.

Arnold's Edition, Folio, Full Calf.

Fine clear copy, Elegant English binding in Tree Calf, containing the following Works in full orchestral and vocal score with figured bass for organ or piano.

ORATORIOS.—Joshua, Deborah, Triumph of Time and Truth, Theodora, Susanna, Esther, Hercules. Solomon, The Occasional, Alexander Balus, Belshazzar, Jeptha, Israel in Egypt, Joseph, Messiah. Judas Maccabæus, Athalia Saul, Samson, Acis and Galatea. La Ressurezione.

OPERA.—Teseo, Giulio Cesar, Choice of Hercules, Alcides, Semela, Agrippina, Sosarme.

ANTHEMS.—12 Chandos. 4 Coronation, 2 Chandos Te Deum, 1 Queen Caroline do., Dettingen Nos. 1 and 2, Wedding Anthem, Funeral do., Utrecht Te Deum and Jubilate, Masque.

ODES.—Alexander's Feast, Queen Anne's, L'Allegro (Milton).

CONCERTOS.—12 Grand, 15 Organ, 6 Hautboy, 13 Chamber Duets, 16 Cantatas. 2 Trios.

For particulars address X Y, Box 4,805, Post Office New York. 662

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S

PRACTICAL

PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 *Cents.*

PART III. CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects—that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and unrivalled at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Ariel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leybach.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice eleganté en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favargzr.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart), From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Sonnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*

Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riédel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrille. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Haase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 670. BOSTON, SATURDAY, DEC. 8, 1866. VOL. XXVI. No. 19.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Chamber Concerts, 13th Season.

THE MENDELSSOHN QUINTETTE CLUB inform their friends that they will give their usual Series of Four Concerts, at Chickerings' Hall, beginning on TUESDAY EVENING, Dec. 11th, assisted by Mr. CARLYLE PETERSILEA, Pianist, who will perform Henselt's Piano Trio in A minor, and the celebrated Toccato in C, by Robert Schumann. The Club will play one of Haydn's Quartettes and the splendid Quintette in G Minor by Mozart (not played for several years.) Mr. SCHULTZE will perform (first time in Boston) a Legend by Wienlawsky.

The concerts will be given on Tuesdays—once in four weeks.

Packages of four tickets, $3; single tickets, $1 each. To be had at the music stores. Subscription tickets now ready.

Concert at 7 1-2 precisely. 670

Madl. Parepa's Songs.

Spring Song	F. Boott 40
The Rose upon the Balcony	F. Boott 40
As I'd nothing else to do	Hatton 30
Why was I looking out	Ganz 30
When we went a-gleaning	Ganz 40
L' Estasi. Valse d' Arditi	Arditi 75
Baby mine; or, The Sailor's Wife	F. Boott 30
I cannot sing the old songs	Claribel 30
The Nightingale's Trill	Ganz 40
Sing, Birdie, Sing	Ganz 50
Five o'clock in the Morning	Claribel 30
Sing, Smile, Sleep	Gounod 50
Lady of the Lea	Smart 40
Maggie's Secret; or, My heart is o'er the Sea	Claribel 40
O say not woman's heart is bought	Whittaker 30
Where the Bee sucks	Dr. Arne 30
Hunting Tower	Demar 30
Skipper and his Boy	Gabriel 40

Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.

Address, care of Oliver Ditson & Co., Boston. [657-tf

MUSICAL LITERATURE.

BEETHOVEN'S LETTERS. 2 vols	$3 50
MOZART'S LETTERS. 2 vols	3 50
MENDELSSOHN'S LETTERS. 2 vols, each	1 75
LIFE OF MENDELSSOHN. 1 vol	1 75
LISZT'S LIFE OF CHOPIN. 1 vol	1 50
POLKO'S MUSICAL SKETCHES. 1 vol	1 75
THE MUSICAL ART PRINCIPLE. 1 vol	40

The above (with the exception of the last) are all beautifully bound, with gilt top and side-stamp, and will be sent by mail, post-paid, on receipt of the advertised price.

LEYPOLDT & HOLT,
669—71. 451 BROOME STREET, N. Y.

New Collection of Four-Part Songs.

ARION:

A COLLECTION OF FOUR-PART SONGS;
FOR MALE VOICES,
Mainly to be sung without Accompaniment,
IN FIVE BOOKS,
COMPRISING
Separate Vocal Parts and Piano Score,
COMPILED BY
JOHN D. WILLARD.

The Selections in this work are mostly from the German, and embrace the finest of well-known gems, together with a large number of new and beautiful pieces not previously translated, and familiar in this country only to German Musical Societies, as will be seen by the following

TABLE OF CONTENTS.

ARTILLERIST'S OATH	C. F. Adam
BANISH OH! MAIDEN	Lorenz
BEWARE	Girschner
BRIGHT SWORD OF LIBERTY	Weber
CHAMPAGNE SONG	
CHAPEL	Kreutzer
CHEERFUL WANDERER	Mendelssohn
CHORUS OF PILGRIMS	"Tannhäuser"
CHORUS OF PRIESTS	"Magic Flute"
DAY SLOWLY DECLINING	Weber
ECCE QUAM BONUM	
EVENING SONG	
FAIR AND NOBLE LADY	"Compte Ory"
FAREWELL TO THE FOREST	Mendelssohn
GAUDEAMUS	
GONDOLA SONG	Gade
GOOD NIGHT	Abt
GOOD NIGHT	Girschner
HARK ABOVE US	Kreutzer
HE WHO IS UPRIGHT	Flemming
HOW CAN I LEAVE THEE	Cramer
HUNTSMEN'S FAREWELL	Mendelssohn
IMAGE OF THE ROSE	Reichardt
INTEGER VITÆ	Flemming
I KNOW A MAIDEN FAIR TO SEE	Girschner
IT IS THE LORD'S OWN DAY	Kreutzer
LONGING FOR HOME	Claudius
LOVELY NIGHT	Chwatal
MARCH	V. E Becker
MAIDEN'S LAMENT	Schaffer
MILLER'S DAUGHTER	Härtel
MILLER'S SONG	Zöllner
MUST I THEN PART FROM THEE	Otto
NIGHT SONG	Abt
NOW THE SUN HAS MOUNTED HIGH	Robin Hood"
O WERT THOU IN THE CAULD BLAST	Kücken
OFT WHEN NIGHT	De Call
PARTING	Otto
PARTING DAY	Abt
PRAISE OF THE SOLDIER	Boieldieu
PRAISE OF SONG	Mourer
PRAYER BEFORE BATTLE	Weber
RHINE WINE SONG	Zöllner
RHINE (THE)	Kücken
RUINED CHAPEL	Becker
SABBATH DAY	Kreutzer
SERENADE	Eisenhofer
SERENADE	Kreutzer
SERENADE	Marschner
SERENADE	Mendelssohn
SERENADE	J. L. Hatton
SERENADE	Weber
SILENT NIGHT	Bishop
SLEEP GENTLE LADY	Zöllner
TOAST	Werner
TWO ROSES	Mendelssohn
VOYAGE (The)	Lenz
WANDERER'S NIGHT SONG	Abt
WANDERER'S RETURN	Fischer
WANDERER (THE)	Vogel
WALTZ	Kreutzer
WHAT BEAMS SO BRIGHT	Zöllner
WHERE WOULD I BE	C. F. Adam
WHOM WE LOVE MOST	Otto
WIND (THE)	Kücken
YOUNG MUSICIANS	

Each Part of "Arion" is handsomely bound in cloth, embossed and lettered.

PRICE.

Complete,—Five Volumes,	**$4.00**
Vocal Parts,—Four Volumes.	**3.00**
A Single Vocal Part,—One Vol.	**1.00**
Piano Score,	**1.50**

A complete set, or any number of parts, will be mailed post-paid to any address, on receipt of the price.

Published by OLIVER DITSON & CO.

New Music for December.

VOCAL.

As I'd nothing else to do. Sung by Mdlle. Parepa	J. L. Hatton. 30
Jessie Vane. Ballad	F. Buckley. 30
Effie May. Song and Chorus	A. B. Hoag. 80
Why art thou returning: (Perche non vieni). "Guards Waltz." Adapted by	T. T. Barker. 65
On the Bay of fair Salerno. Song	Tentiti. 30
Where the wild flowers bloom. Song	Gounod. 30
Happy art thou. Quartet	L. H. Southard. 40
The Elf of the Rose. Song	J. L. Hatton. 30
Darling Willie. Song	C. C. Brace. 30
Break! break!	G. J. Breed. 30
Is that you Andy? or, "My Policy."	Hutchinson and Kittredge. 30
Cock-a-doodle-do. Song and Chorus	Robertson. 30
Christmas Carol	J. B. Marsh. 35
Rosina. When the moon is shining.	Como Melodies. 30
How long wilt thou forget me. Quartet.	Southard. 40
Green grows the willow. Ballad	Dolores. 35
When living ones are parted. Song	Kücken. 50
Salve Regina. Bass Song	Girac. 40
Alma redemtoris, Baritone Song	Girac. 40
West wind, O, west wind. Song	A. M. Smith. 30
Silver chimes. Song	Claribel. 30
Hopes once gone, are gone forever.	W. A. Ogden. 30
Good night, my love. Ballad	C. Arini. 30
Grieve not for me. Ballad	Wrighton. 30
O thou Hope of the Desolate. (O santissima Vergine.) Song	Gardigiami. 40
The unknown Dead. Song	A. Whitney. 30
To thee, beloved one. Song	Leigh Wilson. 30
Bessie Barker. Song	W. J. Florence. 40

INSTRUMENTAL.

Merry tunes for young performers.	A. Hobson, ea. 20
Tyrolean Maiden song.	Garibaldi's Hymn.
So early in the morning.	Old Bob Ridley.
Echoes des Alpes.	Kitty Patterson.
Anvil chorus.	Logie O'Buchan.
Santa Lucia.	
La Gazza Ladra. Fantasie Brilliante	Leybach. 75
Adele waltz	Godfrey. 30
Deux Nocturnes. Op. 32, No. 2	Chopin. 40
Warum? (Why?)	Schumann. 25
William Tell. Fantasie Brilliante. Op. 82.	Leybach. 1.00
I'll meet thee in the lane. Galop	Knight. 30
Over hill and dale. Galop	Knight. 30
Marseilles hymn	Baumbach. 40
Happy Farmer, and First Sorrow. Two easy pieces	Schumann. 20
Douce tristesse. (Sweet sadness): Morceau for Piano	K. Merz. 35
Ask me not. (Child of Regiment)	Baumbach. 40
Mabel Waltz	Ketterer. 90
L'Estasi. Valse brilliante	Baumbach. 40
Norland Waltz	L. L. Williams. 35
Gems of "Dr. of Alcantara."	Bellak. 70
Cote de la Mer. (Barcarolle for Piano.)	C. B. Miles. 30
Hurly burly Galop	C. Faust. 30
Shooting Star Polka	" 30
La Tradita. Valse	Krug. 40
Hymne a la Nuit. (Desert.)	" 40
La Vivandiere Polka	Lemon 30
En Avant March. 4 hands	Bellak. 35

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver Ditson & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY O. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

"I WEEP FOR THEE, DARLING."—The new Song and Chorus, by James E Stewart is now published and for sale at the Music Stores. This well-known author of vocal and instrumental music has added new laurels to his already enviable reputation as a ballad writer and virtuoso. The sentiment is truly beautiful. The music is easy and the melody of better order than the general run of ballads. The chorus is especially fine, and has the "true ring" of Foster's most bewitching plantation melodies with all the attributes of pathos. As a whole it is unsurpassed and bears unmistakable evidence of the author's fascinating style. Sung by all the minstrel troupes, and published only by WHITTEMORE, Detroit. Price 30c. Mailed free on receipt of marked price. Copies of this *beautiful* song, can be obtained by addressing Oliver Ditson & Co., 277 Washington Street. 667-70

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 631

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue. Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

EUGENE THAYER'S MASS No. 1.
READY NOVEMBER 1.
Handsomely engraved edition, printed upon the finest paper. An entirely new adaptation of English words from the Prayer Book, renders it equally desirable for Evangelical Churches. Price, $2.00; five copies, $8.00; per dozen, $18.00.
G. D. RUSSELL & CO.,
668 Publishers, Boston.

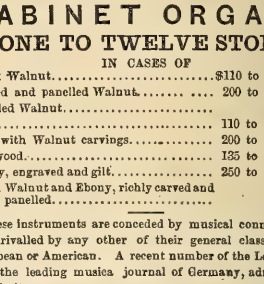
BOSTON MUSIC SCHOOL.
THE FALL TERM will commence on MONDAY, January 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, J. W. Tufts, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.
Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.
IN CASES OF

Black Walnut	$110 to	$600 each
Carved and panelled Walnut	200 to	500 each
Dappled Walnut		200 each
Oak	110 to	600 each
Oak, with Walnut carvings	200 to	500 each
Rosewood	135 to	800 each
Ebony, engraved and gilt	250 to	700 each
Black Walnut and Ebony, richly carved and panelled		1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.
For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.
The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.
SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 670. BOSTON, SATURDAY, DEC. 8, 1866. Vol. XXVI. No. 19.

Music after War. Vienna.

Translated for this Journal from the German of G. Hanslick.

II.

THE ABBE LISZT.

This time we had nothing new for four hands, but we took turns singly at the piano: one player and one listener. Several piano compositions of Liszt's most recent ecclesiastical period excited our interest especially; no one who ever had to do with the remarkable man can free himself from the after-working magic of his personality, which occupied us to-day more livelily than its musical offerings. Turning over the leaves we were reminded of a letter of Alexander von Humboldt to Varnhagen, in which he declares that he has grown old enough never again to be astonished even at the absurdest thing. "Only," concludes the letter, "only the Hungarian honorary monk remains a riddle to me." That honorary reception of Liszt into the status of a Hungarian monastery, to which Humboldt alludes,—a monastery which had been extremely hospitable toward him, was little more than an act of courtesy on both sides, without binding consequences. Why should not the fantastic man of metamorphoses, who appeared in Jena in the German student's jacket, in Pesth in the embroidered Magyar frock with sabre and spurs, and otherwise in other places, why should he not once too feel the poetic contrast of the cloister habit and dream himself a Capucin for one day? But when about a year ago Liszt actually received consecration at Rome, it naturally created some sensation, for, judging from his course of life and temperament, the celebrated pianist did not seem especially predestined for a priest. But who can see into the inmost depths of a human heart! Who would be rash enough to judge a step, which is only conceivable as bridging an abyss of spiritual conflicts, and which with strong force of self-denial breaks a life into two halves?

We had seriously endeavored to explain this step psychologically from Liszt's nature, and succeeded so far as to find it singular, to be sure, but not incomprehensible. Was it then so unnatural, that an easily excitable, fanciful man, who from his childhood had been tossed from one triumph to another, and in a wildly stirring life had tasted all enjoyments, honors and excitements to excess, should now in his fifty-fifth year feel painfully satiated and unsatisfied? That he should fall from the most intoxicating enjoyment of the world into the opposite extreme of an ascetic piety and turn his eyes away from this world, which he knew too well, to another unknown world? We believed in fact that Liszt longed to put off all worldly striving with the worldly costume, and meant henceforth, untroubled by the shrieks of fine society, to find true rest in pious contemplation. What happened was precisely the reverse. Liszt, who for some time before his priestly consecration had kept himself concealed behind the Sixtine clouds of incense, stepped suddenly and briskly forth into the sinful world. He hastens from Rome to Pesth as king of a musical festival prepared for him, conducts there in his ecclesiastical garb his "Saint Elizabeth," and kindles up the Magyar public by his piano-playing. Thereupon he plunges into the artistic vortex of Paris, brings out his Festival Mass with great pomp, and is there reported—so witty is this human life—to have converted a frail sister to virtue by his holy piano-playing.

The worldling Liszt played miraculously, the Abbé Liszt plays miracles.

Since he became a priest, Liszt has published quite a number of piano pieces: Transcriptions from Mozart's *Requiem* and from Pergolese's "Sacred Melodies"; a "Hymn to the Pope"; finally two "Legends" for the piano, which appear to us particularly characteristic. They treat of a miracle of St. Francis of Assisi ("*La Prédication aux Oiseaux*") and one by St. Francis de Paula ("*St. Français de Paule marchant sur les Flots*"). As the French preface relates to us at length, Francis of Assisi once met a flock of birds upon the highway and preached them a sermon. The birds listened attentively and did not stir from the spot, although the Saint, walking among them, brushed them with his robes; only after he had pronounced the blessing did the birds fly away, in the exact form of a cross, to the four quarters of the world.

Some sailors at Messina once refused to take St. Francis de Paula on board their boat; the Saint made no ado about it, but walked off with dry feet over the sea. Of the first Legend Liszt very modestly remarks, that his small skill and, perhaps too, the narrow limits of musical expression on the piano-forte have compelled him to fall very far short of the wonderfully overflowing fulness of the bird sermon, for which he supplicates "*le glorieux pauvret du Christ*" for forgiveness.

If after all this you examine the two pieces of music themselves, you find two ordinary brilliant concert *etudes*, one of which spins out for a musical motive the twitter of birds, and the other imitates the roar of the sea. The pieces are grateful to a virtuoso, and not without some piquant spice of dissonance; of course the bird preachment provides for the *bravura* of the right hand, and the walking on the waves for that of the left hand. These compositions might just as well have been called "*Les Amours des Oiseaux*" and "*Souvenir des Bains d' Ostende*," and ten years ago they probably would have received these titles. Perhaps Liszt will one by one bring the rest of the Saints before us in the same pleasant manner. We must confess, this rigging out of the saintly halo for the concert hall, these hammering and trilling miracles make an unspeakably childish impression on us.

We were, as we said before, actually of the opinion, that the Abbé Liszt would be in earnest in his renunciation of the world, and would bid adieu with all his heart to musical *salon* efforts. Were we mistaken in that, then there was still a second way conceivable: the complete separation of the artist from the priest. Many of his friends repeatedly expressed the opinion, that Liszt's main object in his new choice of position was to attain to complete material independence. Little as we may concur in this explanation, which does not well harmonize with Liszt's always noble and disinterested way of thinking, equally little have we any right, in case it be the true one, to condemn the motive thus alleged. Various circumstances, unknown to us, and perhaps very important, may have coöperated here, and circumstances, according to Rahel, are the ministers of the gods. On this second supposition (namely, that not any necessity of faith, but motives of outward thrift led Liszt to become a priest) it would have seemed natural to us that, in coming before the Art world as a composer, he should not emphasize the priestly character, but ignore it as a purely inward and domestic matter. For the Vatican he would have been the new Abbé, for the musical world he would have remained the old Liszt, the same Liszt, who had celebrated Shakespeare, Goethe and Byron with his Symphonies, and merely the modern virtuosity with his piano pieces. We would have trusted in his having courage enough to leave his music untonsured. This amalgamation of the spiritual title with secular performance, this playing Abbé and being Liszt, or playing Liszt and being Abbé, is precisely what we find it hard to reconcile ourselves to in this newest phase of the distinguished man. The *salon* bigotry of the "Legends," coupled with the composer's haste to produce himself before a Hungarian, a French, a German public in the Abbé's mantle and, thus equipped with a new charm, seek the long shunned publicity again, must have astonished the defenders of his true spiritual calling. If his "Saint Elizabeth" is a work that sprang from a pious enthusiasm, a work made for the glory of God, why does Liszt strive against the earnest wish of our music-lovers to have it performed in Vienna? To the artist surely the executive means and the musical culture of Vienna offer at least not poorer guaranties than Pesth; and to the pious servant of the Church it cannot possibly be of serious consequence that the outward success of the work be secured beforehand, as it was in Hungary. So there is not a little to lend plausibility to the theory, that Liszt is grafting worldly scions on a religious stock.

In this singular position and activity the Abbé Liszt has in musical history one predecessor of striking similarity: the famous Abbé Vogler. We wonder that this *double* has been nowhere remarked upon. The Abbé Vogler (born 1749, died 1814) was a man of unquestionable geniality and brilliant many-sidedness; one with whom surely it is no dishonor to Liszt to be compared. Renowned as a writer and a composer, as a virtuoso of the piano-forte and the organ, Vogler by his richly endowed, original nature played a brilliant part in society and exercised a sort of magic over his pupils and admirers. In the descriptive, poetizing tendency of his music he in a sense

foreshadows this "Music of the Future;" he played on the organ the "Death of Duke Leopold upon the Sea," the "Siege of Jericho," and the like. To his admirers Vogler was a miraculous man, to his adversaries an ingenious charlatan. Vogler's successes in Vienna in 1803 and 1804 about represent for that time the Liszt enthusiasm of our day. To-day he would direct an Oratorio in the Theater auf der Wiede; to-morrow he would give an Organ concert; and on the third day celebrate with the greatest pomp high mass in the Church of St. Peter, the music, roaring down from the choir, being of his own composition. The vain Abbé was always dressed in a wide-skirted black frock, black satin breeches, red stockings, and shoes with yellow buckles. He wore the grand cross of the order of St. Louis on the left breast and the little Abbé's cloak of black silk fell back over the left shoulder. The Abbé Vogler could not forego a certain measure of charlatanry in any of his functions; especially did he know how to heighten his artistic *nimbus* admirably well by the religious one.

Forkel's Almanac tells how Vogler, "when he is to play at anybody's house, sends his prayer-book before him, and, after being there awhile, suddenly gets up, goes into another room, where he suffers no soul to come near him, and there prays out of his book."

To such vain comedy we are sure that Liszt—in our estimation the more sincere and more significant artist—will never sink. But the outward resemblance and the inward affinity between these two marvellous natures is unmistakable, and so the two Abbés do us as it were the service each to explain the other.

The Italian Opera in Paris.

[Translated for *Every Saturday* from the *Revue Moderne.*]

(Concluded from page 349)

The *Théâtre-Italien* is less far removed from an ideal perfection than most, and needs but little effort to realize that condition. The present administration seems to us, above all, to attach itself to the fortunes of some *maestro* of the hour. It lavishes upon its patrons the works of Verdi as long as they will bear them, and perhaps longer. We know that such seasons prevail at Milan and Naples, and that the theatres there are still more given up to *Verdism*, if possible; but we likewise know that the dilettanti of Paris differ greatly from those of the Peninsula, where they are only capable of enjoying one kind of music at a time, and carry their rage for that sometimes to a fanatical excess. Rossini has eclipsed for them the old masters; but to-day they adore nothing but Verdi, and will adore him until they drop him at once and completely. At such a time, perhaps, the *Trouvère* and *Rigoletto* will still be played at Paris. If any Italian exclaims at this statement, I ask him what has become in Italy of Rossini's youthful works, which made so much stir among them fifty years ago, and which are now nowhere played but among ourselves? The French dilettante is less fanatical, but he is more faithful. Lively and giddy as was the favor with which we received Rossini at first, we never offered Mozart or Cimarosa as a sacrifice to our admiration of him. This faithfulness is the complement, if I may so speak, of our French hospitality. We have had with us so many geniuses from all parts, that it would be difficult for Verdi, a new guest, to monopolize our mansion, and claim all our sympathy and admiration. He is much liked indeed at Paris; they have in the repertory of the *Grand Opéra* two of his works, two at the *Théâtre-Lyrique*; and he ought naturally to have a large share of consideration at the Italian opera; but any undue predominance will surely react against him, and we might pass from extreme favor to extreme injustice. We should soon tire of such exclusiveness, and cry out for the ideal emotions of *Don Juan*, the infinite grace of the *Nozze*, the wholesome and delicious gayety of *Matrimonio*, the sparkling spirit and exuberant wealth of Rossini, the elegiac tenderness of Bellini, and the fine passion of Donizetti.

In prosperous seasons, a succession of some twenty operas, giving three nights to each, are given before an audience who are subscribers for the entire season; and it needs all the power of custom and fashion to render the same kind of music endurable during these six months. It is true that lately we have seen Donizetti dispute occasionally the sway of Verdi, but the two are much too near alike to offer the proper variety, and we have but occasional ruptures of this monotony in *Le Barbier* and *La Somnambule;* while our artists, from long disuse, are wholly unprepared to offer us the possible variety of their resources, that might come from the happy alternation of Rossini and Mozart, Bellini and Pergolese, Donizetti and Paisiello, Verdi and Cimarosa. The ancients and moderns, far from obscuring each other, would be separately enhanced by the contrast.

The preceding administration at the Italian opera, urged by the critics, had begun this career, without regretting it. *Cosi fan tutte*, restored after a neglect of forty years, was the great success of the winter of 1863,—enough alone to offset the fortunes of Patti, and to prove that an Italian theatre may be something else than the theatre of the latest musical lion.

I know that the principal obstacle is not in the preferences of the director, but in the sluggishness and stinted education of the artists. They come for the most part from Italy, with attainments that they have no care to increase; the old *répertoire*, of which they are ignorant, is naturally their aversion. It is an obstacle, but not an insurmountable one. Naudin was astonished to find his great success in *Cosi fan tutte*, which, it is reported, he had undertaken with no little distrust. In that pretty romance, *Una Aura Amorosa*, he saw himself suddenly the hero of the season. *Le Mariage secret*, gotten up with scarcely greater hope, disproved likewise their fearful apprehensions, and never has a work been better performed, with the marvel of song and acting which Mmes. Penco, Alboni, and Marie Battu gave to it.

No one has ever denied that *Le Nozze di Figaro* is superior to *Cosi fan tutte* and *Le Mariage secret;* but how is it possible that five or six years could pass without finding them on our boards? and at their last revival they could scarcely reach a third night. No one will dispute the ideal worth of *Don Juan*, and yet it was laid aside after the second performance, and last winter we had it only once. Is this the fault of the public? Assuredly not, since *Les Noces* reaches its three-hundredth time at the *Théâtre-Lyrique*. The same house has at this moment in rehearsal the *Don Juan* of Mozart, as well as the *Grand Opéra*, and we can safely predict a double triumph for our old master. The reason is simply this,—that on the stage of the French opera they take pains to study what they have to do, before offering it to the public. It was my fortune some years ago to be present at these rehearsals at the Italian house. They ordinarily gave but one to each piece. The performers merely hummed through their parts to assure themselves their memories were not at fault; and the orchestra went through their share as carelessly. As to the stage business and situations, they were left to be devised impromptu on the evening of its performance. Such a course might do for *Linda* or *Maria di Rohan*, but for *Don Juan* it is quite another matter, and for reasons that it is hardly necessary to enumerate. A work so complex and delicate in both vocal and instrumental detail demands a choice of performers (which they do not give it), repeated rehearsals, and annual repetition, to insure its excellence. All this, it is true, supposes a faithful and well-mated company. But the case is far otherwise. The interests of our theatre are united with that of Madrid, and the performers have to pass and repass the Pyrenees in the performance of their duties, beside whatever may be done on lesser engagements at Rouen and Brussels. Such a singer will be engaged for only a month and a half, perhaps; such another for a given number of evenings. They arrive here, make the theatre an inn, as it were, for a few days, and then they are gone; and what perfection can we expect of them? They have neither time nor desire to improve. They sing a few repetitions of their three or four favorite parts, which one can't blame them for doing; but unfortunately their favorites are those of all the rest, and so we are continually supplied with just the same music.

With a fit company it of course must be otherwise. Each singer will feel himself obliged to be prepared with a due variety; and a new opera is esteemed a piece of good fortune rather than otherwise. No one is content with what he has done, but is constantly striving to do better; and by repeated fellowship they grow mutually dependent and jointly superior. Beside this, such a prolonged community of labor works as favorably upon the public, and their education becomes reciprocal. Such experience gave us Rubini, Tamburini, Lablache, Malibran, Sontag and Grisi. I hold it for certain that the prime cause of their perfection consisted in their being trained to each other. It was diamonds polishing diamonds.

The advent of a marvellously gifted singer like Patti is always a good fortune for the theatre, the public, and art; but it may nevertheless be turned to evil, and give place to reverses, servitudes, and disappointments; and the critical moment of such a change can be indicated with precision. It is when admiration degenerates to unreasonable infatuation, and when the public is blinded to both the faults of its favorite and the merits of its fellows. The result is discouragement to all others, and the public has no longer a company, no longer a theatre, but only an idol.

It is needless to say that it cannot be otherwise, and that extraordinary genius always demands this as a condition. Did Le Kain prevent the success of Préville, the Dumesnil, or the Clairon? Did Talma eclipse the Duchesnois or Mlle. Georges? Did Mlle. Mars suppress Molé, Fleury, or Monrose? This perilous supremacy of Mlle. Patti has only one precedent,—an illustrious one, and within short memories. Rachel had the fatal power of crushing all about her on a stage that had incontestable merit in such others as Beauvallet and Ligier. We all remember how the house used to empty itself as soon as Rachel had spoken her last verse, without pity for the other performers that remained to go on; and, what is worse, without any respect for the masterpieces of Racine and Corneille. Usually a comedy of Molière closed the performances; but it was given to empty benches, despite the talent it brought forth in Samson, Geffroy, Provost, Regnier, and the rest. Assuredly when Rachel left us it was a cruel eclipse, and a loss irreparable for art. Nevertheless, it must be said that the repertory has regained its rights, and the theatre has recovered its prosperity, outside of the domain of tragedy; for to-day one can hear Molière and Beaumarchais as they should be.

The success of Mlle. Patti has not yet, indeed, reached such a degree of tyranny. When she played Zerlina recently, the entire audience remained for the final catastrophe, although there was no promise of anything extraordinary. Nevertheless, the tendency to this exclusiveness is too marked, and there is danger of the worst results. Fraschini does not sing with the same care and confidence as at his *debut;* the relative injustice of the multitude has disheartened and chilled him. The other singers, excepting the young Vitali, who doubts nothing, have ceased to do their best, for it has no chance with the public indifference toward them. The best operas are those which the favorite does them the honor to sing, whatever their actual merits, and so talents that might be made to illuminate the genius of the masters are employed to confound them.

A single artist cannot long make good the qualities of a troupe, for the dramatic art does not consist in monologue; and the repertory is too comprehensive to be permanently eclipsed. Let us add, that upon this point, as upon others, the pure interests of art are precisely in accordance with the requirements of theatrical economy. Just in proportion as the receipts on the evenings when the favorite sings are increased, in the same proportion the other nights show a falling off. Could she perform every night there would be a gain certainly, if we could count on the *rage* for her continuing. Could she play half the nights, the balance would still be preserved; but when she performs only one evening in three, the balance is against us. Besides, the theatre is so much more open to chance disasters. A fortnight's illness will produce an almost irreparable difference; and any break in the engagement carries disaster in its train. The name alone of the Théâtre-Italien, with its long history of glorious achievements, is a host upon which dependence can always be made; but such a phenomenon as we are now considering may deprive it of even that prestige.

"What's to be done?" may be asked. There seem to us but two things. We must do away with the tyrannical supremacy of a single favorite, and frown upon an administration like the present, which in every way contrives to advance the separate interest in the one before all others, even by doing it in such little particulars as numbering the successive performances of Mlle. Patti, and allowing the others to pass unregistered, as if unworthy the public regard. In the second place, it is the feeblest part of the chain that needs the most guarding against, that is to say, we ought to bestow the most care where it is most needed, upon the off-nights, in purifying our choice of plays for those evenings, in fitting to them the most proper performers, and in securing for the post of director and chiefs of orchestra such leaders as we were wont to have formerly. Fraschini is an excellent singer, but, from being able to direct affairs, he has need himself of being animated, incited. We need

in such a post the authority of character and reputation,—a Ronconi, for example,—and we may then hope to see some life imparted to our languishing attempts. In fine, it is the bounden duty of such a director to prevent the company and the plays becoming of less interest to the public than the favorite which may be uppermost. It is this watchfulness which has made the *Comédie-Français* what it is. It has actors of the first merit, together with the fit government of them. They are not allowed to become individually too predominant, but rather study to make their importance a reflected one, from their necessity to their company. The result is an organization which is superior to accidents and exigencies, whose ordinary routine is worth more than any spasmodic phenomenon,—a prosperity which is certain and constant, and laughs at dependence on a fashion of the hour. Yes, Beaumarchais and Molière exercise as much or more influence upon the public than the new pieces, but that does not prevent *Le Fils de Giboyer* and *Maître Guérin* from being a great success, nor deprive Provost, Geffroy, Regnier, Got, and Bressant of the fame of being the best comedians of their time. When a theatre is organized in this way, its fortune is assured, and it can trust itself.

The Théâtre-Italien could enjoy such a fortune if it pleased. It did enjoy it, at a period not long since. I know it is easier to call up the remembrance of that golden age than to bring about its return: and that the management of the Italian opera is more troublesome and hazardous now than in the time of Severini, Robert, and Vatel. With all the gold in the world, and drawing upon all the Italian troupes scattered over Europe and America, we could not now find the equal of those performers that created *Les Puritains* at Paris, namely, Rubini, Lablache, Tamburini, and Grisi;—no, nor the duet of *Otello* as it was sung in 1821 by Garcia and Pasta. Now, these artists, with all their extraordinary talents, contented themselves with more modest appointments than ours, and did double the work. The business went on marvellously with a single tenor or two, a single bass, a single barytone, two or three primadonnas,—each performer singing as happened the comic and pathetic. Lablache, of himself, in that deep chest of his, harbored the greatest variety of tones. Rubini sung Edgardo and Almaviva equally well. To-day we must have at least two troupes,—one for the *spianato* and the melodrama, the other for the comic repertory. The company now at the Italian house is three times as large as it was twenty years ago, and yet the parts do not seem always well filled.

Our two conditions, then, are, to have the list of pieces varied regularly, and to have the company homogeneous and stable. They can do this, for they have the material, and only need the fit word to command success. If it should be proved that without the subsidy of the government it cannot sustain itself, it should by all means have that restored to it. We will not admit the idea that Paris should be deprived of the Italian stage, when all other capitals, great and small, enjoy it. It would be still worse to see it degenerate among us, with a precarious existence; for it has honorable traditions to be sustained, and the national pride is not a little interested in them.

The Grand Opera belongs to the official world and the more fixed portions of the highest of Parisian society. The Italian house is rather the attraction of the cosmopolites, and if it be true that Paris is more than the nation's capital, it is incumbent on us to sustain it.

The New Steinway Music Hall.

The new Music Hall erected by Messrs. Steinway & Sons has been built in connection with, and immediately in rear of, their Marble Warerooms, Nos. 71 and 73 East Fourteenth Street, between Union Square and Irving Place, having a frontage on Fourteenth Street of 50 feet, extending clear through the block to Fifteenth Street, where the building has a frontage of 100 feet.

The entire first floor of the building, from Fourteenth to Fifteenth Streets, is devoted exclusively to the Pianoforte Warerooms of Messrs. Steinway & Sons, being the most extensive, elegant and suitable Salesrooms in existence.

The main entrance, alike to these Warerooms and the grand Music Hall, is through the elegant marble portico on Fourteenth Street, which has a width of 17 feet, and is supported by four Corinthian columns, forming a handsome vestibule, the floor of which is of Italian marble tile, of Mosaic pattern, and lighted by an elegant prismatic lantern. Here the Ticket-office is located. From this vestibule on the ground floor two separate stairways, each seven feet wide, lead directly to the ground floor of the Hall proper, into a spacious vestibule forty-two feet in height from the floor to the roof, which is lighted and ventilated with the perfection of modern art. From this vestibule two grand entrances lead into the main Hall, and two separate stairways conduct to the two balconies, each being independent of the other.

The dimensions of the Steinway Hall are: length, 123 feet; width, 75 feet; height from floor to ceiling, 42 feet. Connecting with the main Hall, on the same level of the floor, directly opposite the stage, is a large room, 25 feet wide and 84 feet long, running to the front wall on Fourteenth Street, which can be opened into or shut off from the main Hall, at pleasure, through the medium of sliding partition-doors, affording room for 400 persons.

The entire building, from foundation to roof, has been erected in a manner so thoroughly substantial that it is regarded as a model structure. The foundations are the solid bed of rock which crops out between Irving Place, across Union Square, to Fifth Avenue. The basement walls of the building are of solid granite, 3 feet in thickness; thence to the roof the brick walls are 2 feet 8 inches thick, with heavy external supporting buttresses. The whole of the walls, from foundation to roof, are laid in solid cement. In addition to the unusual strength of the exterior walls, the main floor of the Hall is carried by two supporting walls beneath it, extending directly from the foundation. The timber is all of extra size and strength, the floor has been thoroughly deafened by filling the spaces between the beams with non-conducting matter, thereby rendering the Hall impervious to the objectionable features of excessive vibration and elasticity of floor.

The front on Fifteenth Street is built of the finest Philadelphia front brick, with brown-stone trimmings, and finely-ornamented pillars and caps. There are two balconies (one above the other) at the end of the Hall towards Fourteenth Street, which extend on either side of the room about one-third of its length only.

The platform and stage is placed at the Fifteenth Street end of the Hall, and extends entirely across it. Connecting with the Hall and stage on the westerly side there is an additional building on Fifteenth Street, containing four elegant artists' dressing-rooms, the upper story being devoted to the bellows, wind-chests, and some of the heavy work of the organ, which at present is located in the north-western corner of the Hall, while the grand organ, when finished, will occupy the entire space from sidewall to sidewall.

The organ used for present purposes has been purchased from St. Thomas Church, and had 32 stops. It has been thoroughly remodeled by its original builders, Messrs. Hall & Labaugh, who have added to it 8 new registers.

The seating capacity of the Hall is as follows: 1,300 seats on the main floor, 800 seats on the two balconies, and 400 seats in the extension room—in all, 2,500 seats; all being permanently-fixed iron-framed arm-chairs, cushioned with ruby leather—the seats being more roomy and more comfortable than in any other public building in the country. There is ample standing-room for five hundred additional persons, if needed. The aisles are unusually wide, as are also the spaces between the rows of seats. The means of ingress and egress are of the most capacious character, there being two additional exit doors, each seven feet wide, on either side of the stage, leading directly into Fifteenth Street. The doors on both Fourteenth and Fifteenth Streets all open outwards, allowing the Hall to be cleared by its numerous stairways in three minutes, if necessary.

No attempt at frescoing the Hall can of course be made until next Summer, when it will be decorated in the highest style of art; meanwhile the walls are hard-finished, with a pearl tint, the ceiling being pure white. The Hall is heated entirely by steam, on the most approved principles, admitting of the most perfect regulation of temperature. The steam generator is placed in an outside building some distance from the Hall.

The chief points of excellence in the new Steinway Hall, independent of its magnificent proportions and acoustic properties, are its perfect ventilation and illumination, through the medium of two of De Fries' Patent Sunlights, imported from London at a vast expense. These Sunlights—the merits of which have been fully tested in a large number of public buildings in England—light the Hall from the ceiling, illuminating the room perfectly by a brilliant flood of light, which is softened and rendered highly agreeable to the eye by rows of crystal prisms encircling the reflectors.

LEIPSIC. Herr Abert's opera of *Astorga* has been produced here under the direction of the composer. The public were greatly pleased, but the critics do not consider the work deserving of the reputation which preceded it.

Music Abroad.

London.

CRYSTAL PALACE. These concerts are being carried on with rather an increase than a diminution of the healthy spirit to which they owe their well-earned fame and position. Six have been given already; and in the course of the first five, among other things, have been produced—the fourth Symphony and the *Eroica* (No. 3) of Beethoven; the Italian Symphony of Mendelssohn; the second Symphony (in C) of Schumann (which gains on every hearing); and the Symphony in C major ("*Jupiter*") of Mozart. In the way of overtures we have had—the *Ruy Blas*, the *Hebrides*, and the *Meeresstille* of Mendelssohn; the *Zauberflöte* of Mozart; the *Der Freischütz* and *Abu Hassan* of Weber; the *Sapphire Necklace* of Mr. Arthur Sullivan; and the *Alfonso und Estrella* (played sometimes under the name of *Rosamunde*) of Schubert. The Grand Fantasia, Op. 15, of Schubert, for piano and orchestra (Herr Fritz Hartvigson, pianist), Paganini's first concerto (violin, Herr Wilhelmj), and last, not least, Professor Sterndale Bennett's third Pianoforte Concerto (pianist, Mme, Arabella Goddard), have also been given; together with a selection from Meyerbeer's music to *Struensée*, and a "Grand" (very grand) *Suite de Valses*, entitled "*Rendezvous*," due to the pen of M. Gounod—some, like the concerto of Professor Bennett, for the first time at the Crystal Palace. A retrospective catalogue of the vocal music at these five concerts would needlessly fill up space; but enough has been adduced to show that the same excellent principle which governs the Monday Popular Concerts in St. James's Hall governs the Saturday Winter Concerts at the Crystal Palace.

The programme of Saturday afternoon (the sixth concert) was of uncommon interest. One of the best of Haydn's twelve grand symphonies, composed for the Subscription Concerts in London, directed by the violinists Salomon and Cramer, was introduced for the first time at the Crystal Palace. The symphony in C minor, the ninth of the Salomon set, contains an air, with variations, which only Haydn could have written; a minuet, with a trio for violoncello solo (well played by Mr. Reed), with which the late Robert Lindley, from time to time, used to delight two generations of our forefathers; a nobly constructed first *allegro*, and a *finale* that might have been written by Mozart, the influence of whose great symphony in D, and still greater symphony in C (the so-called *Jupiter*—his last) is felt all through. Amateurs predisposed to twit Mozart with his early obligations to Haydn should remember that whatever obligations Mozart incurred were paid back by him with interest. Haydn's first visit to London, where he composed the twelve symphonies for Salomon, was in 1790, the year before Mozart's death; and Mozart's last three great symphonies (in E flat, G minor, and C major) were written from June to August, 1788. What a deep impression they must have made upon Haydn—his predecessor, contemporary, and survivor, who was sixty years old when Mozart died, at thirty-six—appears in all the later symphonies of the former, and in none more emphatically than in the ninth of the Salomon set—the one performed so admirably and received so warmly at the Crystal Palace concert on Saturday. The audience would willingly have heard both the variations and the minuet twice; but, seeing that the programme was somewhat longer than usual, Mr. Manns was wise in not acceding to their wish. To the symphony succeeded Siebel's air, "Quando a te," from the first act of M. Gounod's *Faust e Margherita*, and the vigorous war song, "Honor and arms," from Handel's *Samson*. About these it is enough to say that they were well given—the former by Mme. Patey-Whytock, the latter by Mr. Patey.

The next instrumental performance was for several reasons the most interesting of the day. First, it introduced something wholly unknown in this country; secondly, the something unknown was by Franz Schubert, whose smallest effusions are now as eagerly looked after as his greatest were neglected in his life-time; thirdly, this unknown music is as truly beautiful as it is truly original; and lastly, the performance was as near perfection as any orchestral performance we can remember. The incidental pieces composed by Schubert for the drama of *Rosamunde* (in 1823, at Vienna) comprise two *entr'actes*, a romance for *mezzo-soprano* voice, three choruses, and ballet. The drama, from the luckless pen of the Baroness Helmine Chezy, the same who smothered Weber's genius in her *Euryanthe*, was only played two or three times, and the music of Schubert till very lately remained lost to the world. The orchestral score and parts, indeed, of four of the pieces are not to be found, having been mislaid, or probably

lost, by those who at one time held possession of all that Schubert left, from whose indifferent guardianship Robert Schumann rescued the great symphony in C major, and other works were happily abstracted by worshippers of Schubert's genius. In obtaining what was to be obtained in its original shape, as the composer wrote it down, out of the music of *Rosamunde*, from the Vienna music publisher, Spina (now, we believe, possessor of all the MSS. of Schubert), those who direct the management of the Crystal Palace Saturday Concerts have done good service; and it is much to be regretted that only an instalment, instead of the whole, could be procured. For this instalment, however, we have reason to be thankful. It included an *entr'acte* in B minor, the romance for *mezzo soprano* voice, and an *entr'acte* in B flat major. The first *entr'acte* (*"allegro molto moderato"*), and by far the most important, is one of those magnificently gloomy inspirations with which Schubert, nearly always depressed when not subject to an exuberant flow of animal spirits, was so frequently visited. It is such a movement as we can fancy only one other composer imagining; but then Beethoven would have treated it in quite a different manner. The sudden transition from the minor to the major key near the close is one of the most extraordinary surprises in music. The entire movement is a masterpiece of sombre coloring; and though (on account of its gloom being scarcely once dispersed by a bit of sunshine) not devoid of a certain oppressiveness which at the conclusion leaves, as it were, a conflicting sense of relief and disappointment, the hearer feels that it might go on in the same strain ever so much longer and still hold the attention spell-bound. A sense of power is ever there, and a feeling that the master is bending you to his tone of mind with irresistible fascination. The other *entr'acte* (*andantino*) is of a wholly opposite character, Those acquainted with the charming pianoforo *Impromptu* in the same key (B flat major) will recognize a slight reminiscence in the opening bars; but all the rest is different. This *entr'acte* is one unbroken flow of tune—in a strain of gentle softness, of its kind unique—and arranged for the orchestra with consummate art. We can hardly recall an unpretending score more full of subtle and delicate touches. The performance of these remarkable *entr'actes* would alone have repaid a visit to the Crystal Palace. As Schumann said about a performance of the *scherzo* in Mendelssohn's A-minor symphony—"the instruments seemed to talk to each other;" and this, moreover, throughout in a beautifully managed undertone, as difficult to realize as it is delightful to listen to. Thus the *entr'actes* were heard with Schubert's own instrumentation. Not so the romance ("Der Vollmond strahlt auf Bergeshöh'n"), the instrumental parts of which are unfortunately unobtainable. Mr. Manns, however, undertook the not very grateful responsibility of scoring the accompaniment for orchestra; and though we cannot but think it would have been discreeter, under the circumstances, had he used the pianoforte arrangement, we must in fairness compliment the zealous conductor on the good taste and extreme ability with which he has accomplished his task. The romance—a beautiful romance even for Schubert—was sung with such charming expression by Mlle. Enequist as to win a hearty and unanimous encore. The audience, too, would fain have heard the gentle second *entr'acte* once again; but this was not to be. On the whole, the impression made by Schubert's *Rosamunde* was as genuine as that created by any new music we remember at the Crystal Palace Concerts, where so much that is new, as well as so much that is good, is constantly brought forward.

After Schubert's music came "The Captive's Dream," the clever *scena* composed by Mr. Osborne for the recent Worcester Festival, and given now as before by Mr. Cummings, with excellent effect; a somewhat labored duet of Schumann ("Ich bin dein Baum, o Gärtner"), sung by Madame and Mr. Patey, with pianoforte accompaniment; a brilliant violin solo, on airs from Bellini's opera *Il Pirata*, composed and performed by Mr. H. Blagrave; and the *cavatina* from *Lucia di Lammermoor* ("Regnava nel silenzio"), assigned to the versatile Mlle. Enequist—one and all of which were favorably received. Then, after the customary five minutes' interval, Mendelssohn's ever welcome concert overture, *Meeresstille und Glückliche Fahrt* (*Calm Sea and Happy Voyage*), was played by the orchestra as we are disposed to think we never heard it played before by any orchestra. In an interesting note Mr. Manns calls this "the third of the four concert-overtures," whereas in reality it is the second, having been composed in 1828, two years before the *Hebrides*. True the author carefully recast it some years later; but it should be borne in mind that he also almost entirely re-wrote the *Hebrides*, the original version of which is in possession of Mr. Moscheles, while the autograph MS. of that which is now generally known belongs to Professor Sterndale Bennett.* There are very few published works by Mendelssohn that were not revised, in some cases (as, for example, the *Walpurgisnacht*) almost re-written, before they passed into the hands of the engraver. The *Meeresstille* was composed two years later than *A Midsummer Night's Dream*, and five years earlier than *Melusine* (*Ouverture zum Mährchen von der schönen Melusine*), the last—and as Mendelssohn himself thought, the best—of the four concert overtures. The very fine performance of the *Meeresstille* brought the excellent concert of Saturday to an end.

A word is due to the directors of the Crystal Palace, in acknowledgment of the liberal spirit which has induced them to afford the conductor of their Saturday concerts that increase in the numerical strength of his orchestra, which alone was wanting to complete the efficiency of the performances. There are now thirty violins and ten violas, with sixteen violoncellos and basses. Of the competency of the wind instruments in the orchestra of Mr. Manns it would be superfluous to speak. Had there been any doubt about it the execution of Schubert's *entr'actes* on Saturday would effectually have set all doubt at rest.—*Times*, *Nov.* 12.

* Presented to him by Mendelssohn.

Norwich Festival. The fifteenth Musical Festival at this place began on Monday evening, Oct. 20, with Handel's "Israel in Egypt." The *Orchestra* says:

The *"Israel in Egypt"* did not go well, and perhaps the only way to make it do so is to follow the example of the Yorkshiremen, and deport the whole musical strength of Exeter Hall, by special train, to the *locus in quo*.

The performance of *"Israel in Egypt"* on Monday evening was given at reduced prices for the benefit of those lovers of grand music who cared not particularly for aristocratical influences and were glad to avail themselves of hearing this fine orchestra. The first grand concert came off on Tuesday evening. The instrumental pieces were the Overture to the *"Ruler of the Spirits"* by Weber; a portion of the *Septet* by Beethoven; his fine March from the *"Ruins of Athens;"* and Mr. Sullivan's new *"Ouverture Funèbre,"* written on the death of his father. Of the solo music, Mr. Cummings sang a *Cavatina* of Mozart, and a very pretty *Serenade* by Félicien David. Mr. Weiss gave *The Pedlar's Song*, by Mendelssohn, and Miss Edith Wynne, Benedict's pleasing romance, "My home in Cloudland." Mr. Santley appeared in an aria by Gounod. The foreign vocalists were Mlle. Tietjens, Mlle. Sinico, Mme. de Meric-Lablache, and Mme. Rudersdorff; Sig. Marini and M. Gassier.

The Tietjens interpreted the *"Non mi dir"* from Mozart's *"Don Juan;"* and the Sinico, the lively song of *Aennchen* from the *"Der Freischütz."* Sig. Marini was cruelly painstaking in an aria from Méhul's *"Joseph;"* and Signor Gassier as comic as usual in *"Largo al factotum."* The first act of the concert closed with a finale from Cherubini's opera of *"Les deux Journées;"* well written, and fully up to Cherubini's highest mark. The Duke of Edinburgh was present, and His Royal Highness was an object of more than ordinary curiosity and attention. The selections from the *"Ruins of Athens,"* which closed the concert, may be ranked amongst the most interesting music that Beethoven ever put on paper.

The morning performance of Wednesday was in every respect a grand one, from the attendance of the Royal personages, and their triumphal procession into the Old City. If was truly a gorgeous scene, both inside and outside of the Hall. The music given was a small—a very small composition of Louis Spohr, written for drawing-room performances, at the request and cost of a Rev. C. Broadley; and this was followed by the *"Naaman"* of Costa. The Spohr anthem passed without interest and without notice, for the Royal Party had not yet arrived, and the audience was restless and excited.

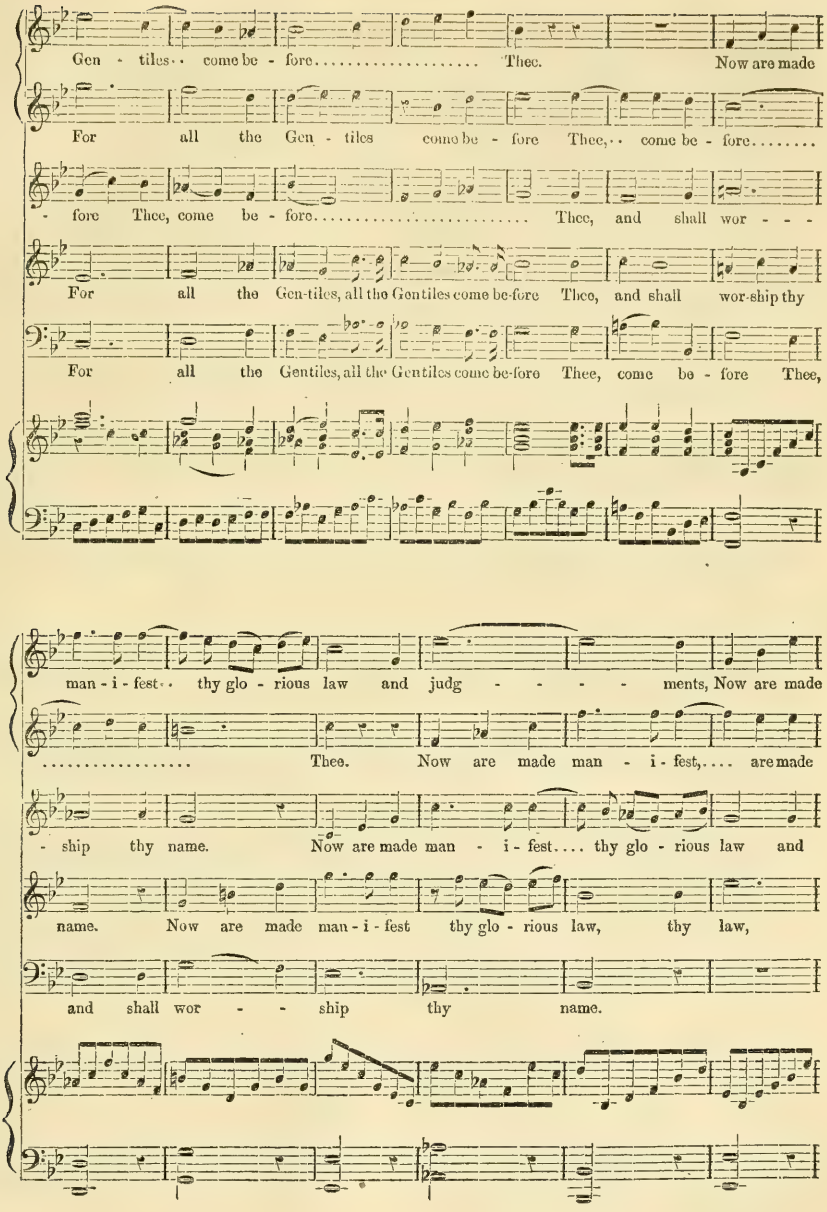
Mr. Costa commenced the oratorio, but scarcely had the second chorus been announced, when the roar of the crowd outside and a medley of conflicting bands gave unmistakeable token of the presence of the Royal visitors. The State Stalls, placed on a richly decorated dais, were located just in front of the orchestra, and after some little waiting, the excitement of the audience was gratified with the entrance of the Prince and Princess, the Queen of Denmark, the Duke of Edinburgh, and their suites. The applause was universal and was brought to a climax by a tremendous English cheer. England is loyal to the backbone, and the Norwich citizens and the Norfolk nobility and gentry are not behind even the Highlanders in warmth and enthusiasm. It is unnecessary to say a word of Mr. Costa's oratorio of *"Naaman;"* Mr. Bartholomew is unquestionably a great poet, and Mr. Costa equally great as a musician; and there is an analysis of the Oratorio by Mr. William Davison, which tells everybody everything that poet and composer sympathetically imagined and triumphantly realized. Mr. Santley was the *Prophet*; Mme. Rudersdorff the *Widow*; Mlle. Drasdil, *Tinna*; and the Tietjens represented *Adah*. Mr Sims Reeves, of course, appeared as *Naaman*, Mr. Cummings assisting. The principal vocalists were all up to their work, and the chorus had been well drilled. The band knew their parts by heart, and Mr. Costa's task was an easy one. The oratorio was well done, and even the composer, we trust, was satisfied with the result.

The concert of Wednesday evening, although well attended by the town's people proved not so attractive to the ticket holders for the patron's gallery. No doubt the Ball, graced by the Royal presence at Costessy Hall, had its attraction, and those who were not among the fortunate few invited would scarcely choose to proclaim the fact by attending the concert at St. Andrew's Hall. For some reason or other the *"Midsummer Night"* music was not performed, nor was the extract from the *"Africaine."* It was understood questions of copyright might take an ugly rise from the presentation of this music, and litigious proceedings were avoided by a wise abandonment of the music. The novelties of the evening were the Quartet by Randegger, and the *Cloud* of Shelley by George Osborne. The *Sunrise* of Randegger proved effective, as it was sure to do, written especially for its singers and in the school of which its composer is an efficient exponent. Cloudland in Shelley's brain, and pictured by Shelley's pen, is rather more than falls with Mr. Osborne's grasp, but his composition is fairly designed and the design realized by one who well knows what he is about. The popular favorites appeared in popular songs, and gained the usual *encore*, which consisted of the substitution of other, and, if possible, greater popularities.

The Thursday morning selection was attended by a full audience. The place could hold no more. The opening music, Handel's *Passion*, is not an oratorio, but it gives opportunity for great dramatic feeling. Handel's work is that of young Handel, evidencing feeling, German form, power, and love of display. Its performance formed a good foil to the cantata which followed.

Mr. Chorley's *"Cecilia"* is built on the old story—the old faith persecuting the new and burning its disciples. The lady, a Christian, marries a Pagan, who is converted by his bride. The one is beheaded, the other burnt. There is a wedding chorus, a hymeneal duet, the "Conversion," attended by a cohort of angels, the curse of the Pagan, the trial, the execution, the Funeral March, and the Apotheosis. These popular points are condensed into an essence, and Mr Benedict has written for his vocalists—all splendid singers, and he has done so like an old soldier, with craft and effect. The piece was well executed and well received. Mr. Sims Reeves retired after the conclusion of this music, and the extracts from the *"Creation"* of Haydn followed, proving unusually attractive and interesting. Mr. Benedict was received both before and after the performance of his music in a way most gratifying to his feelings; in fact, it was a great ovation. Mr. Chorley ought to have been called. The Thursday Evening Concert consisted of the F Symphony, by Beethoven (No. 8), Selections from Verdi's *"Ernani,"* the overture to *"William Tell,"* by Rossini; the "Hunting Chorus," by Haydn, and the notable songs by Gounod, Meyerbeer, Rossini, Bellini, Mozart, Mercadante, Benedict, Macfarren, Sullivan, &c., &c. The programme was thoroughly popular. The *"Messiah"* of Handel followed on the Friday, and in the evening there was the usual Dress Ball.

Monday Popular Concerts. The ninth season commenced Nov. 5, at St. James's Hall, the room being well filled. The instrumental pieces were Haydn's quartet in G major, No. 1, Op. 76; violin solo, prelude and fugue in G minor, Bach; Beethoven's so called "Moonlight" sonata; variations on Mozart's air from the *"Zauberflöte,"* "The Manly Heart," for piano and 'cello; and Mendelssohn's trio in E minor, for piano, violin, and 'cello. The executants were Herr Straus, Herr L. Ries, Mr. H. Blagrove, Signor Piatti, and Mme. Arabella Goddard. Mr. Santley was the vocalist, and sang Gounod's "The Valley," Haydn's "Now Heaven in fullest glory shone," and a song by Arthur Sullivan, "A weary lot is thine, fair maid." There was no fault to be found with the instrumental part of the concert. Haydn's quartet—the opening piece—was certainly the gem of the evening, and the audience appeared to enjoy it, although it received but very moderate applause. It was magnificently played. The fugue by Bach—whom the *Times* styles "the univer-


Gen - tiles.. come be - fore..... Thee. Now are made
For all the Gen - tiles come be - fore Thee,.. come be - fore.....
- fore Thee, come be - fore..... Thee, and shall wor - - -
For all the Gen-tiles, all the Gentiles come be-fore Thee, and shall wor-ship thy
For all the Gentiles, all the Gentiles come be-fore Thee, come be - fore Thee,
man - i - fest.. thy glo - rious law and judg - - - - - ments, Now are made
..... Thee. Now are made man - i - fest,.... are made
- ship thy name. Now are made man - i - fest.... thy glo - rious law and
name. Now are made man - i - fest thy glo - rious law, thy law,
and shall wor - - ship thy name.


man - i - fest.. thy glo - rious law,..... glo-rious law, Now are made man - i - fest..
man - i - fest thy glo - rious law,
judg - - - ments,..... glo-rious law,
Now are made man - i - fest thy glo - rious law and judg - ments,
Now are made man - i - fest thy glo - rious law, For all the Gen-tiles, all the
.... thy glo - rious law,..... For
For all the Gen - tiles, all the Gen - tiles come be - fore Thee,
For all the Gen - tiles, all the Gen - tiles come be - fore Thee,
For all the Gen - tiles, all the Gen - tiles come be - fore Thee,
Gen - tiles come be - fore Thee, Now are made man - i - fest thy glo - rious law,


all the Gen - - - tiles wor-ship Thee,..... wor - - ship thy name.
For all the Gen - tiles wor - ship Thee,..... wor - - ship thy name.
For all the Gen - tiles wor - ship Thee,..... wor - - ship thy name.
For all the Gen - tiles wor - ship Thee,..... wor - - ship thy name.
For all the Gen - tiles wor - ship Thee,..... wor - - ship thy name.
Now are made man - i - fest thy glo - rious law and judg - - ments.
Now are made man - i - fest thy glo - rious law and judg - - ments.
Now are made man - i - fest thy glo - rious law and judg - - ments.
Now are made man - i - fest thy glo - rious law and judg - - ments.
Now are made man - i - fest thy glo - rious law and judg - - ments.

No. 24. RECITATIVE.



No. 25. DUET.



sal Leipsic cantor, Patriarch of the organ, and High Priest of the Protestant chorale," is very difficult, but was capitally got through: the parts being well distinguished, and marked with great steadiness and precision. It was greatly applauded, as it well deserved to be. Mme. Goddard's playing of the opening movement of the sonata in C-sharp minor was a most artistic performance, and merited more recognition than it received; in the following movements the audience warmed somewhat more, and at the end of the piece its fair interpreter received loud and continued applause. The puerile name given to this sonata is none of Beethoven's; and its absurd restrictiveness affords an apt instance of the impertinence of musical critics. Beethoven's variations on Mozart's air were, of course, all that could be desired in the hands of Mme. Goddard and Signor Piatti. Mendelssohn's magnificent trio was evidently above the comprehension of most of the audience. They sat it out, however, with exemplary patience, and were tolerably demonstrative at the end. Of the three vocal pieces we need but say, that Gounod's song was admirably sung, and that Sullivan's obtained an encore—the only encore of the evening.

The second of the Monday Popular Concerts presented the usual characteristics. Mme. Arabella Goddard was the pianist, and Miss Edmonds the vocalist. Mme. Goddard's performances were Dussek's "Invocation," and Mendelssohn's D major sonata for piano and violoncello, which she executed with Signor Piatti. The instrumental concerted pieces were Mozart's Divertimento in D major, MM. Straus, L. Ries, H. Blagrove, Piatti, Standen, and C. Harper, and the quartet in the same key by Haydn (Op. 64), executed by the first four gentlemen named. Miss Edmonds sang "Maker of every star" from *"Naaman,"* and Sullivan's Arabian Love-song.

Germany.

COLOGNE. A correspondent of the *Orchestra* writes from this city, under date Oct. 29, as follows:

Blessed peace has again spread her calm over Germany; people again seek after æsthetic enjoyment; and the musical season begins. The Gewandhaus in Leipsic opened its doors for the Thursday concerts on the 18th instant, two weeks later than usual, on account of the cholera. Berlin began on the 22nd October, with the first *Sinfonie Soirée der königliche Capelle.* In Frankfort the first Museum-Concert took place on the 14th October. Vienna (where Berlioz has been invited to direct his new work, *"La damnation de Faust,"* on the 18th November) is making great preparations; and all the other towns of musical Germany are begining their concert season one after the other. *Zur Gedenkfeier der vaterländischen Helden,* was dedicated the first grand concert given by our Concert-Gesellschaft, under the leadership of Ferdinand Hiller, on the 28th instant, in the magnificent old Gürzenich Saal. A bust of the King of Prussia crowned with a laurel wreath was placed on the platform; and the programme judiciously selected for the occasion, containing old and new compositions, was extremely interesting. No. 1. *"Festklänge, Grosse Introduction,"* for orchestra, choir, and organ, composed for the *Siegesfest* in Berlin by H. Dorn. No. 2. Requiem in C minor for four voices, orchestra, and organ, by Cherubini. No. 3. The Sinfonia Eroica of Beethoven. Dorn's composition is made up of the choral: *Nun danket Alle Gott,* and the old triumphal march of Hohenfriedberg, composed on the occasion of the great victory carried by the Prussians under Frederick the Great against the Austrians and Saxons. It is a very insipid composition, without any genial touch, and it met with decided indifference on the part of the public. The Requiem of Cherubini, like that of Mozart, the Mass in B minor of Bach, and the Mass of Beethoven in D major, are works of magnitude which are often neglected, for church people find them too worldly for the church, and concert-goers think them too sacred for the concert room. The more thankful should we be to Hiller for having seized the opportunity of bringing out Cherubini's Requiem in a most admirable manner. The beautiful *ensemble* of the orchestra, chorus, and organ (nearly 500 performers), under his classic baton, produced a deep impression, and the crowded audience showed their satisfaction by enthusiastic applause. Cherubini's immortal creation was composed for the anniversary of Louis XVI.'s death, and it was performed for the first time on the 21st of January, 1816, in the church of St. Denis, in Paris.

The complete absence of solos in the first Gürzenich Concert was largely amended in the second one, which took place on the 6th instant. The first part commenced with an overture (new to Cologne) composed by Julius Tausch, music director in Dusseldorf, on the occasion of the last Rhenish Musical Festival. It is like so many others—a well-modulated and well-scored piece, void of original thoughts, and coquetting principally with Schumann's and Mendelssohn's music. The second number of the programme, was an air from *"Scipione,"* by J. Ch. Bach, sung by Mdme. Rudersdorff from London. I am extremely sorry to state that the composition, as well as the execution of it, produced a very poor impression upon the audience. This air, from the opera *"La Clamenza di Scipione,"* composed in 1770, is a monotonous and difficult kind of solfeggio for trumpet, requiring a long breath, and a voice of fresh quality and great compass, no longer at Mme. Rudersdorff's command. Johann Christian Bach, a son of Sebastian the great, and pupil of his elder brother, Philip Emanuel, was born in Leipsic in 1735. In 1754 he was engaged as first organist at the Duomo of Milan. In 1759 he went to London as *chef d' orchestre,* and there he settled, and died in 1782, having obtained great popularity, principally among the English fair sex. His music is chiefly calculated for effect, and rarely possesses any genuine inspiration. When Johann Christian was asked why he did not follow the same path in music as his brother Emanuel, he used to answer, "Emanuel lives to compose, and I compose to live."

A *fantasia* for the violoncello upon Russian tunes, composed and capitally delivered by Herr Alex. Schmit, Professor at the Conservatorie of Cologne, was the third number of the programme, which met with genuine success and great applause. This composition, like all *fantasias,* belongs to the category of light music, but the themes being judiciously arranged, forming a charming *andante* and an effective *allegro* elegantly scored, produced a very pleasing impression after Bach's unhappy air. The fourth number of the programme afforded a splendid *revanche* to Mme. Rudersdorff. She sang two *canzonette* of Haydn, the first with German, the second with English words, in a very charming manner, and was deservedly applauded. These two gems of Haydn, are exceedingly becoming to the eminent artist. The *adagio* and *finale* from the *Concerto* in B minor, by G. H. Hummel, introduced a new acquaintance to the public of Cologne. Mrs. Johnson-Graever, pianist of the Queen of Holland, comes from Paris with an American reputation. This lady, a Dutchwoman, the wife of an Englishman, is undoubtedly an artist of talent, but she ought not to play Hummel's music, which demands the *ne plus ultra* of strength and technical skill. The second part of the programme was filled up by the Symphony in D minor, by R. Schumann (one of his best), capitally performed by the excellent orchestra under the leadership of F. Hiller.

LEIPSIC.—The first Gewandhaus Concert for the season took place on the 18th October, when the following compositions were performed: Overture to *Les Abencerages,* Cherubini, Air, "Auf starkem Fittig," from *The Creation,* Haydn; Violin Concerto, No. 9, D minor, Spohr; Recitative and aria from *Faust;* A major Symphony, Beethoven. The soloists were Madame Ull-rich-Bohn, from the Mannheim Theatre, and Herr Hermann Brandt, from Hamburgh. The following works constituted the programme at the second Gewandhaus Concert: Symphony, G major, Haydn; *Genoveva* Overture, Schumann; and "Festouverture," Volkmann. Mme. Emilie Wagner, from Carlsruhe, sang: "Ach, nur einmal noch im Leben," from Mozart's *Titus.* "Nachtstück," Franz Schubert, and "Ich wandre nicht," Schumann. Herr Joseph Derffel, Imperial Pianist, from St. Petersburg, played Beethoven's E-flat major Concerto, and two compositions of his own: a "Fantaisiestück" and a "Rondo gracioso."

The third Gewandhaus Concert took place Nov. 1st with the following programme:—Handel's G minor concerto for stringed instruments, two violin and violoncellos obbligato, (David, Haubold, and Hegar); two ariettas from Handel's *"Susannah"* (Frl. Emilie Wagner from Carlsruhe); Sonata by F. W. Rust (1795) for pianoforte and violin (David and Reinecke); Mendelssohn's "Hear my Prayer;" and the symphony in A minor.

Musical Correspondence.

NEW HAVEN, Nov. 28.—This city affords but little employment to a critic's pen, and our own, as a mere chronicler of musical events, has grown rusty with disuse; but one inclined to lament the vast difference between that which is, and that which might and should be, in art, finds plenty of occupation here as elsewhere.

Without entertaining any Quixotic ideas of infusing the soul of music into the masses, by the mere process of galvanizing the taste, we yet believe that every place which can assume the dignity of a corporate organization, and the title of a city, ought to comprise within its limits the means and the enterprise requisite to furnish an orchestra; one which, if small, can at least give the people something in the shape of classical or chamber soirées. It is argued that these would not be well attended, but the experiment has not yet, we believe, been tried here. We have an orchestra, it is true; and one which can perform compositions of Beethoven and Mozart, but one which is silent for the most part, or only heard when called upon to fill the pauses of a lecture at the Music Hall.

There has been the usual,—perhaps an unusual number of virtuoso concerts this season,—including three given by the Bateman troupe, (with excellent programmes, by the way), and there is talk of Camilla Urso for the future; but these facts are owing to the enterprise of the managers, rather than to any musical spirit which the place affords. The people, however, show their good will by coming out in large numbers, filling the Music Hall to its utmost capacity, and encoring the artists heartily at the most incongruous times.

But the main event of the season is the advent of a new artiste, whom New Haven can claim for her own, and who is likely, at some future day, to gain more than a merely local reputation.

Five years ago, Miss MARIE A. GILBERT, whose performance upon the pianoforte then attracted some attention, left this city and entered the Conservatorium at Leipzig, where she has passed the intervening time, and having graduated, has returned to New Haven to begin her professional career. She gave her first concert on Thursday evening the 22nd inst., at the Music Hall, being assisted by Mrs. H. M. Smith of Boston, and supported by an orchestra from the Philharmonic Society, of New York. The programme included the following pieces:

Piano Concerto. F-sharp minor, op 69.....F. Hiller.
Caprice Brillant. B minor, op. 22.....Mendelssohn.
Solo—Galop Chromatique.....Liszt.

Together with many excellent vocal and orchestral selections.

It will be seen, from the foregoing, that Miss Gilbert aims above popularity, and that she will suffer no motives of policy to interfere with her sense of the artistic. For this, as well as for her courage in making this branch of music her profession, she cannot be too highly commended,—but, on the other hand, she has no claim to be judged by any other standard than that by which every artist must sooner or later be "put to the touch."

Therefore, we must pronounce Miss Gilbert's rendering of the F-sharp minor Concerto, a failure. Whether her error lay in selecting so difficult a piece for her first public performance, or whether her failure resulted from the nervousness attendant upon such an occasion, we are unable to state; but the latter supposition gains ground, from the fact that in playing the Capriccio, she displayed the same faults, (an undue hurrying up of the time, and the omission of notes—even whole measures) which marred the effect of the Concerto.

Miss Gilbert has however, we think, no reason to be discouraged, for her playing evinces marks of long and severe application, and with more study, and a few years of public experience, she will, we trust, rank with the best of our pianists.

We should not forget to state that the most *artistic* performance of the evening was the rendering, by Mrs. Smith, of the Swiss Echo Song, which seemed well adapted to the lady's voice and style.

MERCURIUS.

NEW YORK, Dec. 3.—The second Symphony Soirée of Mr. THOMAS was one of the finest concerts ever given in New York, perhaps the best as regards

the works which formed the programme,—for there were Mozart's "Figaro" Overture, Schumann's pianoforte Concerto, and Beethoven's Ninth Symphony entire.

The ever fresh overture was played by an excellent orchestra of 80 performers, with uncommon fire and precision. The effect was admirable, and set the audience at once in good humor. Perhaps no better opening could have been found. We have never heard Mr. MILLS play the Schumann Concerto more finely than on this occasion; the great work received due attention on all sides, the orchestra, as well as the soloist, playing with taste, discretion and finish. This composition also was enthusiastically received by the public.

If we consider how many elements are required to bring worthily before the public such a creation as Beethoven's Ninth Symphony—a work in which the great master has embodied the deepest feelings, the holiest aspirations, the richest experiences of his ever inspired artist soul,—we must tender credit to Mr. Thomas for the courage with which he undertook and executed such a task. Taken on the whole, Mr. Thomas gave us the grand work in a very satisfactory manner; the least successful performance was the singing of the amateur solo quartet, although they certainly did their best; and the chorus and orchestra sang and played as if they enjoyed and appreciated their fine task. From movement to movement the audience was carried with spirit and fire; it seemed as though the genius that overflows this immense composition had inspired audience and performers with its own mighty enchantment; passages were listened to in silence, and with attentive faces, as though all sought to inwardly comprehend and feel the immortal tone-poem. And yet how many among the audience were capable of really comprehending the work they had just heard? How many knew that the singer of Joy had felt but little of earthly happiness? Knew of his struggles with his own sad destiny, with the misconception of his fellow men? How many felt, amid the tones that floated around them, the shadows of sorrow that darkened the soul of Beethoven, while he wrote this wonderful "Hymn to Joy?" Still, the greater part of the audience seemed deeply moved by the work; an evident feeling of elevation and enthusiasm appeared to reign throughout the large assemblage.

In the name of the highest interests of art, Mr. Thomas deserves our thanks for bringing out this Symphony; with energy and industry he overcame the impediments that lie in the way of such a performance, and the call he received at the end of the evening, was certainly only a well-merited recognition.

F. L. RITTER.

Dwight's Journal of Music.

BOSTON, DEC. 8, 1866.

First Symphony Concert.

The HARVARD MUSICAL ASSOCIATION seems not yet to have overcome the old grudge of the clerk of the weather, which it incurred last winter, when all but the last two of its concerts fell on stormy days. The first snow storm of the winter ushered in the second series on Friday, Nov. 23. But in spite of that, the Music Hall looked warm and genial and—light, we were about to say—but that would be only half true, for the musicians' eyes were sorely tried by want of light; the directors of the Hall must see to it. The audience was very large, over thirteen hundred people, and of the very best in character. The orchestra, with but few changes in its *personnel*, numbered 51 performers; to-wit: 10 first violins, 8 second, 6 tenors, 3 violoncelli (unfortunately too few!), 6 double basses; the usual pair of flutes, oboes, clarinets, bassoons; 4 horns, 2 trumpets, 3 trombones, and drums. Sharp upon the hour Mr. CARL ZERRAHN raised his baton, and the first Overture began. The habit of promptness *must* be established, and we think those who suffered and caused others to suffer, in being caught tardy by this first enforcement of the rule, will take care to be in their seats in season next time. This was the programme:

Overture to "Anacreon."....Cherubini.
Pianoforte Concerto, in A minor, (Op. 54)....Schumann.
Allegro Affettuoso—Intermezzo and Finale.
Otto Dresel.
Symphony, in A major, No. 7....Beethoven.
Piano-forte Solos:
a. Weber's "Slumber Song," transcribed by....Liszt.
b. Canon....Schumann.
c. Rondo....Chopin.
Otto Dresel.
Overture: "Leonora," No. 3....Beethoven.

Cherubini's Overture, of which the first taste proved so pleasant last year, did not disappoint. It opens, to be sure, with a succession of chords which sound old-fashioned, common-place and formal, followed by a melodic phrase passed round with slight variation from flute to oboe, to clarinet, bassoon, 'cello, simple almost to seeming childlike, but delicate and exciting a mild expectation, which is more than gratified when the Allegro theme sets in. This begins *pianissimo*, gradually growing in force, and developing with the logic of true inspiration, till you are quite possessed and carried away by its fine, lifesome, and yet temperate and wholesome fervor. We do not know what events, real or fancied, in the life of the ever youthful old Greek poet are treated in the opera, or whether the Overture is made up of motives from the opera; but to us this music suggests the true Anacreontic temperament, the cheerful, healthy, harmonious all-aliveness and clearness of every sense and faculty, with which the poet could so well sing the keen delight of living. The "winy violinity" (so to speak) which foams up so clear and sparkling, the emulous strings kindling each other up to a harmonious furor, is glorious and inexhaustible. It was finely rendered, bating a little crudeness and fault of true pitch in an instrument or two in that formal introduction.

The Schumann Concerto had never been played here before with orchestra, until a few months since in the Parepa concerts, when Mr. Mills played one half of it one evening and the remainder the next. Mr. Dresel had played it a year or two ago in his Chamber Concerts, with the orchestral parts arranged for a second piano. It is one of the best of Schumann's larger works in every sense, and was written at about the period of his noblest Symphonies. From beginning to end it is instinct with poetic beauty, with deep and delicate feeling,—a truly original, imaginative, fine creation. All its little wayside beauties spring up naturally and as by inward logical necessity in the development of the main thought. Each phrase and figure, each chord, each modulation, each new accessory thought, each change of rhythm, comes as with the certainty of fate, as if it could not come otherwise; there is something of the Beethoven unity and certainty in that. Indeed, next to the three best by Beethoven, we can think of no piano Concerto that has interested us so much. It is far from being a mere exhibition piece for the single instrument; the piano becomes a living member of the orchestra, as in a Symphony; prominent as it is, of course, the other instruments have each somewhat to say, some illustration to contribute, which is equally indispensable to the symmetry and completeness of the whole.

And Mr. DRESEL was the man of all others to play the piano part. The fine poetic accent, the nice shading or lifting into light of note or phrase in due degree, the unmistakeable point with which the rich, peculiar Schumann chords were struck out and each made to reveal all its beauty, the just subordination of the single moments to the general movement of the whole, felt in the sure and easy mastery of that changeful play of rhythm with which the work abounds; the unceasing reference to the orchestra and due regard to other parties in the conversation, all showed how truly the interpreter entered into the spirit of the composition, how perfectly he understood it and how deeply he felt it. These are qualities in a pianist, compared with which no degree of virtuosity, of mere *technique*, however marvellous, can claim more than secondary consideration. And these are qualities in which Mr. Dresel is without a superior, if an equal, among artists in this country. His technical mastery of the instrument also is remarkable, indeed masterly, though there may be other pairs of hands of more machine-like certainty and strength than his. It is in the very nature of these fine artistic temperaments that their possession of their faculties is sensitively dependent upon moods and circumstances; subjective conditions limit, sometimes paralyze the utterance of a deep-souled poet, where a glib and shallow person never fails to do full justice to himself. Beethoven, before he became deaf, was doubtless a remarkable pianist, at least for his time; but doubtless too he was quite incapable of such execution as scores of uninteresting "finger knights" of our day. On this occasion, however, Mr. Dresel's higher artist powers were seconded by happy self-possession, and his rendering of the Concerto was as admirable technically as it was in spirit and intelligence. Throughout it was played with all possible precision and clearness. The only deduction from a perfectly satisfactory impression of it, was on the score of mere loudness, now and then a passage not being fairly heard in all parts of a hall of course too large for the best effects of a piano-forte; we have some other, younger pianists (to whom we by no means deny the higher qualities) who have this particular advantage over him. He was fortunate, too, in the instrument on which he played, one of the last Chickering Grands; tones of so much weight and volume, with so much sweet, essential music in them, we have not heard elsewhere. Our orchestra and their conductor must also be complimented on the precision and delicacy with which the exceedingly difficult accompaniment was given; we have never known them to play more carefully, more as if heart and mind were in the work; it was faithful artistic coöperation.

The Seventh Symphony, immortal favorite, was never more inspiring. It held the whole audience spell-bound to the end. We think it never went so well before in Boston, unless perhaps in one of those great Festivals when the orchestra was doubled in numbers; and that advantage was perhaps more than offset this time by more careful rehearsal, by the sympathetic influence of so musical an audience and by the spirit that

pervades these concerts. This splendid Symphony, this glorious apotheosis of Joy, as clearly so as the ninth Symphony with its Schiller chorus, was the grand feature of the concert, one of those masterworks of genius which, when so brought home to us, makes us feel that life is indeed divine.

Mr. Dresel's little piano solos were exquisitely rendered and enjoyed. If either of the three could have been spared, it was perhaps the "Slumber Song," as having too much of the *salon* air about it, although it is singularly charming and poetic. The little "Canon" by Schumann, so crisp and clear and strong, was a most happy selection, and the modulation by which he bridged the passage to the Chopin Rondo, op. 16, (recalling for a moment, if we mistake not, the main theme of the Schumann Concerto, which has affinity with the introduction of the Rondo) was very cleverly devised.—Of the "Leonore" Overture, as of the Symphony, we may say that it was never better performed here, and it is an equally great creation in its way;—both of them too familiar to require description.

The second concert, which occurred yesterday, will be noticed in our next. It had for programme: Schumann's second Symphony (in C); his Overture to "Genoveva;" Mendelssohn's "Hebrides" Overture: Henselt's piano Concerto in F minor, and the Fantasie-Impromptu, op. 66, of Chopin, played by Mr. Carlyle Petersilea.

Handel and Haydn Society.

The first Oratorio of the season, following close upon the first Symphony Concert, fairly opened the musical season with due dignity. (It might almost justify the use of the word "inaugurated," if that big word had not been wasted upon every small occasion). Mendelssohn's "St. Paul" was performed on Sunday evening, Nov. 25. We could not wish for a nobler beginning. The impression which this masterly, devout, sublimely beautiful Oratorio made last year, when it was first heard here fairly and fully brought out, was this time more than realized again. The Music Hall was completely full, and there was no flagging of interest from the beginning to the end. The performance as a whole was one of the best successes yet recorded in the history of the old Society, which lately seems to have received an infusion of new youth and life. The choruses were *all* well sung, both the grand ones and the sweet and graceful ones, both the plain chorales and the fugued and intricate pieces of polyphonic writing. A marked improvement both in the balance of the parts, and in the average quality of voices in all parts, particularly in the tenors, became a common theme of conversation and of public critical recognition. Then too, the rich and graphic instrumentation, than which nothing more masterly and splendid can be found in Oratorio, was brightened up and strengthened greatly by employing the full orchestra of the Symphony Concerts. Such liberal outlay is the true economy; it helps, nay it compels the public to feel what this great music is, and guaranties the greater and the constant audience; while whatever increases the frequency of these two kinds of occupation for our musicians, in so far strengthens their artistic *morale* and keeps them free for nobler work. The Organ also added grand support in the great choruses, judiciously and skilfully used, as it always is, by Mr. Lang. Mr. Conductor Zerrahn was fully master of the situation, and all told of the vigilance and patience with which he had watched the whole thing through the labors of rehearsal.

The solo work was on the whole very creditably done without resorting to great names. The singers, with the exception of Mr. George Simpson, who was suddenly called in to supply the place of Mr. James Whitney, confined by severe illness, were of our own people. Miss Houston gave the soprano recitatives and airs in good, firm voice, and with true feeling and expression, particularly the lovely Arioso: "I will sing of thy great mercies." Miss Kate Rametti, a *debutante*, daughter of our well-known flutist, sang the one contralto recitative and air: "But the Lord is mindful," and made an excellent impression by the power and richness of her voice, her simple, tasteful rendering of the music, and her modest manner. Mr. M. W. Whitney had to sustain the chief weight of the solo music in the character of Paul. His large and noble voice, especially in the deeper tones—a little dry in the upper—was well managed and gave dignity and effect to the impressive music. The tenor was at fault sometimes in reading, as well as weak and superficial in style; but the manner in which he sang "Be thou faithful unto death" proved that he had it in him, with due study, to do justice to such music.—We hope the winter will not pass without another performance of "St. Paul."

Paalor Opera.—The second trial of this new experiment was even more successful than the first; at least it proved more of the ability of our singers to make operas presentable in this simple, unpretending way. *Lucia di Lammermoor* seemed to us, we confess, an unpromising announcement; it was so serious and so difficult an opera, and, besides, so hacknied that one would have thought only the fullest means and rarest talents could have made it interesting. But we were agreeably disappointed on Thursday evening, Nov. 22. The music was all sung quite effectively by Miss Riddell (Lucia), whose voice is pleasant save when the highest tones are forced; Mr. John Farley, excellent as Edgardo; Dr. Guilmette, as Col. Ashton; and M. W. Whitney, who was especially commendable in the part of the Priest. The smaller parts of Alice and Arturo did not suffer in the hands of Mrs. Henry and Mr. Allen A. Brown. A nicely organized male chorus was quite effective in the betrothal scene, and we only wondered that ths usual opening chorus was omitted. The Sextet was worthy of a trained Italian Opera troupe. The little orchestra played very nicely and not so overpoweringly as before; the florid clarinet *obbligato* prelude to Lucia's first entrance was beautifully played by the veteran James Kendall.

Don Pasquale was repeated as a Saturday Matinée, with Mr. Farley as tenor, and relished heartily by a large audience. For the third night, Thursday of this week, *Lucia* again.

Bateman Concerts.—The two concerts given by this company last Sunday and Monday evenings—a hasty re-visit on their way westward—were highly appreciated by large audiences. In Sunday's "sacred" concert, Mme Parepa sang "So shall the lute" from *Judas Macabæus* in her most admirable manner, and Gounod's *Ave Maria* (superimposed upon Bach's 1st. Prelude), with violin, piano and organ accompaniment, which very effective combination still gives general delight. Sig. Fortuna, with fresh supply of voice apparently, sung Stradella's "*Pietà, Signore,*" in a most chaste, artistic, finished style. Brignoli's "sacred" airs were a sentimental Romanza by Alary and an *Ave Maria* by Mercadante, which of course he sang very sweetly, making the most of those three or four splendid high chest tones; and the comical Ferranti (he did not look as if he had ever thought of his sins before) gave a fair rendering of *Pro Peccatis.* The Prayer from *Moses* united the four voices very effectively. Carl Rosa played Bach's *Chaconne,* as written, without any accompaniment, and never played so finely; the style was large and broad, approaching that of Joachim, only sometimes in his eager mastery he bore a little too hard on the strings, forcing the tone somewhat. This is a danger to be carefully avoided, a danger springing from the young artist's pure, intense enthusiasm. In the first and second movements from Schumann's Sonata in A, with Mills, his tone was beautiful and delicate as the lovely music required. Mr. Mills played finely in the Sonata, and with amazing brilliancy in his other "sacred" piece, Liszt's Fantasie on the "Wedding March," &c. There was no orchestra; but Mr. Willcox opened and ended the concert on the Organ, and accompanied the voice with consummate skill and taste.

Monday's programme was altogether miscellaneous. The best features were Parepa's beautiful rendering of Mozart's *Non mi dir,* Rosa's performance of an Adagio by Spohr, and Mills's repetition of the "Wedding March" Fantasia. The humorous things from Rossini were of course palatable.

Next in Order. The Mendelssohn Quintette Club, now in their 18th Season, begin their annual series of four classical Chamber Concerts next Tuesday evening, at Chickering's Hall (which hall, we are happy to say, has been furnished with new means of ventilation and more agreeable lighting). There will be nothing now to interfere with keen enjoyment of the Quartets, &c. The Club will play a Quartet by Haydn, always fresh, and Mozart's finest Quintet, that in G minor, which we have not heard for several years. Mr. Petersilea will play in a Trio by Henselt and a Toccata by Schumann; and Mr. Schultze will play a "Legend" by Wieniaswky. This announcement comes most welcome, and we hope to see all the true listeners there.

Mr. Ernst Perabo's first Matinée is fixed for next Thursday, Dec. 13, when he will play Schubert's Sonata in E flat, op. 122, a *Suite* in D minor by Handel, and Beethoven's Sonata Duo in A, with Wulf Fries, we presume. There will be singing also.

Mr. Daum's "Beethoven Matinées" begin this month, but we have not learned the date.

The fourth "Parlor Opera" comes on the 20th. "The Bohemian Girl" will be played. Mendelssohn's "Son and Stranger," owing to non-arrival of the orchestral parts, is reserved for a second series.

The third Symphony Concert (Friday, Dec. 21), offers the Mozart Symphony in E flat and Overture to the "Magic Flute;" Mendelssohn's "Fair Melusina" Overture; a piano Concerto of Norbert Burgmüller, and one of Schumann's finest early works: the Air with Variations in form of "*Etudes Symphoniques,*" to be played by Ernst Perabo.—Camilla Urso is engaged for the fourth concert, to play Mendelssohn's Violin Concerto, when another Schumann Symphony, that in D minor, will be brought out.

A. W. Thayer's Life of Beethoven, Volume First, in German, actually lies before us! It came on Thanksgiving morning, not the least among our causes of sincere thankfulness that day. The author has had this volume translated into German, that he may get the benefit of German criticism on this part while he finishes the rest. A wise and conscientious plan, for which most biographical book-makers have not the patience! We shall describe its contents when we have had time to read it.

Brooklyn, N. Y. Handel's oratorio *Samson* has been twice performed lately in Plymouth Church (Rev. H. W. Beecher's). First in order of preparation and announcement (some of Mr. Beecher's people having been interested in it pecuniarily long ago) was the performance by the New York Harmonic So-

ciety, on the 26th ult., with full chorus, orchestra, and the great organ of the church, Mr. F. L. Ritter conducting, and Mr. E. J. Connolly officiating as organist. Mrs. Fanny Raymond Ritter sang the part of Micah; Miss Maria Brainerd, Delila; Mr. Geo. Simpson, Samson; and Mr. J. R. Thomas, Manoah and Harapha. It was a satisfactory production, largely attended, though not crowded.

The earlier performance (Nov. 20th), which rather suddenly cut in before the other, was by Dr. H. S. Cutler's newly organized "Cecilian Choir," composed of sixty boys and forty men, without orchestra, Dr. Cutler accompanying at the organ, and Messrs. G. W. Colby and Frank Gilder at a grand piano. Mr. Geo. W. Morgan conducted, Mr. Simpson sang the part of Samson that time also, and Mr. Thomas, Manoah. Master Grandin, with his fine alto, won much praise in the part of Micah, and Master Breare, soprano, in that of Dalilah. Master Toedt, too, is mentioned honorably, and all the solos and choruses are praised in the journals. Yet we are informed that, although the boys sang well for boys, the monotony was extreme, especially in the solos, and many left the church long before it was over. "Cecilians" (shade of the sweet saint !) is rather a strange title for a choir of boys.

Concord, N. H. The State Musical Festival will be held in Eagle Hall for four days, beginning Monday evening, Jan. 7. Carl Zerrahn will conduct in the Oratorios; L. H. Southard in the Church Music, Glees, &c. For soloists ars announced Mrs. H. M. Smith, Miss Addie Ryan, Messrs. James and M. W. Whitney. The Mendelssohn Quintette Club, with additional bass, supply orchestra. Concerts on Wednesday, Thursday and Friday evenings; the first two miscellaneous; the last will comprise the larger portion of the *Messiah*, besides selections from Rossini's *Stabat Mater* and Mendelssohn's *Elijah*. "G. W. F," was in error, in a late communication, in stating that the *Creation* would be given.

St. Louis. The first concert (seventh series) of the Philharmonic Society, Mr. A. Waldauer conductor, took place at Philharmonic Hall, Nov. 15. The selections were: Overtures to *Die Felsenmühle* (Reissiger) and *Semiramide;* "Andante (?) and Menuetto" from Beethoven's 7th Symphony; March and chorus from *Tannhäuser;* Duet and chorus from *Dinorah;* Part-song, "Return of Spring," by Kalliwoda; Cavatina from *Roberto Devereux;* and a flute solo.

Philadelphia. The *Eve. Bulletin* of Nov. 24, says:

An enormous audience filled every part of the Academy of Music last evening, when the Bateman Concert troupe and the Handel and Haydn Society of this city performed Rossini's *Stabat Mater*. The entertainment opened with Mendelssohn's overture to *Ruy Blas*, admirably played by a well-chosen orchestra, led by Mr. Carl Sentz. Next came Handel's "Let the Bright Seraphim," sung by Mme. Parepa, with horn obligato by Mr. Birgfeld, a difficult piece, in which the singer and player both acquitted themselves well. The first movement of a concerto for violin, by Lipinsky, was exquisitely played by Mr. Rosa, well supported by the orchestra.

The *Stabat Mater* was opened well by the chorus of the Handel and Haydn Society, numbering two or three hundred good and well-trained voices. Signor Brignoli's "Cujus animam" was not a success. His beautiful voice is not trained for such music. He lacks the fervor and feeling that are required, and the occasional explosive delivery of a high note is no compensation for the absence of the qualifications really needed. The duo, "Quis est homo," was sung correctly, though Mme. Parepa sang her part very coldly. Mrs. Schimpf, though laboring under a cold, sang with much greater expression. Signor Ferranti's "Pro peccatis" was deficient in feeling, and his voice is not full enough to express the music in all its richness. The beautiful quartet, "Sancta Mater," has been much better sung on many occasions here, by artists all of whom were natives. Mrs. Schimpf's "Fac ut portem" was better done than any of the solos, and her appreciation of the music seemed to be much better than that of the artists of the Bateman troupe. In the "Inflammatus," Mme. Parepa appeared to the best advantage, and she was admirably sustained by the splendid chorus; it was heartily encored. The unaccompanied quartet, "Quando Corpus," was begun well, but Brignoli made an early blunder by taking a note in the phrase, "Paradisi gloria," a full tone too high. Then in the exquisitely modulated cadenza toward the close, Ferranti got wholly wrong, the other artists went astray or were struck mute, and it came to a premature close, to the confusion of the singers and the amusement as well as annoyance of the auditors.

Dec. 1. Carl Wolfsohn's First Matinee — The Foyer was occupied yesterday by a refined and elegant assemblage of music-lovers, to hear Mr. Wolfsohn interpret the works of old and new masters, who have written for the piano. He was highly successful in opening to the minds of his hearers the history of the progress and literature of his special instrument.

Mr. Wolfsohn's versatility and many-sidedness were exhibited in the excellent rendering of the programme, which included compositions of Bach, Haydn, Schumann, Chopin and Liszt; and it is to his credit that he did not fall short in any of the requirements of the widely different schools and epochs. Mr. Pollak made a very agreeable impression upon his hearers, and was recalled in the song, *In dunkler Nacht*, by Luther (not Martin Luther, as many might erroneously suppose, but a modern writer), and being assured of his good standing with his audience, sang his encore with increased confidence and effect. He is a Hungarian of very fine presence, and is said to be a superior operatic artist.

The French Opera troupe of Messrs. Juignet & Drivet, have visited Philadelphia and performed "*Le Songe d'une Nuit d'Eté*" and other sparkling little French operas, Mlle. Naddi winning especial praise. They repeat the visit this week, giving *Zampa* and *La Fille du Regiment*.

Worcester follows the example of Boston and has musical festivals of her public schools. The "Star" of the *Palladium* (Nov. 28) writes:

Whoever entered Mechanics Hall on the evening of the 23d inst. must have noticed that the entire room was filled with a strange and peculiar sound. We cannot describe it; but it seemed as if the air were filled with little sprites who spoke a strange language, full of harsh gutturals yet softened as if by distance.

"Crashity, crashity, crash !
Thrashity, thrashity, thrash !"

That is as near as we can represent, with pen and ink, the subdued talking of *fifteen hundred school children*, who were ranged around the four sides of the hall, in the three galleries and upon the platform.

The occasion was the Annual Musical Festival of the Public Schools of Worcester, under the direction of their instructor in music, Mr. I. N. Metcalf. The lower schools were not represented, the choruses being sung by pupils of the High, Grammar, and Secondary Schools. It was one of the most interesting entertainments ever offered in Mechanics Hall, and showed that a great advance had been made in the singing of the scholars, and the selection of the music to be sung. The children looked fresh and happy, and, although an occasional paper missile, shot at some unfortunate wight in the audience, testified to the truth of the saying that "boys will be boys," their general demeanor was highly commendable to themselves and their instructors. A young man of very promising talents, a pupil of Mr. B. D. Allen, opened the concert with a highly creditable performance of Mendelssohn's Organ Sonata in A., and later in the eventng, played portions of a Flute Concerto by Rink, introducing some beautiful combinations: Several pupils of the higher schools sang solos, duets, &c., adding much to the interest of the evening, and showing good voices, well trained. But the most noteworthy portions of the programme, rightly enough, were the choruses, of which the best in quality and performance were "*See. the conquering hero comes*," from *Judas Maccabæus*, and "Freemen Rejoice !" by Purcell. Very good was the performance by the High School, of a glee by Eisenhofer, and "Morning's Ruddy Beam," by the Secondary Schools. One of the latter also sang, without accompaniment, a pretty part song about a certain "Little brown church in the vale," which called forth smiles and applause. Mr. Allen played the organ and piano accompaniments, and again we realized the worth of the great instrument which furnished a noble background for the fresh young voices.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

As I'd nothing else to do. A very amusing song. Sung by Mme. Parepa. 30

West wind, O, west wind. Song. *A. M. Smith.* 30
Very delicate and charming. The West wind, the shepherd lad, the pretty blue flowers, and the artist, are depicted with a few skilful touches, and the *ensemble* is very pleasing.

Silver chimes. Song. *Claribel.* 30
Also very pleasing, and mingle the silvery bell tones with musical words in a very artistic manner.

O thou Hope of the desolate. (O sanctissima Vergine). Song. *Gardigiani.* 40
Italian and English words. The former portray the prayer of a simple maiden, who devotes to the Virgin her well-beloved ring and necklace, with the promise of lighted tapers before the shrine, if only "dear Giovanni recovers." A most charming and original melody.

Grieve not for me. Ballad. *Wrighton.* 30
A beautiful composition by the author of "Her bright smile."

The Unknown Dead. Song. *A. Whitney.* 30
Very well written, and ought to be extensively known, as a tribute to those noble ones, who were willing to lie down in unnamed graves, for their Cause and their Country.

To thee, beloved one. Song. *Leigh Wilson.* 30

Bessie Barker. Song. *W. J. Florence.* 40
Two good songs, the last of which has been sung extensively by Mr. Florence in his artistic tours; so that many are already friends with bright Bessie, who "went a milking so early in the morning."

Salve Regina. Bass song. *Girac.* 40

Alma redemtoris. Baritone song.
Have Latin words, and are suitable for Catholic service.

Hopes once gone are gone forever. *W. A. Ogden.* 30
One of the good songs to "sing when we are sad."

Instrumental.

Douce Tristesse. (Sweet Sadness.) Morceau for Piano. *K. Merz.* 35
An elegant piece of medium difficulty.

Ask me not. "Child of the Regim't. *Baumbach.* 40

Evening song to the Virgin. For Piano. " 40
Mr. Baumbach does not relinquish his good work of arranging popular melodies in novel and taking forms. The above are of easy medium difficulty, and valuable for learners as well as amateurs.

Mabel Waltz. *E. Ketterer.* 90

L' Estasi. Valse brillante. *L. Arditi.* 75
Two fine show pieces, and commended for exhibitions, &c.

Norland Waltz. *L. L. Williams.* 35
Fright, and quite original. A trifle difficult.

Beauties of Dr. of Alcantara. *Bellak.* 70
One of the most popular of the light operas, now accessible for pianists. It includes a number of the favorite melodies.

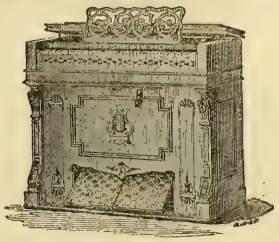
Books.

Libretto of "Son and Stranger." Operetta by Mendelssohn. (Parlor Opera Librettos). 50
This little book will be read with interest, as containing the words of an operatic work by Mendelssohn. It was composed for the entertainment of his own family, and has but recently been accessible to the public.

Musicby Mail.—Music is sent by mail, the expense being two cents for every fouronnces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,

640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

A New Singing Book.

THE SONG QUEEN,

BY H. R. PALMER.

Will be issued about the 15th of December.

This is the most complete singing book ever published for Singing Schools, Choirs, Conventions, Associations, Concerts, School Exhibitions, and all social gatherings.

The following are some of the advantages the book has over all others:

1. The elements are divested of wordy explanations.
2. The exercises are progressive and arranged so that the teacher can give his own explanation.
3. It contains a thorough treatise on the voice which is adapted both for class and private instruction.
4. In connection with the exercises, it contains songs, glees, duets, trios, quartets, church music and choruses for all occasions, together with a beautiful cantata, called the "Months and Seasons."
5. The book is afforded at one-third less than the price of common singing books. In stiff paper cover, fifty cents for single copy, or $5 00 per doz. In board covers, seventy-five cents for single copy, or $7.50 per doz.

Large numbers of the book have already been ordered. Teachers should send in their orders early so that we can make our calculations accordingly. All orders should be accompanied with the cash, and addressed to

H. T. MERRILL & CO., Publishers,

C70--1 91 Washington St., Chicago, Ill.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate

PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S

PRACTICAL

PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 Cents.

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 Cents.

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,

668—3m.. 1104 Chestnut St., Philadelphia.

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zuggarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete, ... $4 00
Abridged, ... $3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW AND POPULAR SHEET MUSIC,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON ST., BOSTON.

NEW HOME SONGS.

Acushla Gal Mochree. "O Bright Pulse of my Heart," from "*Arrah na Pogue.*" 30

Aged and Grey. Song. *L. B. Starkweather.* 30
"For I am old, aged and grey,
Children of time, I am passing away."

Bradley Clay. Ballad. *J. C. Johnson.* 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beatified.
He was at the tattoo blown
By the bugles round the throne.
Far beyond this earth's control,
Where archangel's call the roll."

Bury me at Sunset. A Soldier's Last Request. *Frank Wilder.* 30

Come, Sing to me Again. Ballad. *Turner.* 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."

Coming Home; or, "The Cruel War is Over." Song and Chorus. *C. C. Sawyer.* 30

Cot where the Old Folks Died. Song and Chorus. *M. B. Leavitt.* 30
"But the cot; on the lot, on the top of the hill,
Near the spot where I sat and cried,
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."

Could I be Near my Boy. *M. Keller.* 30

Effie May. Song and Chorus. *R. R. French.* 30

Ela, the Pride of my Heart. *F. Wilmarth.* 30

Flower Girl. *L. O. Emerson.* 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dews of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."

The Green Shenandoah. *J. W. Turner.* 30

Home the Boys are Marching; or, "Ring the Merry Bells." *F. Wilmarth.* 30

I cannot Sing the Old Songs. Ballad. *Claribel.* 30

I Know he will Return. *Rudolphsen.* 30

I Live for those who Love Me. *J. G. Clark.* 30

I'm Lonely Since my Mother Died. Song and Chorus. *H. S. Thompson.* 30

In Peace Again. *J. W. Turner.* 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."

In the lonely, quiet Chamber. Ballad. *Jas. W. Parker.* 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to night"

It is the Miller's Daughter. Words by Tennyson. Music by *Rudolphsen.* 30

I've no Mother now. Ballad. *T. Smith.* 30

Kiss me while I'm Dreaming. *Wimmerstedt.* 30

"Little Fairy, Blue-Eyed Carrie." *E. Bruce.* 30
"Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."

Mother, when the War is Over. Song and Chorus. *J. W. Turner.* 30

Move my Arm Chair, Dearest Mother. Ballad. *F. Wilmarth.* 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."

O, Could I See my Father. The Soldier's Last Words. Song & Chorus. *J. W. Turner.* 30

Oft in my Dreams I See my Mother. Ballad. *L. B. Starkweather.* 30

She Sang among the Flowers. *Wrighton.* 30

Tenting on the Old Camp Ground. As sung by the "Hutchinson Family." 30

Wearing of the Green. As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round,
The Shamrock is forbid by law, to grow on Irish ground."

When you and I were Soldier Boys. *Clark.* 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."

Will You come to meet me, Darling? Ballad. *L. H. Gurney.* 30

NEW HUMOROUS SONGS.

The Colonel from Constantinople. As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."

Girl with the Waterfall. *Frank Wilder.* 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."

Intelligent Contraband. An Original Song and Dance. *Charlie Pettengill.* 30

Jolly Dogs; or, Slap Bang. *Copeland.* 30

Matilda Toots; or, "Have you seen her Boots." The Adventures of a Skater. *Solomon.* 30

My Mother did so before me. *B. Covert.* 30
"The men I'll tease myself to please,
My mother did so before me."
"We'll wed and kiss, what harm is this,
My mother did so before me."

Nicodemus Johnson. A Contraband Song. *Pettengill.* 30

O, My Heart goes Pit-a-Pat. Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub,
That's my case precisely, O."

Polly Perkins; or, The Broken Hearted Milkman. *Harry Clifton.* 35

Pretty Girl Milking her Cow. As sung in "Colleen Bawn." 30

Sarah's Young Man. *C. W. Hunt.* 30

Susie Clair. Song & Dance. *Charlie Pettengill.* 30

BEAUTIFUL CONCERT SONGS.

Ave Maria.	*Gounod.*	35
Day is Done.	*Balfe.*	50
Fairies (The)	*Theo. Barker.*	35
Five o'clock in the Morning.	*Claribel.*	30
Golden Ring.	*Linley.*	30
Good Night, my dearest child.	*Abt.*	35
How fair art thou.	*Weidt.*	30
Hunting Tower. (Scotch)		35
I hear the wee Bird Singing.	*Linley.*	30
Il Bacio. (The Kiss)	*"Arditi."*	60
Impatience.	*Curshman.*	30
Lady of the Sea.	*H. Smart.*	40
Laughing Song.	*Auber.*	40
Love's Request.	*Reichardt.*	30
Merriest girl that's out.	*Minasi.*	30
Nightingale's Trill.	*W. Ganz.*	40
Night is Serene.	*"Don Sebastian."*	40
O, say not woman's love is bought.	*Whittaker.*	30
O, ye tears.	*Reichardt.*	30
Separation.	*Rossini.*	40
Shadow Song.	*"Dinorah."*	75
Sing, Birdie, Sing. (Parepa.)	*Ganz.*	50
Sing me a merry lay.	*Williams.*	30
Sing, smile, sleep. (Serenade).	*Gounod.*	50
Thou, everywhere.	*Lachner.*	50
Wild Shady Wood. (Sombreford).	*"Tell."*	35
Ye pretty Birds.	*Gumbert.*	40

SACRED PIECES.

Ave Maria.	*Kucken.*	30
" " Three voices.	*Weisel.*	50
Celestial Hope. Ten. Solo and Qt.	*"Fidelio."*	60
Come, ye Weary.	*Emerson.*	30
Guide me, O thou great Jehovah. Qt. "		40
Hear my Prayer. Quartet.	*Southard.*	40
He will not always thus afflict.	*"Fall of Jerusalem."*	30
I will be glad. Quartet.	*Southard.*	60
I will praise the Lord. Quartet. "		40
Lauda Sion. Chorus.	*Lambilotte.*	50
Let thy loving Mercy. (O Salutaris)	*Southard.*	35
Morning Service in C.	*Tuckerman.*	1.00
O Lord, my God. Quartet.	*Southard.*	40
O Lord, veil not thy face.	*"Fidelio."*	50
O magnify the Lord. Quartet.	*Southard.*	40
O Salutaris Hostia.	*C. C. Stearns.*	30
O that I had Wings. Quartet.	*Davenport.*	30
O were my head like the springs of water.	*"Fall of Jerusalem."*	30
Praise ye the Lord. Qt. & Solo.	*Beethoven.*	40
Rejoice the heart of thy Servant. Qt.	*Southard.*	40
Te Deum Laudamus, in B flat.	*Stearns.*	35
" " "	*Tuckerman.*	1.00
The Lord upholdeth.	*"Fall of Jerusalem."*	30
Trust in God. Sopr. Solo & Qt.	*Beethoven.*	50
Vespers in C with Magnificat.	*W. O. Fiske.*	1.00

GUITAR SONGS.

Aileen Aroon.	30
Call me thine own.	30
Come in and shut the Door.	30
Dear Mother, I'll come home again.	30
Do they pray for me at home.	30
Faded Flowers.	30
Flee as a Bird.	30
Home Delights.	30
I'd choose to be a Baby.	30
I'm leaving thee in Sorrow.	30
I'm lonely since my mother died.	30
Moss grown cell.	30
Move my arm chair, dearest mother.	30
Tenting on the old camp ground.	30
Too Late.	30
Twinkling Stars.	30

CHOICE PIECES FOR THE PIANO.

Arion Waltz.	*J. S. Knight.*	30
Brightest Eyes.	*Kruger.*	50
Cricket Polka.	*Withers.*	30
Debatten Waltzes.	*Gung'l.*	60
Dying Poet.	*"Seven Octaves."*	60
Fantasia "L'Africaine."	*Ketterer.*	75
Maiden's Blush Waltz.	*"Seven Octaves."*	60
Marche des Amazons.	*J. M. Wehli.*	1.00
Marche des Tambours.	*Sydney Smith.*	60
Meteor Galop.	*Wollenhaupt.*	75
Mossy Dell Waltz.	*Turner.*	30
New Anvil Polka.	*Koppitz.*	40
O whisper what thou feelest.	*Hoffman.*	75
Partridge Polka.	*Koppitz*	40
Polka de Concert.	*J. M. Wehli.*	1.00
Romance Nouvelle.	*J. M. Wehli.*	1.00
Scheiden Waltzes.	*Weissenborn.*	60
Starry Night.	*Sydney Smith.*	60
Tears, idle tears. Nocturne.	*Turner.*	30
Tempest of the Heart. Variations.	*Grobe.*	40
Tenting on the Old Camp Ground. "		60
Wearing of the Green. Trans.	*Baumbach.*	40

The above sent by Mail, post-paid, on receipt of price. Catalogues free, on application.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 671. BOSTON, SATURDAY, DEC. 22, 1866. VOL. XXVI. No. 20.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

The Handel and Haydn Society
WILL PERFORM
HANDEL'S ORATORIO,
THE MESSIAH,
On Sunday Evening, Dec. 23,
AT THE
BOSTON MUSIC HALL;
And in the production of this peculiarly
CHRISTMAS ORATORIO,
They offer their patrons the following attractive features;
Miss J. E. HOUSTON,
Mrs. H. M. SMITH,
Miss KATE RAMETTI,
Mr. Wm. J. WINCH,
Mr. JOHN F. WINCH,
THE FULL CHORUS OF THE SOCIETY,
numbering nearly
FIVE HUNDRED VOICES,
The Orchestra of the Symphony Concerts,
AND
THE GREAT ORGAN.
CARL ZERRAHN.....Conductor.
B. J. LANG.....Organist.
Tickets with secured seats, at ONE DOLLAR EACH, will be for sale on and after Monday, the 17th, at the Boston Music Hall.
Doors open at 6 o'clock. Oratorio to commence at 7 precisely. LORING B. BARNES, *Sec.*

A. KREISSMANN.
Residence, 613 Washington Street. 671—tf.

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms. Address, care Oliver Ditson & Co., Boston. 671

MUSICAL DIRECTOR WANTED.
The Milwaukie (Wis.) Musical Society wishes to engage a Musical Director at a salary of about $1200. The Society has been in existence for the last fifteen years, and combines a trained orchestra and mixed chorus. As it is necessary to fill the vacancy at once, immediate application, giving terms, references, etc., should be made to
EMIL WALLBER, Secretary,
671 Musical Society, Milwaukie, Wisconsin.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

MUSICAL LITERATURE.
BEETHOVEN'S LETTERS. 2 vols.....$3 50
MOZART'S LETTERS. 2 vols..... 3 50
MENDELSSOHN'S LETTERS. 2 vols, each..... 1 75
LIFE OF MENDELSSOHN. 1 vol..... 1 75
LISZT'S LIFE OF CHOPIN. 1 vol..... 1 50
POLKO'S MUSICAL SKETCHES. 1 vol..... 1 75
THE MUSICAL ART PRINCIPLE. 1 vol..... 40
The above (with the exception of the last) are all beautifully bound, with gilt top and side-stamp, and will be sent by mail, post-paid, on receipt of the advertised price.
LEYPOLDT & HOLT,
669—71. 451 BROOME STREET, N. Y.

JUST PUBLISHED.

LYRA CATHOLICA:

A COLLECTION OF
MASSES, HYMNS, MOTETTS,
FOR THE
Offertory, Benediction, Elevation,
AND THE PRINCIPAL FESTIVALS OF THE
Catholic Church;
TOGETHER WITH THE
RESPONSES COMPLETE,
From Authentic Sources,
AND INCLUDING
Correct Gregorian Music
FOR VESPERS.
THE WHOLE SELECTED AND ARRANGED FOR LARGE OR SMALL CHOIRS, BY
J. H. WILLCOX, Mus. Doc.
Organist of the Church of The Immaculate Conception.
AND
L. H. SOUTHARD,
Formerly Organist of the Church of Sts. Peter and Paul.

Notwithstanding the number of collections of Music for the Catholic Church published within the past twenty years, there seems yet to be a scarcity of interesting and available music of a high order, suited to the needs of choirs of average completeness and musical skill. In the present work, the Editors have endeavored to furnish a large number of pieces, attractive from their intrinsic beauty, free from all secular or other objectionable associations, and sufficiently easy to be within the grasp of the larger part of Parish choirs; music neither heavy and unmeaning, nor vulgar and common-place, nor, worse than either, light and trivial, entirely unsuitable for the sacred offices of the church. Many of the Motetts, Hymns, Antiphons, and other pieces, are so arranged that they require no tenor. A large portion of this work has been selected from the repertoires of the Churches of *St. Roch*, Paris; *Notre Dame de Bonne Nouvelle*, Brussels, and the Cathedral of *St. Stephen*, Vienna; and the composer's name is given to every piece, except to those heretofore peculiar to the Church of the Immaculate Conception, Boston, or composed by either of the Editors. Of these latter, all are for the present left anonymous. Great care has been taken to give the Responses in a complete, lucid and correct manner.

Attention is called to the fact that the music is printed in an unusually clear and distinct manner; generally only one voice-part on a staff, and that no attempt has been made to gain space by the sacrifice of legibility.

Price $2.50.
Mailed, post-paid, on receipt of price.
OLIVER DITSON & CO., Publishers,
277 Washington Street.

Mme. Parepa's Songs.
The Storm.....Hullah 40
Phœbe dearest tell, oh tell me.....Hatton 30
Spring Song.....F. Boott 40
The Rose upon the Balcony.....F. Boott 40
As I'd nothing else to do.....Hatton 30
Why was I looking out.....Ganz 30
When we went a-gleaning.....Ganz 40
L' Estasi. Valse d' Arditi.....Arditi 75
Baby mine; or, The Sailor's Wife.....F. Boott 30
I cannot sing the old songs.....Claribel 30
The Nightingale's Trill.....Ganz 40
Sing, Birdie, Sing.....Ganz 50
Five o'clock in the Morning.....Claribel 30
Sing, Smile, Sleep.....Gounod 50
Lady of the Lea.....Smart 40
Maggie's Secret; or, My heart is o'er the Sea.....Claribel 40
O say not woman's heart is bought.....Whittaker 30
Where the Bee sucks.....Dr. Arne 30
Hunting Tower.....Demar 30
Skipper and his Boy.....Gabriel 40
Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for December.

VOCAL.

As I'd nothing else to do. Sung by Mdlle. Parepa.....*J. L. Hatton.* 30
Jessie Vane. Ballad.....*F. Buckley.* 30
Effie May. Song and Chorus.....*A. B. Hoag.* 80
Why art thou returning: (Perche non vieni). "Guards Waltz." Adapted by *T. T. Barker.* 65
On the Bay of fair Salerno. Song.....*Tentiti.* 30
Where the wild flowers bloom. Song...*Gounod.* 30
Happy art thou. Quartet.....*L. H. Southard.* 40
The Elf of the Rose. Song.....*J. L. Hatton.* 30
Darling Willie. Song.....*C. C. Brace.* 30
Break! break!.....*G. J. Breed.* 30
Is that you Andy? or, "My Policy." *Hutchinson and Kittredge.* 30
Cock-a-doodle-do. Song and Chorus..*Robertson.* 30
Christmas Carol.....*J. B. Marsh.* 35
Rosina. When the moon is shining. *Como Melodies.* 30
How long wilt thou forget me. Quartet. *Southard.* 40
Green grows the willow. Ballad.....*Dolores.* 35
When living ones are parted. Song ...*Kücken.* 50
Salve Regina. Bass Song.....*Girac.* 40
Alma redemtoris. Baritone Song.....*Girac.* 40
West wind, O, west wind. Song...*A. M. Smith.* 30
Silver chimes. Song.....*Claribel.* 30
Hopes once gone, are gone forever. *W. A. Ogden.* 30
Good night, my love. Ballad.....*C. Arini.* 30
Grieve not for me. Ballad.....*Wrighton.* 30
O thou Hope of the Desolate. (O santissima Vergine.) Song.....*Gardigiami.* 40
The unknown Dead. Song.....*A. Whitney.* 30
To thee, beloved one. Song.....*Leigh Wilson.* 30
Bessie Barker. Song.....*W. J. Florence.* 40

INSTRUMENTAL.

Merry tunes for young performers. *A. Hobson,* ea. 20
Tyrolean Maiden song. Garibaldi's Hymn.
So early in the morning. Old Bob Ridley.
Echoes des Alpes. Kitty Patterson.
Anvil chorus. Logie O'Buchan.
Santa Lucia.
La Gazza Ladra. Fantasie Brilliante...*Leybach.* 75
Adele waltz.....*Godfrey.* 30
Deux Nocturnes. Op. 32, No. 2.....*Chopin.* 40
Warum? (Why?).....*Schumann.* 25
William Tell. Fantasie Brilliante. Op. 82. *Leybach.* 1.00
I'll meet thee in the lane. Galop.....*Knight.* 30
Over hill and dale. Galop.....*Knight.* 30
Marseilles hymn.....*Baumbach.* 40
Happy Farmer, and First Sorrow. Two easy pieces.....*Schumann.* 20
Douce tristesse. (Sweet sadness). Morceau for Piano.....*K. Merz.* 35
Ask me not. (Child of Regiment)..*Baumbach.* 40
Mabel Waltz.....*Ketterer.* 90
L'Estasi. Valse brilliante.....*Baumbach.* 40
Norland Waltz.....*L. L. Williams.* 35
Gems of "Dr. of Alcantara."*Bellak.* 70
Cote de la Mer. (Barcarolle for Piano.) *C. B. Miles.* 30
Hurly burly Galop.....*C. Faust.* 30
Shooting Star Polka..... " 30
La Tradita. Valse.....*Krug.* 40
Hymne a la Nuit. (Desert.)..... " 40
La Vivandiere Polka.....*Lemon* 30
En Avant March. 4 hands.....*Bellak.* 35

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.

Professor O'NEILL, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.

The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—ly.

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address. O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.

Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.

"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.

Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.

The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony.
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 33 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Renssalear Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.
Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

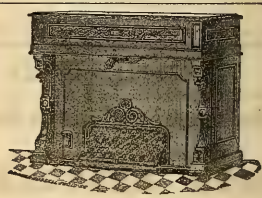
BOSTON MUSIC SCHOOL.
THE WINTER TERM will commence on MONDAY, Jan. 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.
Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF			
Black Walnut	$110	to	$600 each
Carved and panelled Walnut	200	to	500 each
Dappled Walnut			200 each
Oak	110	to	600 each
Oak, with Walnut carvings	200	to	500 each
Rosewood	135	to	800 each
Ebony, engraved and gilt	250	to	700 each
Black Walnut and Ebony, richly carved and panelled			1200 each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musica journal of Germany, admits their superiority.

For indorsement of the superiority of these instruments, the manufacturers refer with confidence to the most eminent organists and artists genrally of Boston, New York and other principal cities.

The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.

SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 671. BOSTON, SATURDAY, DEC. 22, 1866. Vol. XXVI. No. 20.

A Visit to the Conservatory of Music at Naples.*

It was very important for me to become acquainted with the long-celebrated school of Music in Naples. While in Rome, I obtained a letter of recommendation to the professor of the violin at the institution in question, Signor Pinto, who has also to play in Naples generally the part of first violinist, or, as we say in Germany, *Concertmeister*. I fancied that, thus provided, I should easily obtain admission to the school. But this matter was attended with especial difficulties. In the first place, Sig. Pinto was nowhere to be found, a very characteristic trait, it struck me, of Neapolitan life. I went to the Teatro S. Carlo, to enquire of the hall-keeper the artist's address, as I knew Sig. Pinto was attached to the establishment. The hall-keeper intimated to me, in a kindly and compassionate tone, that I should have some trouble in presenting my letter, "for," he said, "you will not find Sig. Pinto at home. You may, however, come across him at Caflisch's *pasticceria*, in the Toledo," (the principal street of Naples), "for, as a rule, he looks in two or three times a-day." My laudable attempt to catch the much desired violinist there, was, however, not crowned with success. Somewhat dispirited, I returned to my friend the hall-keeper at San Carlo, and begged him to put me in the way of pouncing upon Sig. Pinto somehow or other. "Oh," replied he, very sensibly, "go to the Conservatory during the time the Professor is delivering his lesson there." He told me, also, the exact hours when the object of my search was engaged in his professorial duties, and I took advantage of the first morning at my disposal to carry out my purpose. On entering the precincts of the Conservatory, which is located in the Franciscan Monastery of S. Pietro a Majella, I was astonished by a scene which produced upon me an effect as unusual as truly comic. In a spacious corridor, between 250 and 300 feet long, on the first floor, I found a number of the youthful pupils of the institution, clad, despite the lateness of the hour—it was ten o clock—in the most daring morning costume, practising their various instruments, some of the pupils walking up and down while so engaged. Wind and string instruments, of various kinds and calibres, combined their sounds in a harmless medley. Runs, scales, sustained notes, etc., vibrated through the air and my nerves, which latter were already strongly affected by the noise of the Neapolitan streets. But the hopeful and youthful assembly were not disturbed in their experimental music by the arrival of a stranger, who, as they could easily perceive, was a foreigner, perfectly astonished at what he beheld. More especially impressed upon my memory are the performers on a bass trombone and a double bass. They extracted from their instruments such prodigious tones, that it seemed as though they had to prepare for playing at the Resurrection.

I slipped into a side-corridor, and met one of the servants of the establishment, whom I begged to take me to Sig. Pinto. He expressed his regret at not being able to gratify my wish, because Sig. Pinto had not yet arrived, though his hour had struck. In order to escape from the musical hubbub I have described, I asked to be conducted to the Librarian of the Conservatory, who had been described to me as a Signor Cavaliere Florimo. I thought that, with him, I might fill up the leisure time not quite unprofitably. And such was really the case. I found Signor Florimo an agreeable gentleman, who most readily and obligingly showed me the musical library under his care, and furnished me all the information I wished to obtain. We immediately plunged into a long conversation concerning the Institution, and I learned the following facts, which may interest others as they interested me.

The present organization of the Naples Conservatory dates from the year 1806, it being then that Napoleon combined in one institution the four musical schools existing there at that period. These establishments, the history of some of which extends back as far as the middle of the 16th century, that is to say, occupies a period of 300 years, were: the Conservatorio della Pietà dei Turchini, the Conservatorio dei Poveri di Jesu Christo, the Conservatorio di S. Onofrio, and the Conservatorio di S. Maria Loretto. It would appear from the above titles that all the schools of music in Naples in those days, just as that at present existing, were, to some extent, connected with monasteries of the town, if only in so far as to employ for the profit of art the spacious precincts of such edifices. But, however this may be, it is very certain that, in the last century, the Italian priesthood took a lively interest in the musical aspirations of this highly gifted nation of the South. I need merely remind the reader of Bologna, where people, for instance, still retain a lively recollection of Pater Martino, an authority on counterpoint, whom even a Mozart could not help respecting.

Since the year 1826, the Naples Conservatory has been located in the Franciscan Cloister of S. Pietro a Majella already named. It enjoys a fixed annual income of not less than 200,000 francs. On hearing this sum mentioned, I involuntarily thought, with some little depression, of the very straitened pecuniary circumstances of our German schools of music, some of which, so far from being able to do aught for the advancement of art can, literally speaking, scarcely manage to exist. It is true that we possess nearly half-a-dozen Conservatories, but we cannot, probably, suppose any one of them really endowed with vitality, except the Leipsic School of Music, though it is very evident that this would prosper still more, if, in our native Germany, the door was not flung wide open for a highly injurious system of competition on the part of private individuals. Let us hope, however, that this state of things may, some day or other, be changed for the better. What might not be effected by a single Conservatory, properly endowed and sensibly organized, for the whole of Germany!

The subjects of study in the Naples Conservatory include not only every branch of music, but other departments of knowledge as well.* Besides going through an elementary course, the pupils are taught geography, history, and so on. Nay, they are even initiated in philosophy, though more for the name of the thing than aught else. In a country where, but a short time since, people were informed that it was not the earth that revolved round the sun, but the sun round the earth,† we cannot expect that the science of reason will really flourish, even though we leave out of consideration the fact that the Italians, whose minds are cast in a preponderatingly realistic mould, have always been but very poor philosophers.

The pupils, of whom 100 are taught gratuitously, are bound to attend the Institution at least six years. In some cases, however, they remain longer. In addition to receiving artistic and scientific instruction, they are also not only lodged but boarded free of cost. No pupil is admitted under the age of seven, while, on the other hand, no one is allowed to attend the Institution beyond his four-and-twentieth year. At present the number of students is 150. The staff consists—not counting the director—of twenty-one professors. All the instruments and music required for the pupils belong to the Institution. Among the violins, I saw some very good, though not first-rate, specimens of Gagliani, the Neapolitan violin-maker, who lived in the last century. The pianofortes, on the contrary, were bad. The wildest fancy cannot form a correct notion of the toneless, discordant, jingling machines, on which it is utterly impossible to play, that are manufactured here. But this is not an isolated case. Throughout Italy, the pianos are extremely mediocre, a fact in strong contrast with the feeling for tune inherent in the Italians, and based upon a felicitous natural aptitude of disposition.

During our conversation I was informed that the anxiously expected Sig. Pinto had arrived. I was immediately conducted to him. He most obligingly expressed his readiness to allow me to be present at the violin lesson he was about to give. We entered a room, in which some pupils were already assembled. Here I could not help again remarking, as I had already remarked on my entry into the Institution, that too much attention was not bestowed upon cleanliness. All present, with the exception naturally of the Professor, looked unwashed and unkempt, and, moreover, as regards their dress, they seemed to be clad as if they had but just left their beds. The room itself, too, was not the tidiest I had ever seen. But what matters a little dirt more or less in the wonderfully bright, pure, and clear air of the South? Kind Nature paralyzes it so marvellously, though, in saying this, I would not by any means be understood to assert that a little more attention to cleanliness would not be preferable. However, my attention was immediately diverted from this and similar matters, and directed to two pupils, each of whom played a violin solo, with pianoforte accompaniment. Both were admirable in the French-Belgian style, which is cultivated here with especial predilection and the devotion of elective affinity; for all Italian violinists adopt this style, owing to the want of a national school. Yet in this very country lived, as recently as the last century, those great masters of the violin, who marked an epoch and served as a standard for the whole world of music, and of whom we still learn, even at the present day, by tradition! However incredible this fact may appear, it is true.

Of the above two pupils, the second especially, who acquitted himself with extraordinary spirit and in the most masterly manner, engrossed my undivided attention. He played that technically difficult piece, the "Esmeralda Fantasia," by Antonio Bazzini, the celebrated Italian violinist, who is still living and well-known in Germany, and who, like Sivori, is one of the most renowned virtuosos of modern times.

After this performance, and others I heard during my visit, it struck me as evident that the practical cultivation of orchestral playing—according to the Italian standard—is zealously and successfully carried out, and I was able to compliment Sig. Pinto sincerely on the fact. As to how it fares with pianoforte playing and the vocal art, I could not, on account of the limited time at my disposal, satisfy myself. But if I might express an opinion on the pianoforte playing I had previously heard in Italy, it would, with some exceptions, not be, as a rule, very favorable. Then, however, the piano, on account of its poverty of tone and eminently ideal character, is no instrument for a nation that seeks and finds the greatest charm of musical enjoyment in sensually

* From the Berlin *Echo*. Translated for the London *Musical World*.

* A similar plan is pursued at the Prague Conservatory, but, most probably, that establishment was formed on the model of the Conservatory of Naples.

† See Adolph Stahr's *Ein Jahr in Italien*.

beautiful but, so to speak, tonally elementary melody.

That, on the other hand, since Verdi gave his compositions to the world, vocal art has visibly fallen off in Italy needs no longer any corroboration. As I was about leaving, I found an opportunity, which I had greatly desired, of making the personal acquaintance of the Maestro Saverio Mercadante, whose opera, *La Vestale*, I had heard in Rome. The grey-haired artist, who is nearly seventy years of age, and who, three years ago, had the misfortune to become totally blind, was delivering an address to a large number of the pupils, attended by some of the professors. He is a man of small, spare stature. His head was covered with a little velvet cap. He was sitting, in a dignified attitude, upon a sofa, while those present respectfully formed a semi-circle round him. He spoke in a clear and sharply accentuated voice, his words being enforced by animated gestures. Sig. Pinto seized a fitting opportunity to introduce me. The sprightly old gentleman immediately broke off his address, and entered with me into a conversation, in which, with almost diplomatic dexterity, he gave utterance to some well-turned remarks on German music and musicians. He ended by courteously charging my conductor to see that I carried away with me a favorable impression of the Institution committed to his care.

The Neapolitans have no little reason for being, to a certain extent, proud of this Conservatory; for not only is it the oldest of its kind in Europe, but many celebrated artists, including some masters of the first rank, received their professional education there. Among them, I will mention only the following:—Scarlatti (the operatic composer), whose Christian name was Alessandro; Feo; Leo; Durante; Monteverde; Pergolese; Paesiello; Cimarosa; Spontini; and many more. The library, kept in admirable order by Sig. Florimo, contains a most valuable collection of manuscripts of the above mentioned, and other pupils, more or less celebrated, of the Conservatory. Among the autographic MSS., I observed two operas by Feo; eleven operas by Leo; some sacred compositions by Durante; six operas by Alessandro Scarlatti; and several works by Pergolese.

Sig. Florimo informed me that he is at present engaged in writing a copious history of the Naples Conservatory. It will no doubt contain some important contributions to the history of music, and, in consequence, its publication must be expected with interest.

Von Wasielewski.

The Philosophy of the Fine Arts.

(From the North American Review].

Philosophie der Schönen Künste: Architektur, Sculptur, Malerei, Musik, Poesie, Prosa. Von Ernst von Lasaulx. München: Literarisch-Artistische Anstalt der J. G. Cotta'schen Buchhandlung. 1865. [*Philosophy of the Fine Arts.* By Ernst von Lasaulx.]

Notwithstanding their creative activity as an artistic people, the Greeks did not philosophize deeply about art. Indeed, they were habitually inexact in all their classifications. Aristotle, for example, makes zöology, medicine, &c. branches of philosophy, and puts them in the same category with metaphysics. As regards the arts, he assumes that they are all imitations, and from this stand-point inquires, first, by what means the imitation is produced (form, color, tone, or word); secondly, what objects are imitated (emotions, actions, &c.); and thirdly, in what manner these objects are imitated. But he does not inform us what particular arts he would place under these several heads. He lays the foundation of a classification, but rears no superstructure upon it. Cicero divides the arts into silent (*quasi mutæ artes*), and speaking (*oratio et lingua*); the former are sculpture and painting, the latter are poetry and eloquence. Quintilian, applying to the arts the Aristotelian classification of the sciences, throws them into three groups: the *theoretical* (astronomy and philosophy); the *practical* (strategy, oratory, and dancing); and the *poetical*, comprising architecture, sculpture, and painting. These latter he also calls creative arts (*artes effectivæ*). In like manner the Neoplatonic Plotinus divides them, first, into imitative arts, sculpture, painting, and dancing, which imitate forms and motions, and music, which imitates the innate harmonies of the human soul; secondly the practical arts, architecture and carpentry, which are expressions of the indwelling symmetry of the soul; and, thirdly, the theoretical arts, or those which are of a more ideal nature, such as geometry, poetry, oratory, and, highest of all, philosophy. The vice of these classifications obviously springs from the vagueness of the Greek and Latin terms which we are forced to translate by "the arts."

If now we turn to modern art-criticism, we find it equally arbitrary and unsatisfactory. Dante (*De Monarchia*, II.) remarks that art is conditioned by three things,—the spirit of the artist, the instrument which he employs, and the material in which he works; but he makes no distribution of the arts under this general principle. Kant (*Kritik der Urtheilskraft*, § 51) makes expression the basis of his classification. First, the speaking arts, poetry and eloquence; the latter of these treats a business of the understanding as if it were a free play of the imagination, whereas the former conducts a free play of the imagination as if it was merely a business of the understanding. Secondly, the formative arts, of which there are two subdivisions, those which are expressed in accordance with the truth of the senses (*Sinnenwahrheit*), comprising architecture and sculpture (*die Plastik*), and those which rest on an illusion of the senses (*Sinnenschein*), including painting and landscape-gardening. Thirdly, the art of the beautiful play of the emotions, or music. Solger (*Aesthetik*, p. 257) assumes five fine arts, which he divides into two groups, viz. Poesy and Art (*Kunst*). The former he regards as the universal art, embracing in itself all the others. The latter he subdivides into symbolical (architecture and sculpture) and allegorical (painting and music). Hegel looks at art from different points of view, and gives a classification as seen from each. Historically considered, he distinguishes three principal forms: the symbolical, or the art-pantheism of the Orient, the classical art of the Greeks and Romans, and the romantic art of the Christian nations of Western Europe. Again he speaks of the external art (architecture), the objective art (sculpture), and the subjective arts (painting, music, and poetry). Or, if we consider the sense to which the art appeals, we have architecture, sculpture, and painting, which appeal to the eye; music, which is addressed to ths ear; and poetry, which speaks to the imagination. Or, finally distributing them into two groups, we have architecture and sculpture, which present the objective, and painting, music, and poetry, which express the inmerness (*Innerlichkeit*) of the subjective. Cousin places painting above sculpture and music, because it is more pathetic than the former and clearer than the latter, and expresses the human soul in a greater richness and variety of its sentiments. Poetry he calls the art *par excellence*. Architecture and gardening he puts together in one category, as the least free and lowest of the arts. It seems to us, however, more natural, following Kant's distribution, to associate gardening with painting, inasmuch ss it is governed by the laws of perspective, and is picturesque rather than architectural. Fergusson divides the arts into three classes,—technic, æsthetic, and phonetic. The technic culminate in upholstery, the æsthetic in music, and the phonetic in eloquence. On this basis he erects a labyrinthian superstructure, through whose "wandering mazes" we have no disposition to conduct our readers.

It must be obvious to every one that all these classifications are more or less determined by *a priori* considerations, instead of being deduced from the nature and genesis of the arts and the law that controls their development. Every classification is imperfect, in so far as it is artificial. It is essential, therefore, to pursue a new method, to throw aside dogmatism and appeal to history, to study the arts in the process of their growth, and to adopt the arrangement into which we find them drawn by their natural affinities. The proper application of this method would render it necessary to trace the rise and progress of each art, and to show how the varying forces of nature, civilization, and social life have operated in developing and modifying man's artistic faculty; but this discussion is too broad for our present limits, and we must rest satisfied with a mere statement of the results to which such an investigation would lead.

By the fine arts, then, we mean architecture, sculpture, painting, music, poetry and prose. These may be divided into two equal groups. The first three, architecture, sculpture, and painting, address themselves to the eye, speaking to it in the dialect of form; they may therefore be called the arts of formed representation,—formative or imaging arts. The last three, music, poetry, and prose, address themselves to the ear, and may be termed the arts of oral representation, or speaking arts. We have enumerated them in the order of their logical relations and of their chronological development. The first of the fine arts in point of time, and the lowest as a means of expression, is architecture; the last in time and the highest [?] in expressiveness is prose. This classication corresponds to the historical growth of Grecian art. Art is originally an emanation of religious feeling. It springs from man's spiritual wants, which first seek expression in a rude symbolism. No pre-Hellenic people ever advanced beyond these religious beginnings of art. Such are the colossal temples of India, filled with gigantic images, monstrous in shape and yet every limb and lineament symbolical of certain divine attributes; also the monumental architecture of Egypt, massive and gloomy pyramids, obelisks emblematic of sacrificial flames, and all those stupendous structures that fringe the Nile from the Nubian desert to the Mediterranean. The Greeks were the first to idealize this symbolism and inspire it with a new principle, to modify it by intellectual and æsthetic culture, and melt it into a new metamorphosis, in which the sentiment of beauty blended with that of religion.

The six arts of which we have made mention rise one above the other, in a regular series; sculpture is higher than architecture, painting is higher than sculpture, music stands above painting, poetry above music, and prose [!] is the highest art of all. It will be observed, also, that in the exact ratio of the increase of the spiritual content of these arts there is a decrease of materiality in the form. In nature we see a progress from the inorganic to the organic, from organogens to living organisms, from the general substances and elementary bodies of chemistry to the special phenomena of physics, from the coral to the plant, from the plant to the animal, and from the animal to man; each "striving to ascend, and ascending in its striving." The stone or the metal, in its highest form of crystal, mimics the delicacy of the flower; the flower, with its organic functions and motions and the variegated plumage of its petals, is assimilated to the butterfly that hovers on free wings above it; and in the social life and cunning instincts of the bee, the bird, the ant, and the spider are typically foreshadowed the intelligence and moral affections of man. Each of these in the rising scale of creation is the realization of that which is below it, and the mute prophecy of that which is above it. In like manner there is a progress in art from architecture to sculpture, from sculpture to painting, from painting to music, from music to poetry, and from poetry to prose. All these have their root in a common sentiment; they are all manifestations of religious feeling working through the imagination, and there is no instance on record of supreme excellence in art, except in times of religious enthusiasm or among a people distinguished for religious sensibility. Art first built a temple to the gods, consecrated it with their images, beautified it with pictures of sacred scenes out of their lives, celebrated their praises in music and poetry, and, finally, recorded the fact and philosophized about it in prose. Thus in all its forms and creations it is but an expression of these first, deepest, and holiest emotions of the human soul.

The theory enunciated by Vitruvius and recently by Hope, and tacitly assumed by Ruskin, that architecture had its origin in the rude efforts of man to shelter himself from the inclemencies of the sky, is not only false in principle, but at variance with fact. The hut of the shepherd, the tent of the nomad, the wigwam of the savage, and the cave of the troglodyte, which have been regarded as so many germs of architecture, have really no more connection with it than the den of the tiger or the lair of the wolf. It was from the impulse of religious feeling, and not under the stimulus of physical wants, that man became an architect. The temple is older than the house. Indeed, such a thing as domestic architecture was unknown previous to the Roman Empire. According to the old Hebrew legend, Adam built an altar to God before he put a roof over his own head. The earliest and rudest structures now existing on the face of the earth were dedicated to deities.

Much misconception will be avoided if we remember that a temple is not necessarily an edifice. This may be its accidental form, but does not constitute its distinctive character. It is essentially, as the etymology implies, (*τέμνειν*, to cut off or set apart,) a consecrated spot, like that where Noah offered sacrifice when he issued from the ark. The hollow cedar containing a rudely carved image of the Arcadian goddess, of which Pausanias (VIII. 13. 2) speaks, was as much a temple as the Parthenon or the Pantheon. Indeed, the first temples seem to have been hollow trees in which images were placed; the Dodonean Jupiter dwelt in a beech, the Ephesian Diana in an elm, and it was not until 600 B. C. that she was honored with a temple in marble; and among the Germanic nations of Northern Europe, we find that

the three gods of the ancient Prussians were worshipped in a sacred oak at Romove.* A Druidical circle of rough stones, like the celebrated Stonhengge, is as truly a temple as the classic peristyle. It may consist of a mound of earth, a solitary column, or a high rock like that on the shores of Lake Winnipeg, which the aborigines were accustomed to crown with wreaths of leaves and flowers; they are all alike sacred offerings to the gods, the tree and the monolith, as well as

"Doric pillars,
Cornice and frieze, with bossy sculptures graven."

The Egyptian obelisk in Rome on whose granite sides are inscribed hieroglyphic hymns in praise of the sun, is as truly a temple as is the Basilica of St. John Lateran, before which it stands. The cavern, or the rude lodge of wattled saplings, in which the primitive man found protection against heat and cold, may be the origin of house-building; but it is the stone pillar or the hollow-tree with the consecrated image in which we must seek the origin of temple-building, which is the source and genesis of all architecture.

Common usage applies the word *architecture* to every beautiful edifice; but there is essentially as much difference between temple-building and house-building, as there is between a moral and a meteorological necessity. In house-building everything is made subordinate to comfort and convenience. There may be displayed much mathematical knowledge and mechanical skill, but these do not raise it to the dignity of a fine art; it is still a handicraft. A house thus designed with inflexible reference to utility is no more architecture than a ship or a railroad. It may turn out to be beautiful, and so may the ship, which was built only to do service against wind and wave, or the steam-car, which moves wholly in obedience to mercenary impulses towards economical ends. The same movement of muscle may mould dough to make bread or clay to make statues, but how different is the spiritual process in each case. Architecture among the Greeks was never associated with the idea of use, and they made no pretensions to it in the construction of private dwellings. Athens was by no means a fine city like some of our modern ones, with whole streets of palaces occupied as the residences of private citizens. A stranger could have walked from the Piræus all through the lower town without imagining himself to be in the city which contained the greatest masterpieces of architecture. He would observe these only as he approached the public square and the Acropolis. We learn from Herodotus (V. 62) how small and insignificant, according to our notions, were the houses in which men like Themistocles and Aristides lived. As luxury increased, dwellings were built on a larger scale, but even these made no claims to architectural beauty, and did not rank among works of art. Yet they were regarded by the public with suspicion. Such was the house of Midias, the Athenian millionaire, which he erected at Eleusis, and for which he was severely censured by Demosthenes. Architecture put to private uses would have been to the Grecian mind an ostentation bordering on impiety. It was employed solely and sacredly in the construction of temples till after the Persian war, when it was applied also to theatres, concert halls, porticos, gymnasia, and public squares; but this too was a sacred use, inasmuch as all these places and edifices were dedicated to some divinity.*

It is true that in the heroic age we discover a tendency to beautify the residences of princes and make them objects of art; such were the mansions of Menelaus and Alcinoüs, as described in the fourth and seventh books of the Odyssey. But it must be remembered that these palaces were essentially palace-temples, and that with them was associated the idea of hero-worship. Art can never develop itself freely when it comes in contact with utility. The Greeks scrupulously avoided this antagonism. The best house-builders in Athens would not have presumed to place themselves on a level with Ictinus and Kallicrates, the builders of the Parthenon. However great their constructive skill, they were still mechanics and not architects. Posterity did not treasure their names; they passed away and were forgotten with the cessation of those physical wants which it was their sole office to supply; whilst the memory of the architect remained as imperishable as the divine conceptions which he sought to express. Secular architecture grew up out of national decay and religious degradation. With the deification of the Roman Emperors certain parts of the temples were transferred to the imperial palaces. Julius Cæsar was the first man who adorned his house with a pediment, and even he was permitted to do it only by a special decree of the Senate. Thus gradually, and as it were under protest, began the decline of sacred architecture. The change advanced with the degeneracy of the people and the darkening of the religious consciousness. Columns were attached to the villas, and private dwellings were decorated with pilasters and rich entablatures. This desecration of the temple-style culminated in the famous "Golden House" of Nero, in the vestibule of which stood his own colossal statue one hundred and twenty feet high. The distinction between house and temple being thus broken up, sacred architecture became rapidly secularized in the midst of a vast material civilization, which seems almost to have deified roads, bridges, aqueducts, triumphal arches, the circus, and the Colosseum.*

* Among the Romans, religion was degraded into a mere function of the state; and patriotism (an intense but narrow sentiment) became the inspiring principle of art as well as of morals. Thus the themes of Roman sculpture were not religious, but patriotic, and represented, not gods, but heroes; they sought their ideals of excellence, not in the genealogical records of Olympus, but in the annals of their own robust virtue and prowess.

(To be continued.)

* Voigt, *Geschichte Preussens*, I. 580, 595.

* What is here said of architecture is, of course, true of all the fine arts. Pausanias, who travelled through Greece in the second century of the Christian era, and described the works of art then existing, does not mention a single one as the property of a private citizen. So when Verres plundered Sicily, his accusers, who cannot be supposed to have concealed anything, charge him with carrying off only public works of art; at the same time, it is said that he appropriated these treasures wherever he could find them; and if private persons had possessed such works of art, nothing would have prevented him from taking them. To be sure, Cicero speaks of four statues taken from a certain Heius. But they stood in his *sacrarium* or chapel, not in his house, and were therefore public, in the sense of being consecrated to a religious use.

The Overture to Mozart's "Magic Flute."

BY A. OULIBICHEFF.*

Great in all things, in counterpoint as in melody, Mozart must naturally have preferred to the strict Fugue that which is termed the *free*, and which, admitting of a blending of the two opposite styles, opened an unlimited field to the universality of his genius. His finest work in this kind had been the finale to the Symphony in C (the "Jupiter"). Many amateurs find all fugues alike. But surely no one will maintain this of the finale to the Symphony, and of our overture; for these two works no more resemble one another than they do the thousands of fugues, which have preceded them or followed them, and they can only be compared together to bring out their absolute contrast all the more. The finale rests upon four rival themes, whose combination irresistibly and above all calls up the image of a gigantic conflict. The severe taste, the original harshness of the counterpoint is felt in many passages, and the harmonic fermentation, which arises from the collision of these hostile elements, and which is so very grateful to the ear of the connoisseur, is for the majority of dilettanti but a senseless discord, as I have had occasion enough to convince myself personally. There is no easy ear-tickling in that music. The work seems to address itself as much to the critical intelligence as to the fancy of the hearer; and if there are few compositions which so seize upon one by their grandeur and their power, there are perhaps none which for their right appreciation require a more cultivated musical insight.

Imagine now the opposite of what has just been said, and you will have a pretty good idea of the overture. This has but one theme, and even in the development of this one theme the science of the composer appears still more wonderful, if possible, than it has been in the most prodigious movements of the finale. Between the theme and the counter-theme there exists no appearance of conflict, not once a single shadow of opposition. All is pure and clear. All is heavenly in the harmony of this fugue, all streams in most melodious splendor, all is euphonious enjoyment, rapture, inexpressible charm, alike for the learned musician and for the common music-lover, in short for all musical ears. Mozart wished that the introduction to the piece should bespeak attention with an at once solemn and mystical authority, and with the most *éclatant* euphony, as if the slow tempo should say to one: "Prepare yourself to be apprised of something which you never heard before, and which no one will ever let you hear again."

It were an error to believe, that the unique euphony and magic charm, which make of the Allegro such a ravishing music to everybody, merely affect us more, because the conditions of the fugued style here are mitigated; in other words, because the work is not a strict and regular fugue. It is as learned a work as ever proceeded from a head that would know of nothing short of Double Counterpoint and Canon. To the main laws of the genus Mozart has added furthermore the unity of thought. Although this fugue is free, it is still almost without interruption; it is formed in the mere subject; that subject never leaves you for a moment. In the fugue you hear it as the *Dux* and *Comes* (leader and companion); in the melodic portion of the overture it accompanies the song passages, which come in like solos; and it is its image, again, which is reproduced more or less in fragments by the *tutti* of the orchestra. Without the subject the least particulars of the work were inconceivable! This theme is a veritable enchanter; it possesses the gift of infinite self-transformation. It assumes all forms; it flies off in sparks, it dissolves in shimmering rose-colored drops, it rounds itself into a globe, it sprinkles itself in pearly rain, it flashes in diamonds and overflows the green lap of the fields like an enamelled flowery carpet; or it rises like a gentle mist into the upper regions. But various as the splendor is of these fantastical creations, perpetually interweaving, still it is not given to it to divest itself of its original form. Whether it appear as a Jack-o-lantern or as a thundering meteor, we, the clairvoyant spectators, always recognize it. When its figure is but little or not at all disguised (that is to say, so long as the composition continues a fugue), it constantly regenerates itself from itself, flings itself back and re-unites *in infinitum*; it creeps in everywhere in the accompaniment to another subordinate form (the counter-subject), which, like the gossip, or to speak more reverently, the *famulus* of the magician, transforms itself as dexterously as he does. Suddenly the chase disperses itself in a multitude of little parcels. An enchanting, shining apparition steps into its place. Verily, this is it no longer! Nevertheless it *is* it; examine it closely and you will see the fragments of its original form, flung off in all directions, quivering in space and gathering like a halo round the apparition, into which it has transformed a portion of its substance. (The solos, accompanied by fragments of the fugue).

Suddenly all has vanished. A serious and solemn summons, thrice repeated in the same expressions, a peremptory will, before which the necromancer's might must bow, has scattered the enchantment. Is the magic spectacle all over? No, only the first act. Our hobgoblin of a theme must know the principle of progression of interest; but how enhance the miracle already wrought? We shall see. The Allegro begins again and the subject comes back, this time however under a wholly different physiognomy, transposed into B flat minor. The counter-theme takes also a new form and a new gait; here begins the middle period and we penetrate into the sanctum of the enchanter, which one might fancy to be lighted by the soft and pallid fire of a moonlight rainbow. Whence come all these syren voices, singing unknown words? In what firmament shine those stars, that group themselves in melodious and mystic constellations in the flute and fagotto, which whisper in the strings and stream out in the oboes like a long train of light? The bliss of an inextinguishable supernatural contentment permeates the soul, caressingly, from all sides. Soon clearest day illumes the scene. The theme gathers itself into a bright focus, and the counter-subject, darting its beams to all parts of the world, lets off fireworks, whose petards, rockets, bomb-shells, Roman candles start off one by one, mount into the air, hiss, crackle, dazzle, go out and rain sparks upon you as they fall, so that you know not where to turn. The variations of the theme fly every way, intermingling with the pieces of those magic fireworks, or if you prefer, those gleaming northern lights. Again some fragments of the first half of the overture present themselves, yet, be it understood, with transformations, since, as little as it lies in the nature of the subject wholly to conceal itself, past finding out, so little can it for an instant remain altogether like itself.

The concluding sentence, in melodic style and beginning with a *crescendo*, is of a grandiose and original effect, full of reverberation and of majesty. Here something comes along, something, which is little in the outset, but which swells more and more and soon attains to an enormous volume, and waves its gigantic wings, with the roar of the hurricane, over the hearer's head. In the midst of the heaviest storm resounds a reminiscence of the theme towards the close, through the stunning *unisons* of the entire orchestra.

In this way has the overture to the *Zauberflöte* become the crown of all instrumental music, *nunc et in sæcula*. (!)

We must now speak of the psychological meaning of this work; although in this connexion it hardly admits of comment in a positive manner. In the other overtures of Mozart the thought is always unmistakeably explained by the contents of the poem. But here we have essentially pure music, a music limited in its development and its effects by no pre-

* Translated for *Dwight's Journal of Music*, Nov. 1852.

determined condition. The commentary upon such a work will always be correct, if every one on hearing it will describe whatever enchantment he has felt, whatever splendor he has dreamed. Perhaps these individual glosses will not differ from one another so very much in men in whom the poetic instinct reveals itself most manifestly through a lively tendency to harmony. Perhaps it would be found that our overture had an analogous root in the dreams of childhood, while just approaching the age of maturity, when reason has not yet wholly broken through the shell, passion still sleeps, but is already just beginning to awake, and fancy with its partiality for the marvellous reigns almost uncontrolled. Every age has, we know, its characteristic dreams, which do not show themselves in the other periods of life. Who of us can be so unfortunate as to have wholly lost the memory of the dreams he had at the age of from nine to twelve; who can have lost entirely out of recollection all those lovely images, which then floated round him? But no one will forget also the bitter illusions which followed upon that waking, and the tears which wetted the pillow of the child, torn from his enrapturing visions!

Here arises a question of the highest interest. How could a fugue, and indeed one of the most learned, blend with the character of ravishing enchantment, that we find in it? To that we know no answer. We might say, to be sure, that the invention of the *subject* was one of those happy accidents of genius, which are so rare that perhaps they never twice occur to genius itself. In fact a village organist might have invented the four bars of the theme as well as Mozart. But what would he have made of it? One of those contrapuntal skeletons with two or three legs, as Beethoven humorously called them, in the remarks he wrote upon the margin of his studies. The pearls would have changed into millet for the cock. I go still farther and ask, whether among all old and modern contrapuntists there be one found, who would not in regard to this pearl have been a cock? Bach would have made a Bach fugue, Handel a Handelian fugue of it; very beautiful and very learned works they would have been, greatly admired by connoisseurs, but in which the profane would have found small relish, and which would always remain fugues in the ears of all the world. The only lapidary, capable of setting the pearl in such way that everybody, that is to say all ears, could recognize its priceless worth, was named Mozart. And he it was who found it.

It must not be overlooked, that the material effect contributed much to the popularity of this wondrous work. If the instrumentation of our day has made some progress compared with the symphonies and overtures before Mozart, this progress was in every respect overtaken by the overture to the *Zauberflöte*. In the first place Mozart has combined in it all the instruments which could be employed in the orchestra at the end of the last century; he has carried the number of voices beyond twenty,—a thing which he has never before done in any of his instrumental compositions. A still more important distinction is, that the wind instruments have as much to do as the quartet, if not more. Finally Mozart in no one of his other works has married the tone-colors with so much charm and seductiveness, or distributed the roles of the Symphony in a manner better suited to the special talents of the actors. From the violins and flutes even to the kettle-drums, all are constantly employed in the most advantageous manner. And therein lies, as we have said, the whole improvement of the present instrumental system: a dazzling euphony, a deep calculation of material effect and the lending of a new importance to the younger instruments of the orchestra, namely the wind instruments, which for more than a century had been subordinated to the string instruments. Study the passages and combinations of our overture and you will find that they have served as patterns for the most richly instrumented compositions of Beethoven and of other very much younger masters.

Such was the last secular work of Mozart, the last and most wonderfully perfect in respect of style. Already for some years the flame of life had been growing pale upon the young man's brow and was extinguished in his bosom. The productive energy of the artist was also on the wane, although at a much slower and almost imperceptible rate. But this dying flame seems suddenly to cast a new splendor about it; this enfeebled energy all at once overflows with a development of luxury and of fancy, to which Mozart had not yet accustomed his admirers; the swan has a tuned his farewell song; the dying man utters his *novissima verba*, as the ancients used to say, exalted words, in which the spirit of Mozart, half freed from its integument, appears to us as if it were already beginning to become transfigured; words which every one hears in the "Requiem" and in the overture to the *Zauberflöte*, which was its brilliant and immortal prelude. The image of paradise connects itself with the images upon his death-bed!

Besides this biographical signification of the Swan-song, the queen of fugues has still another, which assigns to it an ever memorable place in the annals of art.

As Mozart had included the poetic life under all its phases in the greatest of his operas, so too he had summed up therein the totality of his nature in regard to the means of musical expression, which was as it were the outward manifestation of that nature. *Don Giovanni* indicated on a grand scale the earthly mission of our hero in the eyes of all the world; a more summary and more special account rendered before artistic people had also to sum up the universality of Mozart's style in its technical and historical relations. How reads the commission of the predestined composer? *To gather up the harvest of the centuries, and to combine it in the present, past and future of music.* Faithful to this vocation and arrived at the end of his career, Mozart seems to have drawn up in notes for the musicians a report, of some twenty pages, upon the manner in which he had fulfilled the instructions of Providence. We find therein the clearest melody, the most ideal sense, the most fascinating results of material euphony, the most splendid instrumentation, new and even modern effects, in union with the anti-melodic and anti-expressive form of the old fugue. Nay more, all this was strictly deduced from this form; without this it would have been just nothing. In these twenty and odd pages the fundamental law of every work of art: Unity and Variety, was observed with such an absolute power of concentration and of radiant diffusion, that there are no two combinations to be found in it whose similarity amounts to identity, and not one, in which you do not see the same creative thoughts flash back.

Jingling Pianos. Amongst the minor troubles to which music-loving mortals are liable, a jingling note in the piano must assuredly find a place. It is a very small matter, it is true, but it is excessively annoying, and the more so as it generally baffles all endeavors to find out the cause. Many of our readers have doubtless spent an hour or so in such an investigation, perhaps on more than one occasion, and without success. One jingling note in a piano is quite sufficient to spoil the effect of the finest piece of music, and instead of soothing has rather the effect of irritating the savage breast. In the first place, it must be recollected that the ear is exceedingly defective in the power of judging of the direction of a sound; and it is upon this defect that the ventriloquist depends for the marvellous displays to which we are accustomed. We must also remember that a body capable of producing a sound of a certain pitch may be set in vibration by sounding the fundamental note of the body. Thus the glass globes of the chandelier may be caused to sound simply by singing the note which they respectively give out when put into vibration by a blow; and it is said that a singer with a very powerful voice is able to break a wine-glass by merely singing the fundamental note in close proximity. The particles of the glass are caused to vibrate so powerfully as to overcome their cohesion, thus acting in precisely the same manner as a sharp blow. The vibrations thus induced are called sympathetic vibrations; and it is on this principle that most of the jingling in pianos and other stringed instruments is to be explained. In fact, the noise is not in the instrument at all, but is due to some object in the room which is caused to vibrate sympathetically whenever a certain note is struck.

The subject has recently been investigated by Professor Page of the United States, who is well known for several ingenious electro-magnetic experiments, and also for the discovery of the fact that a soft iron bar, when suddenly magnetized, gives out a musical note. The results of his investigation into the cause of the jingle of certain notes on the pianoforte and other musical instruments have been communicated by him to the *Scientific American*. Professor Page relates an instance of a new piano which had a jingling note, which for some time defied all efforts to discover the cause. Whilst one person continued to strike the offending note, another went about the room touching everything which could possibly be set in vibration. At last the cause was found to be in a clock on the mantlepiece. The striking part had run down, and upon winding it up the jingle ceased. In another case the cause was found to be due to two loose panes of glass in the windows. When the loose squares were wedged up the instrument gave a perfectly clear note, and on the removal of the wedges, the jingle instantly recommenced. In some cases a slight change in the position of the piano will stop the noise, or transfer it to other notes. To account for this, Professor Page says, "It is probable that absolute unison is necessary to produce the sympathetic sounds to any notable degree, and that the motion of the instrument upon the floor produces a change of tension, either on or in something without the instrument so as to affect the result."

In case of annoyance from a jingling piano, it would be well, therefore, before condemning the instrument, to make careful search amongst the window panes, chimney ornaments, lamp shades, and other objects capable of being put into vibration. A few minutes will generally be sufficient to remedy the evil.

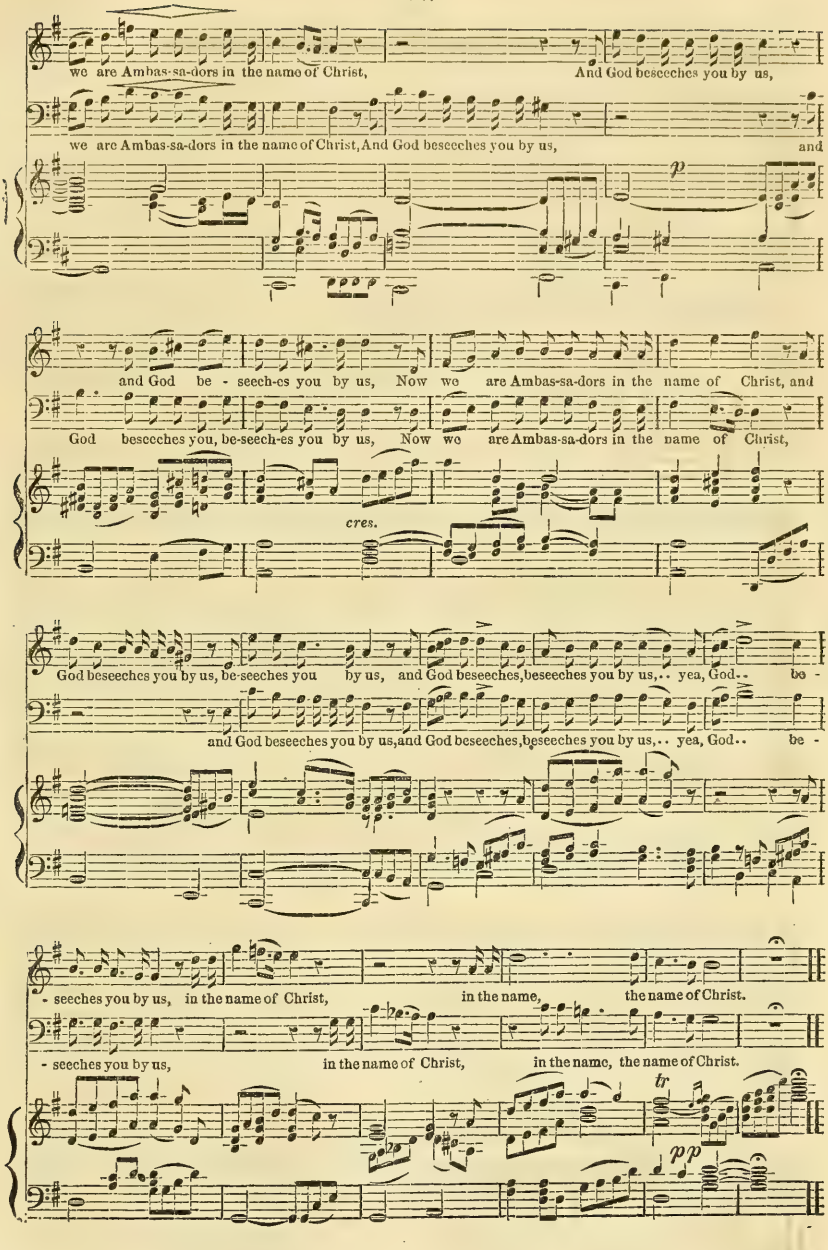
Music Abroad.

Paris.

The correspondent of the London *Orchestra* (Nov. 20) writes:

"*Mignon*," opera comique in three acts and five tableaux, arranged by the inseparable MM. Jules Barbier and Michel Carré (known as the Siamese librettists), music by M. Ambroise Thomas, was given on Saturday last at the Opera Comique. I feel a strong temptation to send you a splendid article, of at least a dozen columns, on Goethe and "*Wilhelm Meister*," but as, after all, you never did me any harm, I refrain, and will, in as few words as possible, sketch out the arrangement the authors have thought fit to adopt. The first act introduces us to the actress, *Philine*, who is *en coquetterie réglée* with *Wilhelm Meister;* and we have all the scene in which he rescues *Mignon* from her master, "*le grand diable.*" The old harpist, *Lothario*, is also introduced, and sings flat. Act. 2. *Mignon* is costumed as a page, and accompanies her master to *Philine's* house. She is left alone for a short time, and, seeing the handsome dresses of the *comédienne*, she cannot resist the temptation of trying them on. *Wilhelm* arrives at this moment, and tells her that they must part. Despair of *Mignon*, &c.; consolations from the old harpist, who again sings flat, and sets fire to the house. *Mignon* is saved from absolute calcination by *Wilhelm*. We find them in the last Act at Venice in an ancient palace, formerly the property of the harpist, who turns out to be *Count Ceprano* and the father of *Mignon*. *Philine*, who has followed *Wilhelm Meister*, graciously gives her consent to his union with *Mignon*, and *tout est pour le mieux dans le meilleur des mondes.* Compare this sketch with the original work and see which you like best. Monsieur Ambroise Thomas's music is simply charming. Setting aside the trivial character of the part of *Philine*, for whom of course—as represented by Mme. Cabel—more "*cocottes*" than melodies are required, the rest of the score is admirable. *Mignon's* song in the first act, "*Kennst du das Land*," is a beautiful inspiration, and is the more worthy of notice on account of the difficulty of setting it to music after Beethoven's lovely version. A duet for contralto and basso "*Légères: Hirondelles*," the which birds MM. Barbier and Carré inform us are "*armés de Dieu;*" another duet for the same "*Tu connais la douleur*," a romance for *Wilhelm*, his love duet with *Mignon*, and a trio in which the father recovers his long lost "child" are the most remarkable numbers, to which may be added the opening chorus, full of melody, and fresh and gay as a morning of spring.

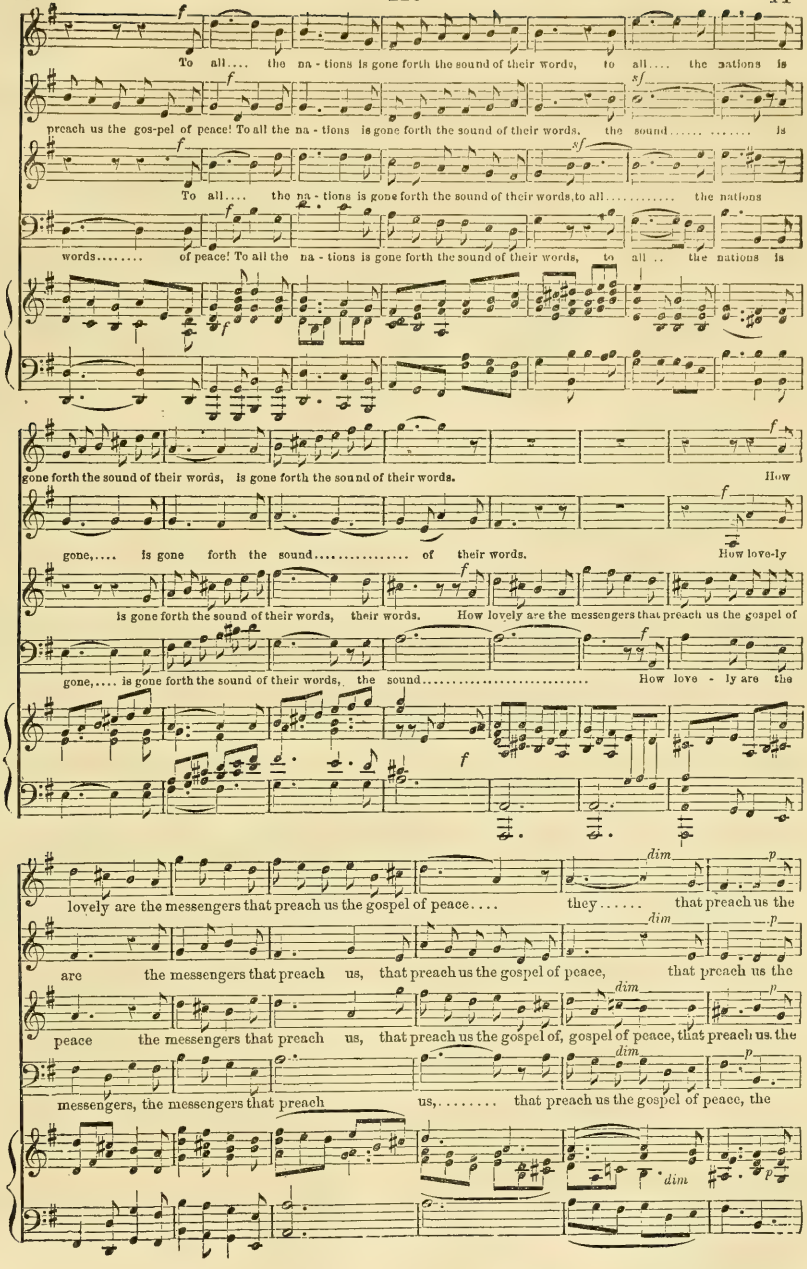
M. Ambroise Thomas is the chief of our young composers. I say "young" composers, for a musician generally begins to have a name at fifty. Ask M. Auber. M. Thomas is a professor of composition at the Conservatoire, Membre de L'Institut, and Officier de la Legion d'Honneur. His musical education was given him at the Conservatoire by Zimmermann, for the piano; Dourlen (harmony), and Lesueur (Composition). After receiving a first prize for piano in 1829, M. Thomas obtained the Grand Prix de Rome in 1832. His first opera was "*La Double Echelle*," 1837; this was followed by "*Le Perruquier de la Régence*," 1838; "*La Gipsy*," ballet at the opera, 1839; "*Le Panier Fleuri*," opera comique in the same year; "*Carline*," 1840, &c. M. Thomas's real success dates from "*Le Caid*" (1849), a *charge* of the Italian style of writing, which answered remarkably well, and is still a stock piece in the repertoire of the Opera-Comique. "*Le Songe d'une Nuit d'Eté*, which has nothing but its title in common with "*The Midsummer Night's Dream*," and in which *Queen Elizabeth*, *Shakespeare*, and *Falstaff* are the principal characters, was given in 1850, and placed M. Thomas at the head of the young school. Add to the works already named, "*Raymond*," 1851; "*La Tonelli*, 1853; "*Psyché*" (a real chef-d'œuvre), and "*Le Carnaval de Venise*," both in 1857; and you will admit that what they call here the composer's "musical baggage" is sufficiently imposing. M. Thomas does not belong to the school of anti-melo-

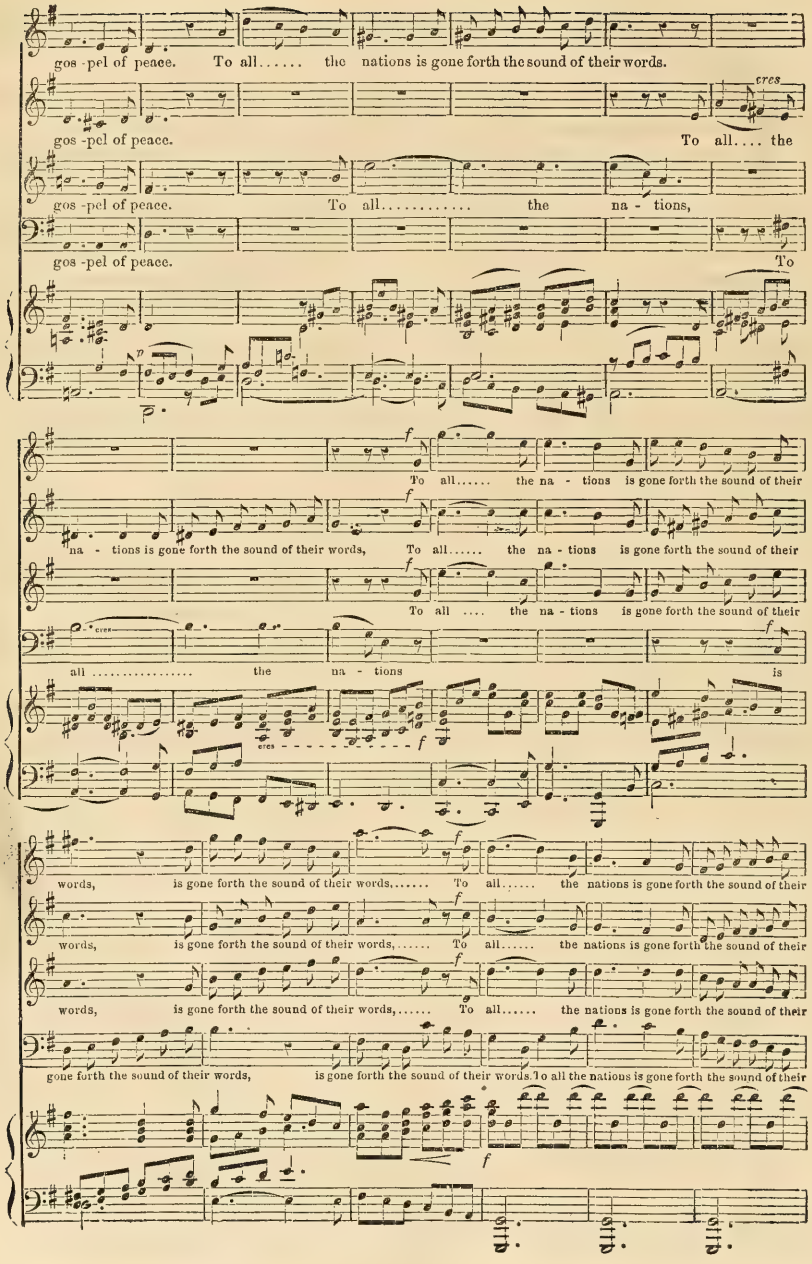

we are Ambas-sa-dors in the name of Christ, And God beseeches you by us,
we are Ambas-sa-dors in the name of Christ, And God beseeches you by us, and
p
and God be - seech-es you by us, Now we are Ambas-sa-dors in the name of Christ, and
God beseeches you, be-seech-es you by us, Now we are Ambas-sa-dors in the name of Christ,
cres.
God beseeches you by us, be-seeches you by us, and God beseeches, beseeches you by us, yea, God.. be -
and God beseeches you by us, and God beseeches, beseeches you by us, yea, God.. be -
- seeches you by us, in the name of Christ, in the name, the name of Christ.
- seeches you by us, in the name of Christ, in the name, the name of Christ.
tr
pp

No. 26. CHORUS.—"HOW LOVELY ARE THE MESSENGERS."

From Mendelssohn's ST. "ELIJAH."




To all.... the na - tions is gone forth the sound of their words, to all.... the nations is
preach us the gos-pel of peace! To all the na - tions is gone forth the sound of their words, the sound..... ..... is
To all.... the na - tions is gone forth the sound of their words,to all..... the nations
words..... of peace! To all the na - tions is gone forth the sound of their words, to all .. the nations is
gone forth the sound of their words, is gone forth the sound of their words. How
gone,.... is gone forth the sound..... of their words. How love-ly
is gone forth the sound of their words, their words. How lovely are the messengers that preach us the gospel of
gone,.... is gone forth the sound of their words, the sound..... How love - ly are the
lovely are the messengers that preach us the gospel of peace.... they..... that preach us the
are the messengers that preach us, that preach us the gospel of peace, that preach us the
peace the messengers that preach us, that preach us the gospel of, gospel of peace, that preach us. the
messengers, the messengers that preach us,..... that preach us the gospel of peace, the


gos - pel of peace. To all..... the nations is gone forth the sound of their words.
cres.
gos - pel of peace. To all.... the
gos - pel of peace. To all..... the na - tions,
gos - pel of peace. To
f
To all..... the na - tions is gone forth the sound of their
na - tions is gone forth the sound of their words, To all..... the na - tions is gone forth the sound of their
To all .... the na - tions is gone forth the sound of their
all ..... the na - tions is
cres - - - - - - - - - - - - - - - f
words, is gone forth the sound of their words..... To all..... the nations is gone forth the sound of their
words, is gone forth the sound of their words,..... To all..... the nations is gone forth the sound of their
words, is gone forth the sound of their words,..... To all..... the nations is gone forth the sound of their
gone forth the sound of their words, is gone forth the sound of their words. To all the nations is gone forth the sound of their
f

dists; his ideas are always elegant, in perfect form, and sometimes of a very high character. His orchestral writing is acknowledged to be that of a real *maître;* and in everything that he composes there exists a certain touch, scarcely to be defined, and which can only be explained by saying that you feel that it is written by a gentleman; and this quality gives a *relief* to the ordinary portions of his works, and an additional enjoyment to the best written numbers. Now a word for the actors; *Mignon* was represented by Mme. Galli-Marie, and a better choice could not have been made. This lady had already "created" the page in "*Lara*" and the Bohemian girl in "*Fior d'Aliza,*" and this last impersonation of *Mignon*, given with the greatest poetic feeling, has fixed her in her proper place as the best interpreter of what we may call real "character" parts that we have among the lady artists of the present day. Her singing of the romance in act 1 (alluded to above), her rendering of the words "*Tu connais la douleur,*" the furious outburst of her Bohemian instinct when she says "*Ah! cette Philine! je la hais,*" were really fine. The love duet with *Wilhelm Meister* in the last act is not only a charming musical composition, but is arranged by the régisseur, M. Mocker, with a rare talent of *mise en scène.* Instead of the stereotyped stage business, with "cross R., cross L." &c., *Mignon* is leaning against a window, with the moonlight streaming on her countenance, and the whole scene between the two passes in one corner of the vast *salle* of the Venetian palace. Mme. Galli-Marie has adopted the costume of Ary Scheffer's painting, and her poses and acting in this duet and the "recognition" trio are really splendid. M. Achard has what we call an "ungrateful" part as *Wilhelm*, as far as acting is concerned; but the musical portion of his task is good, and he sings it well. It seems strange to ask an artist to be a little less careful, but really if M. Achard would try a little *imprévu* from time to time, I, for one, would not blame him. He is so fearfully methodical that I feel inclined to believe what M. Vizentini says of him in the "Charivari"—"M. Achard carries a note-book in his pocket, and inscribes his impressions after each scene, thus:—Mme. * * * forgot a demisemiquaver rest in the Andante in A flat: had something in my throat in giving my B in alt, but got rid of it in time; the public was indulgent; got to the theatre too late, dinner being behind time; must scold my wife on that account; dressed hastily in consequence; called before the curtain at the end of Act 1; my boots are tight—music charming—I must change them.'" Monsieur Couderc, the Charles Mathews of the Opera Comique, plays *Laërtes*, a comedian, admirably, and is very useful in Act. 2, which "languishes." The *Harpist Count* is represented by M. Bataille. Mme. Cabel is the *Philine.* She has nothing to do but vocalize, and that she does admirably. The part is not sympathetic, and is only saved from utter condemnation by the music the composer has allotted to her. *Somme toute*, a success, and a run of at least sixty nights, if not more.

Beethoven's *Missa Solennis* in D was performed (for the first time in Paris) on the 22nd Nov., in the church of St. Eustache, under the direction of M. Pasdeloup. The occasion was the festival of the patron saint, Cecilia.

The sixth Concert Populaire of classical music in the Cirque Napoléon, on the 25th ult., had for programme: Beethoven's 1st Symphony; Schumann's *Genoveva* Overture; Adagio from a Haydn Quartet, by *all the strings*; Mendelssohn's Violin Concerto, played by Joachim; and Wallace's Overture to *Lorelei.* Pasdeloup conducted.—In the preceding concert were given: Overture to *Fidelio* (in E); Symphony No 29, by Haydn; Allegro (op. 58), Mendelssohn; Beethoven's Concerto in D for piano, No. 6, [it must mean the Violin Concerto as arranged by B. for piano], played by M. Theo. Ritter; Overture to *Oberon.*

M. Fétis, the historian of "La Marseillaise," known as an expert in finding out "mares' nests"—has discovered—so he assures the *Gazette Musicale*—the entire plan and programme of Beethoven's "Pastoral Symphony," in an orchestral work by Knecht, an obscure musician, belonging to the Palatinate, who wrote in defence of his master, the Abbè Vogler, and who lived a quiet life, and produced heaps of those compositions, carefully made, yet without a spark of imagination. Knecht's "Musical Portrait of Nature, or Grand Symphony," published A.D. 1784, and prefaced by a programme, is in five divisions, which may be shortly described thus:—"A beautiful smiling landscape, with birds, brooks and shepherds,"—"The darkening of the sky and the rising of the wind,—"The storm,"—"The clearing off of the storm,"—"The joy of Nature, and its grateful praise of the Almighty." What is more curious still, another of Knecht's compositions bears the title of "Peasants' Dance interrupted by a Storm."

Germany.

COLOGNE.—The programme of the second Gürzenich concert consisted of Overture (Jul. Tausch); Aria for soprano from *Scipione* (J. Ch. Bach), Mme. Rudersdorff; Fantasia for Violoncello (A. Schmidt), Herr A. Schmidt; Canzonet (Haydn), Mme. Rudersdorff; Adagio and Finale from Concerto in B minor (Hummel), Mme. Johnson Gräver; Finale from *Loreley* (Mendelssohn), and Sinfonie in D minor (Schumann)—Sig. and Mad. Marchesi gave a concert on the 13th inst., in the Hôtel Disch. A great feature of the evening were some songs, by Ferdinand Hiller, for three Female Voices, sung by eighteen pupils of the Conservatory. The other vocal pieces were Schumann's "Frauenliebe und Leben," Mme. Marchesi; two duets composed by Ferdinand Hiller for Sig. and Mme. Marchesi; duet from Rossini's *Semiramide;* air from "*La Resurrezione,* by Handel; Schubert's "Erlkönig;" and "Pourquoi." The instrumental pieces were Mozart's Variations for Four Hands, and some movements from Ferdinand Hiller's *Operette ohne Worte,* played by Herren Hiller and Gernsheim.

The programme of the third Gürzenich Concert was varied and interesting In every respect, and the English public may be proud to have been represented by an eminent composer and a highly gifted singer. The composer in question was Jules Benedict. The singer was Miss Marianne Hayne, a pupil of the Conservatorium. Benedict contributed the overture to the "*Tempest,*" which was capitally rendered by the famous orchestra under F. Hiller, and enthusiastically applauded by the large and select audience. Miss Hayne, who is endowed with a splendid soprano voice and a capital method, sang the air from the "*Creation,*" "With verdure clad" (in German), to perfection. An interesting feature of the programme was the unfinished Symphony, No. 2 (*Allegro, Andante,* and *Scherzo*) by Robert (Norbert?) Burgmüller, born in Dusseldorf, 1810, and died at Aix-la-Chapelle, 1836. It is a remarkable work, full of melodies and delicately scored, belonging to the calm romantic school of Haydn and Mozart rather than to the heroic and dramatic *métier* of Beethoven. The *Scherzo*, as being immensely fresh and taking, was the most successful part of this fine symphony. Julius Stockhausen, the well-known *Liedersänger* and Musikdirector in Hamburg, sang on the same evening the *aria buffa*, "*Il mio pano è preparato,*" from "*La Gazza Ladra,*" by Rossini. This aria, calculated as it is for the stage alone, produces no effect at all in a concert room, and although masterly snug and adorned with the most arduous agility did not meet this time with a better chance than usual. Besides this the air requires the *vis comica* of Ronconi (who always produced a great effect with it in London), which Herr J. Stockhausen lacks completely. More successful was this gentleman in a ballad of Schumann, "*Die beiden Grenadiere,*" which was unanimously encored. The Walpurgisnacht, Goethe and Mendelssohn, which closed the concert in splendid fashion, did not at all answer the expectation of the disappointed audience. The tenor, an *ex*-primo, was a very unpoetical production in every respect. The contralto was unwell, and sang her little solo *sotto voce.* Stockhausen got hoarse as usual, and the chorus had not sufficiently rehearsed the work.

At the next Gürzenich concert we shall hear the "*Saul*" of F. Hiller, the soprano solo of which will be sung by a pupil of the Conservatorium, who is in possession of a quality of voice and talent *à la* Lind. Her name is Fräul. Mathilde Bodinus, the daughter of the director of the zoological garden here.

LEIPSIC.—The works performed at the fourth Gewandhaus Concert were: Symphony, No. 8, Beethoven; "Entr'acte" from *Medea*, Cherubini; "Passacaglia" (C minor), and "Toccata" F major), Bach, scored for full band by Esser; Recitative and Aria for soprano, with *obbligato* piano, Mozart; Cantata, Stradella; "Siciliana," Handel; and "Pastorelle," Haydn. The vocal pieces were admirably sung by Mdme. Rudersdorff.—On the 4th inst., was given the first of the series of Soirèes for Chamber Music announced by Herren David, Röntgen, Hermann, and Hegar. The programme consisted of Stringed Quartet in G, from Opus 9, Beethoven; Quartet in E minor, from Opus 44, Beethoven; and "Divertissement" in D major, for Stringed Instruments and two Horns, Mozart.—At the second concert of the Euterpe Association, the works selected were Overture to *Leonore*, No. 3, Beethoven; Schumann's C-major Symphony; two Duets: "Schönes Mädchen, wirst mich hassen," from *Jessonda*, and "Theures Mädchen, sagte er," from *Templer und Jüdin*, sung by Mdlle. Blaczek and Herr Rebling. Mdlle. Mehlig played Chopin's F. minor Concerto; Prelude and Fugue, E minor, Mendelssohn, [and "Rhapsodie Hongroise," C sharp major, Franz Listz,

Herr Röntgen will not accept the offer lately made him from St. Petersburgh, but continue here as usual.—Riedel's Association performed Beethoven's grand *Missa Solemnis* on the 23rd November.—At the third Euterpe Concert, the programme comprised the Overture to *Die Vestalin*, Spontini; Violin Concerto, Mendelssohn; Two Songs for mixed Chorus ("Süd oder Nord," and "Das Schifflein"), R. Schumann: B flat minor Etude, Paganini; and "Anacreon, oder Amor auf der Flucht," Cherubini. The violin part was confided to Herr Auer from Hamburgh, while the solos in Cherubini's works were sung by Mdlle. Blaczek and Herr Rebling.—The fifth Gewandhaus Concert afforded the public an opportunity of hearing Lachner's Second Suite (E minor); Overture to *Iphigenia in Aulis*, Gluck; Pianoforte Pieces (Herr Reinecke); Beethoven's Concerto, No. 1 (C major); and Solo Pieces by Rameau, Couperin, and Kirnberger. Madame Rudersdorff sang Randegger's "Save me, O God!" a Scena and Aria by Mozart; and the Aria, "O holder Schlaf," from Handel's *Semele.*—Herr Gustav Schmidt, the composer of the operas, *Prinz Eugen* and *La Rèole*, will celebrate the 25th anniversary of his conductorship on the 2nd inst.

FRANKFORT-ON-THE-MAINE.—At the third Museum Concert, the band performed: C-major Symphony, Haydn; Entr'acte to *Rosamunde*, Franz Schubert; and Overture to *Abu Hassan*, Cherubini. Mad. Clara Schumann played Schumann's A-minor Concerto, together with some smaller pianoforte pieces; and Herr Hett sang some songs by Schubert and Schumann.

WIESBADEN.—The Intendant of the Theatre Royal has announced six Subscription Concerts, at which, in contradistinction to the displays of frivolous virtuosity forming the staple attraction at the concerts got up by the directors of the *Kurhaus*, classical works alone will constitute the programme. Herr Jahn has been selected as conductor, and the following works will be played at the first concert: Part First. "Passacaglia," J. S. Bach (scored by H. Esser); Recitative and Aria from *Rinaldo*, Handel (scored by Meyerbeer); Overture to *Ali Baba*, Cherubini; Serenade for five Female Voices, F. Schubert; Prelude to *Die Meistersinger von Nürnberg*, R. Wagner. Part Second. Sinfonie in G major (6), J. Haydn.

BRESLAU.—The programme of the second concert given by the Orchestra-Verein contained a highly interesting Suite in D major (Bach), in which Dr. Damrosch took the violin solo. The second number was Beethoven's Triple Concerto (Op. 56), played by Dr. Damrosch, violin; Herr Seidel, piano; and Herr Grützmacher, violoncello. The second part consisted of the Overture to *Guillaume Tell;* an original Fantasia, performed by Herr Grützmacher: and Mozart's Symphony in G minor.

MUNICH.—The Count von Platen, Intendant under the late government at the Theatre Royal, Hanover, has been appointed to the same post at the Theatre Royal here. Herr Krempelsetzer, conductor at the Actientheatre, is engaged on an operetta entitled *Die Geister des Weins.* The members of the Oratorio Association, under the direction of Herr Rheinberger, are getting up Handel's *Saul.* Rheinberger's Symphony *Wallerstein* will, also, be produced shortly.

STRASBURG.—The *Société des Concerts* of the Conservatoire has given its first concert, directed by M. Hesselmans, with this programme: Beethoven's Heroic Symphony; Air from Mozart's *Tito*, sung by Mme. Viardot; Mendelssohn's *Melusina* Overture; Scena from Gluck's *Alceste* (Mme. Viardot); March from the *Ruins of Athens.*

SWITZERLAND.—At the first Subscription Concert, in Zurich, under the direction of Herr Hegar, Beethoven's "Sinfonia Eroica," and Cherubini's overture to "Lodoiska," were performed. Joachim played a Concerto by Spohr, a Romance by Beethoven, and a Fantasia by Schumann. It is almost superfluous to add that the audience were in ecstasies with the great violinist.

Alfred Jaell has commenced his series of concerts in Switzerland, which he is to give in the chief towns successively.

Hans von Bülow has opened trio soirées at Basel.

A commemorative inscription is about to be set up on the house of Beethoven, at Bonn, where, after long research, it has been discovered to be that marked No. 515 of the Bonngasse.

A Conservatorium of Music has been founded in Heidelberg, under the leadership of Capellmeister Sutter.

A new opera by Gustav Härtel, entitled the "Carabineers," is being rehearsed at Schwerin.

Joachim, the great violinist, is engaged for six months at Paris, during the Great Exposition, by M. Pasdeloup. So also is Camilla Urso. Carlotta Patti is engaged by M. Carvalho for the same time.

Dwight's Journal of Music.

BOSTON, DEC. 22, 1866.

Second Symphony Concert.

The sun *did* shine that Friday. Never came a day much finer for the 7th of December. Of course there was a large increase of audience; perhaps, however, with another programme it would have been still larger; for Schumann could scarcely be expected to draw as well as Beethoven; one cannot play his highest trump cards all the time. But these concerts seek to educate as well as charm. While they offer opportunities of hearing and enjoying the familiar, grandest compositions, the prime favorites, like the Beethoven Symphonies, the Mendelssohn and Weber Overtures, they must also introduce to our acquaintance less familiar works of known decided merit. There is always much demand for novelty in every audience; it is too commonly met by shallow novelties, new things of a sensational and questionable character, which run away with idle ears, dissipate the artistic unity of an occasion and unsettle tastes not yet perhaps sufficiently confirmed in the preference of what is best, though capable of becoming so by undistracted hearing of the best. A large proportion of last winter's programmes was composed of Symphonies, Concertos, Overtures, &c., wholly or nearly new to Boston audiences; works by true masters, who had the creative spark in them, though not in the same transcendent degree as Beethoven and Mozart. Thus in the six concerts we had a Symphony and Overture by Schumann wholly new to us; an Overture by Schubert wholly new, and his great Symphony, comparatively so to most hearers; two Overtures by Cherubini, one (to "Anacreon") wholly new, the other (to "The Water Carrier") new to most; the first Symphony by Gade, new to one generation at least of concert-goers; besides several unfamiliar works by masters better known. All these were listened to with pretty general interest and delight last year; among them, the success of the Schumann Symphony was quite remarkable; it was deeply enjoyed by the majority of a large audience, while not a few complained that they could not quite understand it, or that it taxed their attentive faculties too much. Those to whom it had become somewhat familiarized by rehearsal or other study, knew that it was good, that it was music to be welcomed even after Beethoven. Of the "Genoveva" Overture those who had studied it knew that it too was beautiful and worth many a hearing; but it somehow did not seem to pass for its full worth with the audience. The fact that these works had been given once and had begun to be appreciated was in itself good reason for now trying them again; "we desire better acquaintance" of such; and so, after a Beethoven and before a Mozart programme, Schumann came in not unfitly, thus:

Overture: "The Hebrides,".....Mendelssohn.
Piano-forte Concerto, in F minor. (Op. 14,).....Henselt.
Allegro patetico.—Larghetto.—Allegro agitato.
Carlyle Petersilea.

Second Symphony, in C Major. (Op. 61.).....Schumann.
Intro. and Allegro.—Scherzo.—Adagio —Allegro vivace.
Fantasie-Impromptu, in C-sharp minor, (Op. 66.) Chopin.
Carlyle Petersilea.
Overture to "Genoveva,".....Schumann.

The Symphony was certainly the most impressive portion of the concert, and seemed a very earnest, real thing after the more commonplace thoughts of the Concerto by Henselt. The presence of true genius, in one of its great creative efforts, happily inspired too, was unmistakable to most listeners; albeit with the many expressions of satisfaction since there have been mingled some complaints about the difficulty of understanding it, the strain upon the mind, &c. It was so with the yet greater Symphonies of Beethoven upon the first and second hearing. We shall not attempt to add to our former brief description of the work. It is true that there is in the first movement something a little sickly, some spasmodic and some dreamy traits, suggestions of pain and struggle to be sound and well; for, as Schumann said, that movement was composed in a period of illness, and it seems to typify a healthy resolution, summoning up power from the centre, to resist and overcome the flitting pains and wayward fancies of a fevered brain. But it is laid out upon a broad, clear plan, which it developes logically and with commanding power, and it is full of beauties both of melodic thoughts and harmony and instrumental color. The adherence to the one key, or rather the reference and tendency to the C major, throughout all the four movements with but little variation, is characteristic of the work. This in the slow introduction is marked in the bold, firm trumpet and horn tones while the strings move dreamily and sadly, in undertone, groping up into the daylight (the tonic) from the shadows of the subdominant. Again, too, the unity is felt in the way in which the leading themes of the Allegro are foreshadowed in passages of the introduction; indeed the whole Symphony has its germs there. The oftener you listen to that Allegro, the less you feel the sickliness, and the more you enjoy the beauty and splendor of the triumph; the trumpet tones, challenging so boldly in the first bars, carry it.

The second movement is a true Scherzo, still in C, revelling in fine fairy sport, although perpetually modulating, as the leading melodic phrase woven into its whole texture keeps rapidly traversing diminished-seventh intervals. But how cheery those answering calls from flutes above and bassoons below, each in thirds! and how delightfully the latter climb to meet the former sometimes! If the joy is subtle, delicate and dreamy here, it becomes breezy and exhilarating in the triplets of the first Trio, (which returns into the Scherzo); and then a pensive mood comes over the same joy in the second Trio, where the staccato contrapuntal figure of the violas and 'cellos accompanies the even flow of the chief subject; and then how gracefully the moonlight fairy Scherzo theme steals back again!

In the Adagio (which, beginning in C minor, ends in C major) the soul, set free by this magical power of Art in which it has thus far revelled, rises into tranquil ecstacy, "a deep dream of peace," where all is heavenly and beautiful. Possibly the conception is just enough beyond the power of *perfect* execution in an orchestra, sometimes to disturb the enjoyment a little; we allude to such places as those long climbing trills of the violins upon the very highest notes, which will sound a little shrill and *creaky* in any short of an ideal performance; but has not the composer a right to claim some ideality of the listener? In the Finale, the spirit rouses itself from the sweet, dreamy rapture of the Adagio into what one of Schumann's biographers calls "a jubilant, heaven-storming happiness." Ganymed-like, you are borne aloft by Jove's strong eagle, and in the full noonday sunshine of C major. The performance of the Symphony was not an ideal one, but it was a very creditable achievement on the part of our orchestra of fifty-two instruments, who all seemed to enter into it *con amore*.

The "Genoveva" Overture did not gain so much upon the general audience as we had hoped in this second performance. It suffered somewhat by coming last, and particularly by disturbance of the true listening element occasioned by a forced *encore* of what preceded. But the reason of the indifference lay partly in the work itself; its beauty is of a kind which must be wooed in calm and favorable moments. Its sweets are somewhat cloying, in spite of the breezy horn blasts which now and then freshen up the picture, and relieve brooding solitude and fluttering heartbeats with a fresh odor of the woods.

The best relished of the orchestral pieces (except for the disturbance by late comers) was the "Hebrides" Overture, often called "Fingal's Cave," in which the young Felix wrote out his impressions of the "*Einsame Insel*" (lonely island) a year or two afterwards, in the month of December, in Rome, where he also finished the "Scotch" Symphony. It was so rendered as to give great delight; and indeed it was the only piece which most could welcome as an old acquaintance in the whole programme.

Henselt's Concerto, as a composition, a musical creation, can bear no comparison with the works in this form (by Beethoven, Schumann, Mendelssohn, &c.,) which have enriched all the previous Symphony Concerts. It is not without beauties, passing traits of fineness, as in the course of the first movement, and a pervading euphony, at least for the piano part. But the thoughts are for the most part commonplace; its sentimental quality is only better than the average of the better masters of the new Piano virtuoso school; and the instrumentation is often awkwardly managed and sometimes coarse. It is not symphonic, but after all a purely piano-forte piece, a piece for virtuosos. The fact that it is possibly the "most difficult" piece for the executant ever written is rather a left-handed kind of praise. Still it is the work of a musician, one not without poetic quality, one never absolutely trivial. It was a work well worth hearing once in such a concert; the only mistake was in not placing it in another programme where more familiar great works might relieve it. It exhibited young PETERSILEA'S playing in a brilliant light. In strength, precision, certainty and fluency of execution, as in well-considered, tasteful light and shade, it places him (so nearly as we can judge between

so many marvellous instances of execution which we have heard of late) among the foremost pianists. To thorough *technique* he adds good intelligence; and his interpretations are clear and elegant, if not particularly sympathetic or inspired, as in the case of the Chopin *Impromptu*, which was far more enjoyed than the Concerto. We can hardly understand how an artist who is at home in such music, and who finds himself in such a concert, could answer an encore with such a trashy, Gottschalk-y little piece as he did. Probably unwise friends, and not the artist, were the real sinners. To say the least it was a mistake. The *encore* itself, too, was a violation of the understanding which has ruled in these concerts. The programmes are too long and the character of the pieces such as not to admit of repetitions or insertions without disturbing the unity of the whole. As it was, the *Genoveva* overture was the sufferer by it. Besides, such an encore lets down the whole tone of the concert, making it an arena for partisan rivalry between the friends of this or that solo pianist. Such calls do not proceed from the real Symphony audience, nor from any but small scattered portions of the crowd. On past occasions there have been plenty who would too gladly have heard more from A and B and C; but these are persons, filled with the spirit of the occasion, appreciating the unity of design in the programme, and who therefore never urge such claims. It is comparatively outsiders who do it, thoughtless of the concert, in their zeal for a friend. It were better to drop out of the Symphony programmes *all* solo performances, than have it come to this. But we have no fear; the incident was exceptional; the solo artists who have rendered such efficient service in these concerts have done it in a true, self-forgetting spirit, purely to help on the object of the concerts and bring the best works of great authors fairly before a proper public.

The third concert (yesterday) gave Mozart the chief place: Symphony in E flat and "Magic Flute" overture. Mr. ERNST PERABO was the pianist, and played a Concerto by Norbert Burgmüller and Schumann's "Etudes Symphoniques," op. 13, for piano alone. The closing Overture was the pendant to the "Hebrides," the "Melusina" by Mendelssohn. We have recalled on another page an old description of the "Magic Flute" overture; we here recall part of what Schumann said of the "Melusina":

"To understand it, no one needs to read the long-spun, although richly imaginative tale of Tieck; it is enough to know: that the charming Melusina was violently in love with the handsome knight Lusignan, and married him upon his promising that certain days in the year he would leave her alone. One day the truth breaks upon Lusignan, that Melusina is a mermaid—half fish, half woman! The material is variously worked up, in words, as in tones. But one must not here, any more than in the overture to Shakspeare's 'Midsummer Night's Dream,' wish to trace so coarse a historical thread all through. (A curious person asked Mendelssohn once, what the overture to Melusina meant; Mendelssohn brusquely answered: 'Hm—*a mesalliance.*') Always conceiving his subject poetically, Mendelssohn here portrays only the characters of the man and the woman, of the proud, knightly Lusignan and the enticing, yielding Melusina; but it is as if the watery waves came up amid their embraces, and overwhelmed and parted them again. And this revives in every listener those pleasant images by which the youthful fancy loves to linger, those fables of the life deep down beneath the watery abyss, full of shooting fishes with golden scales, of pearls in open shells, of buried treasures, which the sea has snatched from men, of emerald castles towering one above another, &c. This, it seems to us, is what distinguishes this overture from the earlier ones; that it narrates these kind of things quite in the manner of a story, and does not experience them. Hence at first sight the surface appears somewhat cold, dumb; but what a life and interweaving there is down below is more clearly expressed through music than through words.

"The whole begins and ends with a magical wave figure, which emerges several times in the course of the piece; the effect is to transport one, as it were, suddenly out of the battle ground of violent human passions into the vast, earth-surrounding element of the water, particularly from the point where it modulates from A flat, through G, to C. The rhythm of the knight theme in F minor would gain in pride and consequence by a still slower *tempo*. Right tenderly and clingingly still sounds on in our mind the melody in A flat, behind which we descry the head of Melusina. Of single instrumental effects we still hear the beautiful B flat of the trumpet (near the beginning), which forms the seventh to the chord;—a tone out of the primeval times."

Chamber Concerts.

MENDELSSOHN QUINTETTE CLUB. The *eighteenth* season opened at high tide on Tuesday evening, Dec. 11. Chickering's Hall was overflowing, and some of us had to listen in the ante-room. It brought back the best days of the Club and showed that the interest in them and in the classical chamber music which they have done so much for eighteen years to domesticate among us, is on the increase. The well-known faces were warmly welcomed as they appeared upon the platform. There has been a change, however, in one member; the Club now consists of WM. SCHULTZE (leading violin), CARL MEISEL (second), THOMAS RYAN (tenor), WM. WIESEL (tenor, new), and WULF FRIES, violoncello. This was the bill of fare:

Quartet in B flat. No. 69.....Haydn.
Piano Trio. in A Minor.....Henselt.
"Legend" for Violin.....Wieniawski.
Toccata for Piano, in C. Op 7.....Schumann.
Quintet No. 3, in G minor.....Mozart.

The Haydn Quartet was delightful; fresh, wholesome, full of life, of happy inspirations not far-fetched, worked out with clear and facile mastery of form, putting everybody in good humor, and leaving the appetite keen for what should come after. And that is only saying it was Father Haydn. Not to love him is to be unmusical, or musically sophisticated. The instruments were nicely blended, and the beauty of the whole in all its changing moods passed vividly before us. Nor could a fitter pendant be found than the perfect G-minor Quintet of Mozart, which ended the concert with as much zest as it opened.

Mr. PETERSILEA won new laurels by his fine rendering of the Trio by Henselt, a composition which appeared to touch a more responsive chord in the audience than the Concerto by the same. It indulges, to be sure, in the same excess of ornamental arpeggio, continued almost to weariness; but the thoughts seemed fresher and more original; the Andante and the Scherzo were very captivating, and the impression of the whole work pleasing and enlivening. We would hear it more than once before saying more of it. Of the clear, finished execution there could be no question. The Toccata by Schumann is a marvel for difficulty long kept up; but it is also a most interesting work, full of power not soon exhausted. It is like a full stream pouring itself out, with irresistible, free course, leaping over stones and gaining life from every obstacle, true to an innate rhythmic law of form; a glorious, strong, youthful fervor bearing all before it, spending itself lavishly, with a wild freedom, yet with logical consistency and not needing soon to pause. Toccatas are long; so are mountain brooks and rivers. There was no faltering nor exhaustion in the player; he read it clearly, with all ease. Warmly recalled he gave a graceful rendering of Chopin's *Berceuse*.

Mr. SCHULTZE never seemed to us more happy in his solo-playing; and the "Legend" by Wieniawski, who stands high among the famous violinists of the London concerts of late years, a player of great fire, is one of the most interesting concert pieces of the modern romantic school that we have heard for many a day.

The concert altogether gave rare satisfaction, and augurs a successful season. The next will be on Tuesday evening, Jan. 8.

SCHUBERT MATINEES. The first of six musical feasts announced under this title by the singularly gifted young pianist, ERNST PERABO, took place at Chickering's Hall on Thursday afternoon, Dec. 13, at 3½ o'clock. The audience was excellent in character, of goodly number, though not so large as we had hoped to see. Again we must exclaim, Boston is rich in quite remarkable pianists; none more remarkable, in many capital respects, than this young Mr. Perabo. In the rendering of all kinds of great works by all masters there seems to be no difficulty left for him; he is full of the music and it flows from his fingers, evenly, firmly, strongly, as he quietly sits at the piano, and this in spite of youthful modesty and a nature nervous, introspective to a degree almost painful when he has not music for a medium; for music seems to be his world. The vividness and tenacity of his musical impressions is something extraordinary; there is scarcely any music, Symphony, Concerto, Overture, Sonata, Suite, which he heard well played in Leipzig, which he does not seem ready to reproduce from memory on the piano. With a memory so stored, and coming from Leipzig at a time when all the great repertoire of Beethoven, &c., has been played over and over, till many have become *blasés* with the best, and eager for novelty, it is perhaps quite natural that he should desire to treat us to things both new and old which few of us have known before. The piano music of Schubert, his dozen or more Sonatas included, is scarcely known to our audiences, and is full of genius; though some of our older artists, no strangers to the Schubert enthusiasm or to all these works, believing them to be very unequal in merit and not as artistic in form as they are richly strown with gems of genius, would not think of making them the staple of a set of concerts. But we, for one, are thankful for a chance to hear them, we who cannot conjure them up under our own hands in private. Mr. Perabo, however, began moderately in respect of Schubert; only one piece in his programme, which was this:

Suite (in D minor).....Handel
Aria, "Capa Fatal Mestiria".....Centemeri
Sonate, Op. 122 (four movements].....Schubert
Allegro Moderato. Andante, Minuetto, Allegro Grazioso.
Ave Maria.....Kucken
Sonate in A major [for Violoncello and piano)..Beethoven

The Sonata in E flat is by no means one of the most strikingly characteristic ones of Schubert; it is simply graceful, musical, euphonious, a little commonplace in thought compared with several other of his own and all of Beethoven's, carrying one back almost to the simplicity and easy level of Haydn's. It was most beautifully played, there is no denying.

The Handel *Suite*, consisting of a *Prelude, Fugue, Allenande, Courante*, Air with variations and *Presto* finale, all in one key—it was the wont of those old times—was rendered in such liquid, clear, transparent style, with such an even, finished gloss upon it, that its beauties were brought home to every one. We hope to hear more of Handel's piano music. It may be antiquated, but it is not dry with such an interpreter. The Beethoven Sonata came out with real fire and soul on the part of both performers, WULF FRIES playing the 'cello part exquisitely. This was of course the most enjoyed of all the pieces.

In the young lady who sang, Miss ANNIE MORSE, a *debutante*, pupil of MRS. LONG, we were happy to find the presence of a mezzo soprano voice of singularly beautiful quality, rich and musical and well developed, with evidence of more true musical feeling and talent than should be spent on music of so commonplace a character as the two songs she sang.

PARLOR OPERA. *Lucia* was repeated on the third of the four evenings. We were not present, but take this occasion to correct an error into which we were strangely led in attributing the fine rendering of the *obbligato* clarinet passage to the veteran James Kendall; the compliment belongs to Mr. LIEBSCH, the excellent first clarinet of the Symphony Concerts.—The first season closed on Thursday night with Balfe's "Bohemian Girl."

NEXT IN ORDER. To-day, *at noon*, the first of HERMANN DAUM'S three "BEETHOVEN MATINEES," at Chickering's.

To-morrow (Sunday) evening, the annual Christmas performance of the "Messiah" by the HANDEL AND HAYDN SOCIETY in full force, with orchestra of the Symphony Concerts and Great Organ. The solos by Miss Houston, Mrs. H. M. Smith, Miss Ramctti (who made so promising a debut in *St. Paul*), Mr. Wm. J. Winch, a fresh young tenor, whose voice and style raised high hopes at the rehearsal, and for basso Mr. J. F. Winch, of whom the like may also be said.——*Next Thursday afternoon*, Mr. PERABO'S second Matinée.

AMERICAN PIANOS IN EUROPE. Without disparaging the remarkable successes of other American makers, we may reasonably feel especial pride in the triumphs of our own Boston "Chickering"—the oldest and, as we truly believe, still the highest name in this branch of American ingenuity and industry. Such "Grands" as this house are now producing we are sure cannot suffer by the side of any competitors. We have little taste for modern *advertising* methods, least of all for the system of printed recommendations, testimonials, &c., from famous virtuosos, teach-

ers, critics. But certainly, if any names can carry weight with them, it is such as have recently been cited by the Messrs. Chickering. Such names as Moscheles, Reinecke and Plaidy, of Leipzig, Halle and Benedict, of London, not to speak of famous London piano makers, like Broadwood, Collard, &c., mean something. And now the Boston piano has found its recognition in Berlin. The Messrs. Chickering publish, with just pride, a letter from the U. S. Consul at Berlin, Mr. Hermann Kreissmann, dated Nov. 8, 1866, of which we copy the essential portion:

GENTLEMEN,—I profit of the opportunity afforded by the return to Boston of my friend, Hugo Leonhard, Esq., the eminent pianist of your city, to do what ought to have been done ere this, acquaint you of the safe arrival of the magnificent "Chickering" Grand Piano, which Mr. Leonhard had been good enough to select for me.

Thanks to your care and foresight it came in perfect order, notwithstanding the frequent handling to which it had necessarily been subjected on its long passage from Boston to Berlin. The instrument, in regard to its elegant and tasteful exterior as well as its beautiful tone and perfect action, is everything that I could have desired.

All those who have seen, heard, examined and played upon it,—among them the very best judges in Berlin, piano players as well as piano makers,—cannot sufficiently admire it, and pronounce it superior to any Grand Pianos, made here or elsewhere in Germany, not excepting the widely and justly celebrated "Bechstein" instruments, of this city. The quality of the tone of your splendid instrument is found to be so refined and pure, it "sings" so beautifully, as the Germans express it, the quantity of its tone is so full, round and ample; the gradation of strength from the lower to the upper registers so complete and even, and its action and mechanism so perfect, that all concur in the opinion that its equal in excellence and perfection has not before been seen in Berlin.

ROCHESTER, N. Y. "Bendel" writes us (Nov. 19): " . . . Till recently, the musical profession here were not able to keep in advance of the people and the press. This is now happily changed. Our concerts are actually growing *too* classical for the newspaper critics. Here is a part of the *Democrat's* 'criticism' on Mr. Appy's last concert:

Upon the whole the concert was a great success; but we must be allowed to express the somewhat unfashionable regret that the performance was so exclusively professional and scientific—that so little attention was given to melody and so much to ornament. The continual din of operatic legerdemain was rather too much for ordinary ears, and we doubt not that the weariness which finally overcame us was shared by others who may be less willing to confess its existence, through fear of being considered old-fashioned and lacking in classical taste. There was very much to admire in the performance; considerable to excite astonishment; but not enough that was simply calculated to please. Wonderful skill was displayed in the orchestral music, but save in the concluding waltz, we failed to hear a single bar of anything that rang like music upon our unpolished tympanum. It was easy to see that the Philharmonics were under most exact and admirable training, but it was not quite so easy to see that any end beside musical discipline was attained. . . . .

Mlle. Broussals merited the plaudits which recalled her after playing the "Invitation to the Waltz;" but we are sorry to say that she also seemed to have caught the classical infection, and gave in response another elaborate production, which we, for one, couldn't recognize as embodying anything approaching melody. It was simply an exhibition of skill, like nearly everything else.

"And here is the programme which is so exclusively *classical* (!):

Overture, Poet and Peasant, Suppe. Solo, Piano, Martha, Grande Fantaisie De Concert, Kuhe, Mlle. C. Broussais. Solo, Violin—Fantasie Caprice, Vieuxtemps. Henri Appy. Aria—Crispino La Comare, Ricci, Miss Clara Strauss. Overture—Martha, Flotow. Solo, Piano—Invitation to the waltz, Weber, Mlle. C. Broussais. Solo, Violin—Anna Bolena—Grand Fantaisie, Alard, Henri Appy. Song—Love's Delight, Abt, Miss Clara Strauss. Waltz—L'Africaine, Strauss.

"Surely, to call such a programme *classical*, shows the education, culture and taste of our daily critic to be anything but educated, and he is morally too far down the musical ladder to ever think of resuscitating.

"The Philharmonic orchestra have made steady improvement since Mr. Appy has had the handling of the *baton*; yet, without the aid of more professionals, they can never hope to accomplish many deserving things. With the aid of such talent as the Messrs. Schaick, Maying and Mr. Baur, they can do very well, but to rest on their own individual merits, their success musically would be slim indeed.

"We understand that Mr. Tracy, who gave a series of six classical concerts here last winter, embracing the first half of the Beethoven Sonatas, is about ready to commence his second series, which will embrace the last half, including even the most difficult one, op. 106. Mr. Tracy is a quiet, hard working student, deserving of great praise for his efforts in trying to elevate the standard of appreciation amongst us, but from what we hear, see and know, he gets everything but praise from those who should be most willing to award it."

PHILADELPHIA.—*Elijah* was performed by the Handel and Haydn Society on the 13th inst., at the Academy of Music. The solo parts were sustained by Miss H. M. Alexander, soprano, Miss C. McCaffray, contralto, Mr. George Simpson, tenor, and Dr. C. A. Guilmette, basso, supported by a fine orchestra and the full chorus of the Society, numbering about three hundred voices, the whole under the direction of Mr. Carl Sentz. As compared with the performance of "Elijah" last spring, there were some marked improvements, and some portions unequal to that occasion. Miss Alexander sang altogether better than she did on the previous occasions. She has gained both in voice and style, singing with much more expression and confidence, and showing that most gratifying of all signs in a comparatively inexperienced singer, an ambition and a capacity for improvement, deserving all encouragement. Miss McCaffrey sang as she always does, in a truly artistic method. Her rich, sympathetic contralto never appeared to better advantage, and, as usual, her "O rest in the Lord" was rapturously encored.... The gentlemen did their work in admirable style.... The short solo passages for the "Youth," were assigned to a little girl from the Institution for the Blind, Miss ——, with a sweet voice, but whose nervousness evidently prevented her doing herself or her instructor full justice.

The "Angel Trio" was looked for with much interest, as it was announced that three of the boys now in training by Mr. James Pearce, for the choir of St. Mark's Church, would sustain this difficult part. The little fellows, two of whom were scarcely "knee-high to a grass-hopper," undaunted by the novelty of their position or the weight of their responsibility, acquitted themselves very creditably, the second-soprano, especially, possessing a capital voice.... The worst thing in the "Elijah" last night was the double quartet, "For He shall give His angels charge over thee," which was entirely and hopelessly bad.—*Eve. Bulletin.*

Messrs. Schmitz and Jarvis gave their first "Symphony Concert" last Saturday evening, the main feature being Beethoven's 7th Symphony. Mr. Jarvis has commenced another series of Classical Matinées at the foyer of the Academy, with the aid of Mr. Schmitz and Mr. Gärtner.

The French Opera Company, from New York, have recently played Herold's *Zampa* at the Philadelphia Academy, with Mlle. Naddie as Camille and M. Armand as Zampa. They have also given Päer's "*Le Maitre de Chapelle*" and Auber's "Crown Diamonds,"—all to enthusiastic audiences.

NEW HAVEN.—The "Mendelssohn Society" performed *Elijah* on the 12th,—and finely, we are told. Dr. W. D. Anderson conducted. The orchestra was mainly from New York. The choruses were well given, showing improvement over former concerts. The tenor solos were sung by Mr. Arthur Matthison (lately from England) at very short notice, Mr. Perring having a severe cold. Mrs. Cary, of Boston, received an encore in both the contralto airs, and Mrs. H. M. Smith, soprano, and Mr. M. W. Whitney, also, did full justice to their parts. The Angel Trio and the Quartet: "Cast thy burden," &c., were encored.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Departure. (Abschied von Wald.) Song. *Mendelssohn.* 30

Song from Ruy Blas. (Lied aus Ruy Blas.) " 30

Morning Prayer. " 30

Peace. " 30

These songs of Mendelssohn satisfy, not so much from the musical flow of the melody, as from the fine taste and skill displayed in blending melody and harmony together in one harmonious whole.

The Tri-colored Banner. Neapolitan melody. 30

In praise of the red, green and white Italian flag, now world famous, and has a pretty melody.

I'm waiting at the gate. Song and Cho. *T. B.* 30

A charming song and pretty picture.

Come unto me. Quartet. *G. H. Martin.* 30

For quartet choirs, and very appropriate to be sung to those who are "heavy laden."

Independent girl. Song. *M. L. Fox.* 30

Lord Lovel and Lady Nancy Bell. Comic S'g. 30

Both comic songs, in a different way, the first pert and saucy, and the latter quaint and Old-English-y. For all its quaintness, it is a beautiful song, and singers, although they may smile, must needs "admire-ire-ire" it.

Instrumental.

Merry Tunes, by *Hobson, each,* 20

Minnie Clyde.
The Sensation.
Polly Perkins and Anna Lyle.
Blue Bells of Scotland.
Auld Lang Syne.
Comin' through the rye.
Aunt Sally.

More of the "Merry Tunes" which are so welcome and useful to young learners. As every musician must begin at some time, it follows that all, hereafter, should have a copy of the "Merry Tunes."

Cote de la Mer. Barcarole. *C. R. Miles.* 30

A sea-side or boat-ride reverie, very pleasing and playable.

Diana Polka Mazurka. 4 hds. Arr. by *Hewitt.* 50

Grand War Galop. " " " 60

Bright, sparkling, and not difficult.

Il Bacio. 4 hds. *Oesten.* 60

Better, perhaps, and certainly more brilliant, than with two hands. An excellent duet.

Ivy leaf. (Leaves and Blossoms). *Spindler.* 30

Has Spindler's characteristic elegance of construction. Pretty.

La Voix du Ciel. (Heavenly Voices). Reverie for Piano. *A. B. Neldy.* 60

The name is not inappropriate. Very sweet music, and the piece will surely be a general favorite, if generally known.

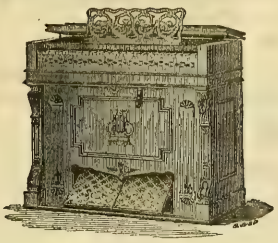
Books.

THE GRAMMAR SCHOOL CHORUS, containing Wilhem's Method, adapted to use in the School-room, by Hullah. Also selections for Devotional exercises, Exhibitions, and all Festival Occasions, adapted and arranged in one, two or three parts. By *J. B. Sharland.* $1.00

With a page as large as that of a common church music book, this work furnishes a great quantity of valuable material for all teachers who teach by note. It is now used in the schools of Boston.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every fourounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above: also, **MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE,** at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

A New Singing Book.
THE SONG QUEEN,
BY H. R. PALMER.

Will be issued about the 15th of December.

This is the most complete singing book ever published for Singing Schools, Choirs, Conventions, Associations, Concerts, School Exhibitions, and all social gatherings.

The following are some of the advantages the book has over all others:

1. The elements are divested of wordy explanations.
2. The exercises are progressive and arranged so that the teacher can give his own explanation.
3. It contains a thorough treatise on the voice which is adapted both for class and private instruction.
4. In connection with the exercises, it contains songs, glees, duets, trios, quartets, church music and choruses for all occasions, together with a beautiful cantata, called the "Months and Seasons."
5. The book is afforded at one-third less than the price of common singing books. In stiff paper cover, fifty cents for single copy, or $5 00 per doz. In board covers, seventy-five cents for single copy, or $7.50 per doz.

Large numbers of the book have already been ordered. Teachers should send in their orders early so that we can make our calculations accordingly. All orders should be accompanied with the cash, and addressed to

H. T. MERRILL & CO., Publishers,
670 -1 91 Washington St., Chicago, Ill.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate
PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, **Richardson's New Method,** takes the lead and seems destined to keep it. **Twenty-five thousand Copies of Richardson's Method are sold every year,**—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S
PRACTICAL
PIANO SCHOOL,
In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales. Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.
Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Piecss in all the Minor Keys.
6—Containing the Musical Ornaments.
Each No. 60 *Cents.*

PART III. CONTAINING:
50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.
EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects, that we do not hesitate to recommend it to teachers and vocal, ists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in donbt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the *clear* and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

Prices of Bassini's Method.

Complete,	$4 00
Abridged,	$3 00

BASSINI'S METHOD FOR TENOR VOICE,

Comprising all the excellent features of the above Method for Soprano. Price $4 00.

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOMAX, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R. I Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 672. BOSTON, SATURDAY, JAN. 5, 1867. VOL. XXVI. No. 21.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10.00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Chamber Concerts, 18th Season.

THE MENDELSSOHN QUINTETTE CLUB'S Second Concert of the Series of Four, will take place on Tuesday evening, Jan. 8th, assisted by B. J. LANG, Pianist. Programme, Quintette, Op. 4 in E flat, Beethoven. Sonate for Piano and Violin, (first time), Dussek. Quartette for Strings in A, R. Schumann. Piano Trio in D minor. Mendelssohn. Messrs. Perabo and Parker, Pianists, will assist at the remaining concerts.

Packages of four tickets, $3; single tickets, $1 each. To be had at the music stores. Subscription tickets now ready. Concert at 7 1-2 precisely. 670

COPARTNERSHIP NOTICE. Mr. CHARLES HEALY DITSON, is this day admitted a member of our Firm.
OLIVER DITSON & CO.
Boston, Jan. 1, 1867 1t

A. KREISSMANN.
Residence, 613 Washington Street. 671—tf.

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms. Address, care Oliver Ditson & Co., Boston. 671—tf.

MUSICAL DIRECTOR WANTED.

The Milwaukie (Wis.) Musical Society wishes to engage a Musical Director at a salary of about $1200. The Society has been in existence for the last fifteen years, and combines a trained orchestra and mixed chorus. As it is necessary to fill the vacancy at once, immediate application, giving terms, references, etc., should be made to
EMIL WALLBER, Secretary,
671-3 Musical Society, Milwaukie, Wisconsin.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

Mme. Parepa's Songs.

The Storm	Hullah 40
Phoebe dearest tell, oh tell me	Hatton 30
Spring Song	F. Boott 40
The Rose upon the Balcony	F. Boott 40
As I'd nothing else to do	Hatton 30
Why was I looking out	Ganz 30
When we went a-gleaning	Ganz 40
L' Estasi. Valse d' Arditi	Arditi 75
Baby mine; or, The Sailor's Wife	F. Boott 30
I cannot sing the old songs	Claribel 30
The Nightingale's Trill	Ganz 40
Sing, Birdie, Sing	Ganz 50
Five o'clock in the Morning	Claribel 30
Sing, Smile, Sleep	Gounod 50
Lady of the Lea	Smart 40
Maggie's Secret; or, My heart is o'er the Sea	Claribel 40
O say not woman's heart is bought	Whittaker 30
Where the Bee sucks	Dr. Arne 30
Hunting Tower	Demar 30
Skipper and his Boy	Gabriel 40

Sent by mail post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

JUST PUBLISHED.

LYRA CATHOLICA:

A COLLECTION OF

MASSES, HYMNS, MOTETTS,

FOR THE

Offertory, Benediction, Elevation,

AND THE PRINCIPAL FESTIVALS OF THE

Catholic Church;

TOGETHER WITH THE

RESPONSES COMPLETE,

From Authentic Sources,
AND INCLUDING

Correct Gregorian Music

FOR VESPERS.

THE WHOLE SELECTED AND ARRANGED FOR LARGE OR SMALL CHOIRS, BY

J. H. WILLCOX, Mus. Doc.
Organist of the Church of The Immaculate Conception.
AND
L. H. SOUTHARD,
Formerly Organist of the Church of Sts. Peter and Paul.

Notwithstanding the number of collections of Music for the Catholic Church published within the past twenty years, there seems yet to be a scarcity of interesting and available music of a high order, suited to the needs of choirs of average completeness and musical skill. In the present work, the Editors have endeavored to furnish a large number of pieces, attractive from their intrinsic beauty, free from all secular or other objectionable associations, and sufficiently easy to be within the grasp of the larger part of Parish choirs; music neither heavy and unmeaning, nor vulgar and common-place, nor, worse than either, light and trivial, entirely unsuitable for the sacred offices of the church. Many of the Motetts, Hymns, Antiphons, and other pieces, are so arranged that they require no tenor. A large portion of this work has been selected from the repertoires of the Churches of *St. Roch*, Paris; *Notre Dame de Bonne Nouvelle*, Brussels, and the Cathedral of *St. Stephen*, Vienna; and the composer's name is given to every piece, except to those heretofore peculiar to the Church of the Immaculate Conception, Boston, or composed by either of the Editors. Of these latter, all are for the present left anonymous. Great care has been taken to give the Responses in a complete, lucid and correct manner.

Attention is called to the fact that the music is printed in an unusually clear and distinct manner; generally only one voice-part on a staff, and that no attempt has been made to gain space by the sacrifice of legibility.

Price $2.50.

Mailed, post-paid, on receipt of price.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

NEW AMD IMPROVED EDITION
OF
Jousse's Musical Catechism.

With an *Appendix* containing Modulations from the various Major and Minor Keys and a Treatise on the Syllables and the Construction of Chords, by J. C. J. 25 cts. Sent post-paid. Oliver Ditson & Co., Publishers, 277 Washington Street.

New Music for January.

VOCAL.

They tell me I am quite forgot. Ballad. *Wrighton.*	30
Come unto me. Quartet. *G. H. Martin.*	30
The Tri-colored Banner. Neapolitan melody.	30
Fandango song. *Lesta Vese.*	30
Hole in the garden wall. *T. Browne.*	30
Independent girl. Song. *M. L. Fox.*	40
The old letter " *Kay Sebey.*	35
Robin's return. *V. Gabriel.*	40
I'm waiting at the gate. *T. B.*	30
Be sure you call as you pass by. *Williams.*	30
Departure. (Abschied von Wald.) Song. *Mendelssohn.*	30
Song from Ruy Blas. (Lied aus Ruy Blas.) "	30
Morning Prayer. "	30
Peace. "	30
Phoebe, dearest, tell O tell me. Sung by Parepa. *Hatton.*	30
The Storm. *Hullah.*	40
Good bye, sweetheart, good bye. Guitar. *Haydn.*	49
Wouldn't you? Song. *A. Darling.*	30
And there were shepherds. *Fairlamb.*	70
Italy from Alp to sea. Song and Chorus. *Brizzi.*	30
If on thy banks, O Guadalquiver.	30
A Granata. (At Granada). Song. *Rossini.*	60
Goat bells. Song. *G. B. Allen.*	30
Y' heave ho! Song. *F. Maccabe.*	40
Who can tell. " *G. B. Allen.*	30
As I'd nothing else to do. Sung by Mdlle. Parepa. *J. L. Hatton.*	30
Jessie Vane. Ballad. *F. Buckley.*	30
Effie May. Song and Chorus. *A. B. Hoag.*	80
Why art thou returning: (Perche non vieni). "Guards Waltz." Adapted by *T. T. Barker.*	65
On the Bay of fair Salerno. Song. *Tentiti.*	30
Where the wild flowers bloom. Song. *Gounod.*	30
Happy art thou. Quartet. *L. H. Southard.*	40
The Elf of the Rose. Song. *J. L. Hatton.*	30

INSTRUMENTAL.

Merry Tunes. *Hobson, each,*	20
Minnie Clyde. Auld Lang Syne.	
The Sensation. Comin' through the rye.	
Aunt Sally. Blue Bells of Scotland.	
Polly Perkins and Anna Lyle.	
First love Schottische. *G. Weingarten.*	35
Diana Polka Mazurka. 4 hds. *Hewitt.*	50
Grand War Galop. " "	60
Ristori Waltz. *J. W. Turner.*	30
Ivy leaf. (Leaves and Blossoms). *Spindler.*	30
Columbanus Galop. *A. Parlow.*	35
La Voix du Ciel. (Heavenly Voices). Reverie for Piano. *A. B. Holly.*	60
Longing for home. Reverie for Piano. *Bierman.*	40
Nimblefoot Schottisch. *L. M. Hervey.*	30
Valse de Fascination. *S. Smith.*	1.00
Pas de Sabots. Morceau Char. "	80
Maypole dance. Rustic sketch. "	70
Consolation in Sorrow. Elegie. "	60
Gorgie. Quickstep. *A. P. Clark.*	30

BOOKS.

LYRA CATHOLICA. A collection of Masses, Hymns, Motetts, &c., and all the principal Festivals of the Catholic Church. With responses, and Gregorian music for Vespers. *By J. H. Wilcox and L. H. Southard.* $2.50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Basshi; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor O'NEILL, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

GEO. W. HASELWOOD,
Teacher of Singing and Formation of the Voice.
Mr. H. offers his services as Tenor Soloist, in Oratorios, Concerts, Musical Conventions, &c. Address J. R. Cory, Providence, R. I. 665—3m

L. O. GROVER,
VOCALIST AND CONDUCTOR,
Cultivation of the Voice and Singing.
Address, O. Ditson & Co., 277 Washington St. 665—3m

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Arminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Arminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING,
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.
Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

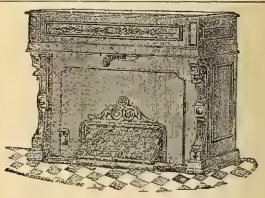
BOSTON MUSIC SCHOOL.
THE WINTER TERM will commence on MONDAY, Jan. 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

E. J. CROWNINSHIELD.
Teacher of the PIANO-FORTE and the CULTIVATION OF THE VOICE. For particulars please inquire at No. 32 Winter St., Room 12. 664—3 mos.

JUST PUBLISHED,
SPEARING' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillions, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



Mason & Hamlin's
CABINET ORGANS.
ONE TO TWELVE STOPS.

IN CASES OF			
Black Walnut	$110 to	$600	each
Carved and panelled Walnut	200 to	500	each
Dappled Walnut		200	each
Oak	110 to	600	each
Oak, with Walnut carvings	200 to	500	each
Rosewood	135 to	800	each
Ebony, engraved and gilt	250 to	700	each
Black Walnut and Ebony, richly carved and panelled		1200	each

These instruments are conceded by musical connoisseurs to be unrivalled by any other of their general class, whether European or American. A recent number of the Leipzig Signale, the leading musical journal of Germany, admits their superiority.
For indorsement of the superiority of these instruments the manufacturers refer with confidence to the most eminent organists and artists generally of Boston, New York and other principal cities.
The attention of those desiring very elegant furniture is invited to several new styles just finished. Descriptive Catalogues sent by mail to any address.
SALESROOMS:
274 Washington street, Boston.
596 Broadway, New York.
These instruments are also to let by OLIVER DITSON & CO.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

WHOLE No. 672. BOSTON, SATURDAY, JAN. 5, 1867. VOL. XXVI. No. 21.

For Dwight's Journal of Music.

The King and the Singer,

GERMAN FOLSK'-SONG.

In the shade of the old cathedral
Two lonely tombs arise;
King Ottmar in one reposes,
In one the singer lies.

Long ago, from a throne ancestral,
The powerful king looked down;
The form on his tombstone carven
Still wears a sword and a crown.

Beside the haughty monarch
Soft sleeps the singer true,
And still, to his breast close folded,
His gentle harp we view.

Castles around are shattered,
Battle-cries fill the land;—
His sword, stone-still, unmoving,
Rests in the monarch's hand.

Odors and pleasant breezes
Wander the vale along;
From the harp of the honored singer
Resounds an immortal song.

FANNY RAYMOND RITTER.

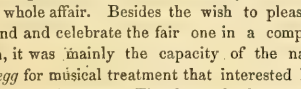
Robert Schumann's Compositions.

Extracts (translated for this Journal) from his Biography by WASIELEWSKI.

The most noteworthy of Schumann's earliest attempts at composition date back to the year 1829, and consist of beginnings of Symphonies; then shorter pieces for the pianoforte, among which some which were afterwards printed in the "*Papillons*," namely Nos. 1, 3, 4, 6 and 8; and finally *Etudes* for the piano, invented for the development of his own *technique*.

The first half of the year 1830 was already more productive. At that time he wrote: Beginnings of a Piano Concerto in F major, Variations upon the name *Abegg*, and a *Toccata* in D major.

The "*Abegg*" variations, which appeared in print as *Opus* 1 in November, 1831, (Schumann's first published composition), owe their immediate origin to the acquaintance which he made with the beautiful Meta Abegg at a ball in Mannheim. She was the daughter of a high official in that city. According to Schumann's own account, she was the dear idol of one of his friends; and there is no ground for seeking any deeper meaning, such as has been variously hinted, in the whole affair. Besides the wish to please a friend and celebrate the fair one in a composition, it was mainly the capacity of the name *Abegg* for musical treatment that interested him to clothe it in tones. The theme is founded on the notes *a*, *b*-flat, *e*, *g*, *g*, showing the following well-sounding melodic figure:



which, continued in like manner, gradually falling, in four-fold subdivision, forms the first part of the theme. In the second part then follows an inversion of the preceding figure. The variations, only half of which, three in number, are printed, and these followed by a Finale, although of an unusual style even from the second one, and already breathing the Schumann spirit, are in themselves without any especial musical importance. In fact they can only pass for dilettante-ish evidences of a remarkably gifted nature; nor could it well be otherwise with Schumann's entire want of theoretic knowledge. The most prominent defect is the unsatisfactory mastery of the material—the greatest enemy to enjoyment.

The dedication of this work to the "Comtesse Pauline von Abegg" is fictitious, as what we have just told clearly shows. As Schumann had reasons for not dedicating his composition to the lady who had prompted it, he resorted to this assumed inscription in order to furnish some sort of motive for the publication of what was unmistakably an occasional composition.

About the *Toccata*, which afterwards underwent a complete remodelling before its publication, we will speak further on.

* * * *

During the year 1830, Schumann left Heidelberg and returned to Leipzig, where he continued to work upon the never finished Piano Concerto in F major.

The year 1831 brought forth a work, which was afterwards published as Op. 2. It consists of 12 little movements, some of which had already been written in Heidelberg, bearing the name "*Papillons*." Schumann loved a certain mystical symbolism, a veiled hinting at general poetic intention, as so many of his later piano compositions testify. This mystical symbolism is to be regarded as the product of that sickly romanticism which strives to express poetic combinations of ideas with an intellectual profundity of style, without attaining to the plastic clearness and the simple truth of sensuous manifestation, whereby these ideas may become immediately intelligible to those who are expected to enjoy them. Certainly the name "*Papillons*" has a deeper mystical sense; but we will not attempt to pre-occupy any one's judgment by a conjectural interpretation.

The "*Papillons*," dedicated to Schumann's three sisters-in-law, Theresa, Emilie and Rosalie, to all of whom he was bound by ties of tenderest friendship, are aphoristic tone-sentences or little snatches without any peculiar artistic value, and only in so far of interest as they reveal a series of contrasted moods, in which we may already recognize a kind of musical expression which is characteristic of Schumann. Somewhat more carried out and more attractive than the rest, however, is the "Finale," through its combination of the "grandfather's dance"* with the first piece, whose melodic figure appears in the upper part, while the said dance forms the bass. In a grammatical point of view the whole work betrays, like the "Abegg" Variations, a helpless awkwardness explainable by want of acquaintance with the art of composition. Everywhere you feel the almost utterly fruitless struggle of the ingenious musical thought with the form. Some felicitous details are obviously far more the consequence of musical instinct than of a conscious, clear perception expressing itself with certainty.

* The "Grandfather's Dance" plays a certain part with Schumann, as well as the "Marseillaise." Both tunes occur several times in his works, the first particularly with a humorous application.

That Schumann based the "*Papillons*" on a poetic design appears from a letter to his friend Henrietta Voigt, written in 1834. He there says: "I could tell you much about it, if Jean Paul had not done it better. If you have a moment to spare, I beg you to read the last chapter of the '*Flegeljahre*,' where it all stands in black and white even to the giant's boot in [illegible]-sharp minor. (At the conclusion of the *Flegeljahre* it seems to me as if the piece were essentially over and yet the curtain did not fall).—I will only mention further, that I have put the text to the music, and not the reverse." . . .

Besides finishing the "*Papillons*," Schumann in the course of the year 1831 wrote the first movement of a Sonata in G minor (afterwards, according to his own statement, in the *Compositionsübersicht*, printed under the title of *Allegro* as Op. 7*), and Variations on an original Theme in G major. The latter remain unknown. The Sonata movement (if by that is to be understood the Allegro published as Op. 8), belongs, both in regard to form and matter, among Schumann's weakest productions. In its broad, formless redundancy, this piece of music is unquickening, and in the want of all clear, masterly presentation it gives no room for sympathy. Schumann himself expresses himself laconically about it, when he writes to his friend Henrietta Voigt, Nov. 24, 1834, "that the composer is worth more than his work, and less than the lady to whom it is dedicated."

* * * * *

[About this time, at the age of 22, Schumann for the first time seriously devoted himself to the study of Counterpoint and the laws of Composition. The laming of a finger by excessive practice had disabled him permanently for an executive pianist.]

1832. This year he produced: "*Intermezzi*" for the piano, printed as Op. 4 in two sets, and the first movement of a forgotten Symphony for Orchestra in G minor. To this time also belongs the Transcription for piano of those 6 Violin *Caprices* of Paganini, which were published as Op. 3.

The *Intermezzi*, six in number, claim far more musical interest than his op. 1 and 2, inasmuch as they contain original, complete and more comprehensive pictures suited to the lyric forms. They also betray single instances of peculiarly moulded harmony and rhythm, which belong only to Schumann, without, after all, either in their totality as music pieces, or in their outward sonority, leaving a feeling of satisfaction. The melodic formations show themselves by far the

* There is certainly an error here. What is known in the music trade as op. 7 is the *Toccata* in C major.

weakest,—a proof that the primitive plastic power had always been comparatively less exercised and developed. One reason may have been, that Schumann, as he himself confessed, was in the habit of composing at the piano,—a habit which necessarily restrains one's inward shaping and creation. Schumann persisted in this manner of composing until the time of his "Paradise and the Peri." How far actual life mingled as a determining factor in this work appears from No. 2 of the 1st Set of *Intermezzi*, at the middle and end of which are attached the significant words: "*Meine Ruh ist hin*" (My peace is gone!) . . .

The Transcription of the Paganini *Caprices* (Nos. 5, 9, 13, 19, 16, and the introduction to No. 11, of the original edition) is a work which shows throughout the just and noble feeling Schumann had for the comprehension of the works of others. What these *Caprices* lose and necessarily must lose in characteristic quality by being transferred to the piano, is made good by the natural tact with which they are harmonized, each in confirmity with the fundamental character of the particular *Caprice*. It should not seem strange that the harmonic treatment here shows far more fluency and ease than Schumann's original compositions of the same period; for in the one case he had only to fill out and adapt the fitting harmony to music made already to his hand; whereas in his own ideal world he had to mould and clarify material, to the mastery of which he had by no means fully grown up.

Schumann attached some value to this work as a study; it surely was of use to him as such. In a somewhat lengthy Preface, which already contains an allusion to Mendelssohn, he sets forth the end and motive of this labor.

The above named works claimed Schumann's time and energies until the winter of 1832, when he paid a visit to his home in Zwickau. One object with him was to have his newly written Symphony movement tried by the orchestra of his native town, that he might hear it with the bodily ear, as Leipzig offered him no chance for that. But the matter did not rest with a mere rehearsal; the piece was publicly performed, and in a concert given (Nov. 18) in Zwickau by Clara Wieck, then thirteen years of age. After this he spent a short time alternately in Zwickau and the neighboring mountain town of Schneeberg, occupied with composition and particularly with zealous study of Counterpoint and of Sebastian Bach. He wrote also some shorter pieces for the piano, especially some movements afterwards printed in the "Album Leaves," op. 124, as: *Impromptu*, *Scherzino*, *Burla*, *Larghetto* and Waltzes; besides a second and third part to the Symphony in G minor.

* * * * *

1833. Returns to Leipzig in the Spring. The first work of this year was the second set of Paganini's Violin *Caprices*, published as Op. 10. These are treated with far more freedom than those of the preceding year. Especially are Nos. 12, 6, 10, 4, 2 and 3, of the original edition, commended to piano-players.

Next follow the *Impromptus* for piano. They first appeared under the title: "*Impromptus sur une Romance de Clara Wieck pour le Piano-forte, Oeuv. 5. Dediés à Monsieur Fr. Wieck. Publié 1833, Août.*" At their foundation lies, as the inscription tells, a Romanza, or rather a simple Theme by Clara Wieck, published a short time before by her, with Variations, as Op. 3. The working up of this Theme was an attractive task for Schumann, considering the lively interest (perhaps at that time a purely artistic one) which he took in Clara. He wrote upon it 11 different movements, which might have been called not so much *Impromptus* as "Variations in free style," since they are in fact, on the one hand, too much worked out for *Impromptus*, by which one commonly understands free improvisations, while on the other hand they for the most part adhere strictly to the theme.

The beginning is original enough, the bass, which is set beneath the theme, parading throughout as solo. The variations appear, after the theme has entered, with interweaving and underbuilding of the theme, as well as of its bass, in variously contrasted play of moods; everywhere revealing a luxurious fancy, whose over-rich imagery injures the objective clearness. On the whole there is no mistaking a technical progress, as well as an ever more decided and more vigorous breaking through of the Schumann idiom against the earlier compositions; although there are still various hardnesses and violent, abrupt modulations, in which one easily feels the want of formal mastery. That the moonlight nights of Riedel's garden (where he lived) with its nightingales play now and then a part in the music, one who has any acquaintance with Schumann's poetizing way will remark in the 10th Variation, an uncommonly imaginative piece.

The date affixed to the title has no other object but to fix the time of publication, as it is always done with books. Schumann thought that musical publications ought to be dated, and wished to introduce the practice. . . .

The new edition of this work, edited by Schumann himself some ten years later, varies in many respects from the first. Not only does it contain essential improvements in the harmony, but two of the variations (one of which is the tenth, one of the most interesting) are entirely omitted, while only the third is replaced by a new one. Finally the conclusion of the whole has undergone an important alteration. For the musician a minute comparison of the two editions is particularly interesting, since it shows how and in what degree the composer in the course of years had changed his views.

Schumann further undertook a working over of the *Toccata* composed in Heidelberg, as appears by the transposition from the original key in D major into that of C major; he also made the first sketches for his piano Sonatas in G minor (op. 22) and in F-sharp minor (op. 11). The *Toccata*, published as op. 7, was probably suggested by a piece of the same name by Czerny (op. 92), to which in the beginning, but there only, it bears a remote resemblance. Like this, in a rather comprehensive compass, it is kept in the *Etude* style, without much claim to any special value in point of invention. It seems to have been mainly designed for technical ends, as appears from an expression of Schumann's in his *Neue Zeitschrift*, Vol. 4, page 183, where he says that "it is perhaps one of the most difficult of piano pieces."—Finally, we may mention, as belonging to this year, two sets of Variations on the "*Sehnsuchts* Waltz" by Schubert, and on the Allegretto in Beethoven's A-major Symphony. Neither of them have become known.

(To be continued).

The Philosophy of the Fine Arts.

(From the North American Review].

(Continued from page 368.)

Gothic architecture also, in its origin, was devoted exclusively to the services of religion. The nobility and rich laity lived in rude habitations destitute of all artistic embellishments, at a time when the great cathedrals, with windows of gorgeous colors and carvings of exquisite beauty, were erected and consecrated to the Church. It was not ignorance of art, but a sense of its sacredness, that lavished so much wealth and taste on the religious edifice, whilst the walls of the house were left bare. But with the rise of feudalism the castle began to adorn itself with the spoils of the cathedral, just as the palaces and villas of the Roman Emperors rivalled the temples in architectural grandeur, so soon as those Emperors usurped the attributes of deities.

Thus we find that all art originates in reverence of feeling, and aims at religious edification. It is typical, not transcriptive; and, like an alphabet, uses forms as signs of ideas, not as mere ornaments or imitations of things in nature. From this point of view, we appreciate at once its value as a permanent and impartial record of the human race. Every monument of art is an historical document. Temples and cathedrals are chronicles in stone, primitive books in which letters and syllables of marble are linked with words and phrases of granite into the most gigantic combinations of thought. Such are Karnac and that Titanic plagiarism, St. Peter's, in which Michel Angelo piled the Pantheon on the Parthenon. The first letter in this early alphabet of architecture was a simple monolith, or perhaps a single stone set upright with a huge rock on the top forming a T. Such are the Cyclopean literatures of Asia and Europe, the most ancient monuments of Mexico and South America, and the prehistoric sculptured stones which the Druids have left scattered over the moors of Northumberland. Each was the symbol of a thought, the centre of a group of ideas, the utterance of a sacred language, the mystic record of an occult philosophy and cosmogony; and in the multiplication and combination of these detached monoliths we can trace the progress of columnar architecture through all its phases, from the rude cairn to the graceful colonnade; in fact, the Doric peristyle is only a revised edition of the Celtic cromlech.

The fundamental styles of architecture are very few, they can be counted on the fingers. By fundamental we mean founded on a single idea, to which all the details are subordinate. All other styles are secondary, inasmuch as they are formed from the union of two or more ideas, and are for the most part only adaptations of architecture to secular purposes, in which the symbolical significance is lost sight of; so that, according to the strict definition, they are not styles of architecture at all, but mere fashions of ornamental stone-masonry. These it is no profanation to put to secular uses; indeed, it is their proper office. On the contrary, there can be no greater incongruity than to bring any of the primary forms of architecture into juxtaposition with warehouses, railway-stations, or any of the associations of trade. What can be more absurd than an exchange for bulls and bears built in the Gothic style, a custom-house in the style of the Parthenon, or a Greek cornice over the shop-window of a greengrocer! You might as reasonably transfer the miniature paintings of an old Italian missal to the pages of a ledger, or adorn the periphery of a millstone with the reliefs which Phidias sculptured on the sandals of Minerva.

The most prominent of these fundamental forms of architecture are the Oriental, the Grecian, and the Gothic. The first (of which Hindu and Egyptian may be taken as representatives) symbolizes *weight*; the second signifies *support*; the third expresses *ascension*. These three ideas graven in architecture correspond to the three mental stages of *sensuality*, *intellectuality*, and *spirituality*; so that in each of the triad is reflected the peculiar character of the religion and the civilization which produced it. There is no material form so suggestive of weight as the pyramid, or the cone, which is essentially the same. It is the form which all loose particles of solid matter on the surface of the earth assume under the action of the law of gravitation. The pyramid is the nucleus of all Egyptian architecture; the whole structure (cornice, doors, mouldings, even to the decorations) is composed of pyramids or segments of pyramids. The same form was given to the apex of the obelisk which stood in front of the temple, like a giant finger pointing to the sky for the key of its hieroglyphic mysteries. This sense of weight, of massive and gloomy duration, is intensified by the narrowness of the intercolumniation. The pillars with bulging bases are set as thick as possible; it would seem as if only a mountain-chain of granite were a fit burden for them;

yet there is in reality no immense superstructure requiring for its support such an excessive outlay of strength. It did not then spring from a material necessity, but was employed to express a fundamental idea. In what more concentrated formula could it be embodied than in these huge masses of the quarry, endowed with the sluggish life of the crocodile and the Nile-plant? We read the same thought in the features of that slowly living rock, the giant Sphinx, whose sad and peaceful eyes have watched the flitting of a hundred generations of men; in the colossal ruins of Persepolis; in the theocratic masonry of India, the vast excavated temples of Ellora and Elephanta, written over with mythological and allegorical sculpture, in which are represented the divine energies and attributes according to the Braminical theology. In these structures, not less clearly than on the pages of the Veda, are inscribed caste, immobility, pantheism. They are the symbols of a being in whose immensity all personalities are merged, all human force and faculty are lost,—of a deity identified with the universe, whilst men

> "Are but organic harps diversely framed
> That tremble into thought, as o'er them sweeps,
> Plastic and vast, one intellectual breeze,
> At once the soul of each and God of all."

In Grecian architecture the column is the most conspicuous feature, and has a right to this prominence from the fact of its being the principal supporting member of the edifice. The wall, so far as it exists, serves only as a veil to the interior, and as to any office it performs in upholding the building, instead of resting on the basement it might as well have been suspended from the entablature. The elements of this style in its simplest expressions are the post and the lintel. They convey the idea, not of weight merely, but of weight well sustained; in other words, not gravitation, but the capability of resisting it. Without specifying, we may say that this idea enters into all parts of the structure: the elliptical flutings, and the graceful curvature or entasis of the Doric shaft, the inward inclination of the axes of the outer columns, the gentle swell of the stylobate or basement, all carry out the fundamental idea of symmetrical and elastic strength.* It is the symbol of serene and conscious power, the type of the Greek intellect, the embodiment of law and order as well as of grace and beauty, the highest expression of an ideal humanity. Compared with Oriental architecture, the Hellenic temple is an advance from the dark rock to the pure crystal, from the coal to the diamond, from the worship of nature to the deification of man. The best representative of this style is the Doric Parthenon, erected about 437 B. C. on the site of the older temple which was burnt by the Persians. It was built wholly of Pentelic marble by the architects, Kallicrates and Ictinus, under the presiding genius of Phidias. Nothing could better express the fine balance of the Greek mind, and the quiet spirit of beauty that shed its influence over Grecian life, than the perfect symmetry of this fair house of columns. In its external history also is mirrored the history of the Hellenic race. For nine hundred years it stood on the sunny brow of the Acropolis, far above the daily turmoil of the lower city, a sublime and perpetual offering to the tutelar goddess of Athens. During the fifth century of our era it was transformed into a Christian church, and for more than a thousand years the Virgin Mary sat in the seat of the virgin Minerva. It then became a Turkish mosque, and remained consecrated to the service of Mohammed so long as the Greeks themselves were the slaves of the Moslem power. On the 28th of September 1687, a shell was thrown into it by the Venetian general, the Count of Königsmark, who was besieging the citadel. The Turks had converted the temple into a powder-magazine, which of course rendered the destruction of the edifice more complete. Since that day it has been plundered by every antiquarian adventurer, as Greece herself has been the prey of every nation. Now it stands a magnificent ruin, serving as a storehouse for the preservation of other ruins,—a fit image of the whole Grecian peninsula.

The fundamental idea of Gothic architecture is weight, not supported merely, but annihilated. The constructive significance of the building centres in the keystone of the arch. By this means it is supported from above, the very downward pressure inherent in the masses upholds them, and the tall pile

> "By its own weight stands steadfast and immovable;"

the law of gravity is suspended or counteracted by vital force; the vaulted roof and storied arches seem hung in the air, and solid matter is endowed with the utmost lightness and aerility. Thus the whole edifice expresses, not counterpoise, but ascension, aspiration,—spire, tower, buttress, clear-story, and pinnacle all rise to heaven, and indicate the spirituality of the worship to which they are devoted. This airy effect is increased by the numerous openings, lancet, trefoil, and rosette, which perforate the sides, transforming them into walls of many-colored windows. The cella of the Greek temple is small and extremely simple in ornamentation, but around it are open corridors richly adorned with statues and reliefs. Thus its beauty is wholly external. On the contrary, the inner walls of the Christian church are large and lofty, and the spaces covered with paintings and sculpture. The Greek architecture is clear, symmetrical, objective, and wonderful in unity, like a tragedy of Æschylus; the Gothic is the fruit of a fuller consciousness and a deeper spirituality, manifesting a more richly developed individuality, and unfolding in an infinite variety. The cathedrals of the Middle Ages are the embodiment of an ecclesiastical inspiration animating a whole people, and owe their origin to that excess of religious zeal which found another and wider outflow in the Crusades. From the fact that they rose like an exhalation over all Europe soon after the first Crusade, historians have endeavored to trace a connection between them and the East, and have rummaged the ruins of Persia and India to find some evidence that the Oriental nations were acquainted with the use of the pointed arch. A little attention to the psychology of art would have prevented this error. Gothic architecture is connected with the Crusades only as an expression of the same spiritual enthusiasm.

The progress of science and civilization consists in this, that every idea disappears in a higher idea. A new thought reveals itself, and the world that seemed so fixed becomes fluid again, and takes another shape as it spins around the axis of this new thought. The discovery of a simple hydrostatic principle rendered superfluous the stupendous masonry of Roman aqueducts. They were built to weather the assaults of ages, but they were all toppled down by the breath of one thinking man. Thus one art overturns another. During the Middle Ages the ascendant art was architecture, including, as subordinate branches, sculpture, which chiselled the portals, and painting, which illuminated the windows. All the intellectual and æsthetic energy of the age converged to this one point. The stuff that now makes the poet then made the architect, the sculptor, or the painter. The inspiration which now produces a book then produced a building. The thinker, unwilling to intrust his thoughts to the fleeting breath of a wandering minstrel, or to a perishable manuscript which few had either the ability or opportunity to read, wrote them on enduring tablets of stone, and lifted them up before the eyes of men. In this literature of the quarry, Abelard's free-thinking found utterance, as well as Hildebrand's hierarchy. Every change of public opinion and all social and political revolutions are recorded here. Even the scepticisms and heresies that crept into the Church are sculptured on its walls and over its portals, in chisellings as caustic as the epigrams of Rabelais or the drops that flowed from the pen of Erasmus.* But when Guttenberg invented moveable types, and in company with John Faust established his little printing-press at Mentz, in the year 1450, the life of architecture went out. It is easier to print a word than to hew a stone, to shape a sentence than to erect a column, to publish a book than to put in motion tons of material for the purpose of translating a thought into a building. Besides, the ubiquity of the printed page more than compensates for the durability of the sculptured stone. The paper leaves that fly abroad and fill the earth are more imperishable than piles of solid masonry. A second irruption of barbarians might blot out forever the famous *stanze* of Raphael, and obliterate the cycles of Sibyls and prophets culminating in "The Last Judgment," in which Michel Angelo has traced the origin, growth, and final dispensation of theocracy; but the thought once impressed on the printed page is not subject to such contingencies; it is "exempt from the wrong of time and capable of perpetual renovation." Thus the craft of the printer, by furnishing the readiest mode of utterance, and, at the same time, the best means of preserving the thing uttered, superseded the primitive didactic vocation of the artist; henceforth his function was to adorn the doctrine which he had hitherto been required to teach.

However beneficial the invention of printing may have been to the advancement of science and the spread of civilization, it necessarily exerted an influence unfavorable to art, and especially to architecture. Architecture coming in conflict with it made a desperate struggle for life. It went back to Rome and Greece, and engrafted classic on Christian art, producing the period known as the Renaissance, which afterwards degenerated into the Rococo and Periwig of the seventeenth and eighteenth centuries. But it was in vain. All the past could not save it. It is virtually dead, and we shall never build cathedrals so long as we can print cyclopædias. There has been no great architecture since the sixteenth century. The last of the giant builders was Michel Angelo, who died in 1564, the year in which Shakespeare was born; and even he expressed himself in this form less freely than his predecessors. With the same cubic feet of material, Brunelleschi of the fifteenth century is grander than Michel Angelo of the sixteenth. Compare the dome of Santa Maria dei Fiori in Florence with that of St. Peter's in Rome, and the former displays a deeper intelligence and a finer flow of originality. In the latter, the sublime is to a great degree lost in the merely stupendous. The only great attempt at Gothic architecture in the present century—the New Palace of Westminster—is a most signal failure. In comparison with the old Abbey that stands near it, it is an empty and frivolous gewgaw; and yet the Abbey itself is far inferior to the great cathedrals of the Continent. The profusion of ornament which Sir Charles Barry lavished on the edifice could not hide its real decrepitude. It does not enkindle the faintest spark of creative interest. It is the cold mechanical imitation of what ceased to be an inspiration more than three centuries ago, the hollow mask moulded on the face of a dead civilization. It is "a monument of Gothic art" in a far different sense from that in which the guide-books employ those words.

(To be continued.)

Schumann in England.

We have cited several London concert criticisms of late to show that the bitter anti-Schumannism there so long prevailing is fast giving way. Here is another, from the *Daily News* (Dec. 4). It forms part of a review of one of the "Monday Popular Concerts."

Robert Schumann, born in 1810, produced, during a life of little more than forty years, a vast number of works in all forms and styles of the art, both vocal and instrumental, besides having been active as a writer of elaborate criticisms on the works of other masters. His early musical studies were not very systematic, and it may be questioned whether a genius so special as his would have found its best and most natural development under the conventional conditions of the recognized systems of the period. Beethoven and Schubert were the composers who chiefly influenced Schumann in the formation of his style—the grandeur and elevated sublimity of the one, and the tender dream fancy of the other having had greater charms for Schumann than the more definite forms of beauty, and more regularly proportioned and symmetrical arrangement of details that characterized the music of Mozart, the safest of all models for the student who is not endowed with individuality of genius sufficient to justify a departure from established forms and precedents. Whether Schumann had this degree of original power has long been a moot point with musical critics, some having denied it with a rancour and acrimony that are happily seldom now found in art controversy. Others, on the contrary, have gone just as much too far in the opposite direction, and have injured their own cause by

* Penrose ascertained by accurate measurement that the stylobatic swell of the Parthenon was four inches for the length (227 feet), and three inches for the breadth (101 feet); and that concentric inclination of the columns (65 feet high) was one and a half inches. Thus, by obeying a nice law of optics, the structure was relieved of the dead, sagging heaviness which a perfectly horizontal base and vertical shafts would have inevitably produced. This is the reason of the advice given to the architect by Vitruvius (III. 4. 5): "Stylobata ita oportet exæquari, uti habeat per medium adjectionem perscamillos impares, si enim stylobata ad libellam dirigetur, alveolatus oculo videbitur."

* The altar remained sacred to the priest, but the rest of the building was given over to the architect, on which he indulged his genius, often in derision of the established ecclesiasticism. In the Byzantine transept of the graceful Friburg Minster are reliefs of the twelfth century representing a wolf in a monk's cowl reading the missal with pious mien; one eye is fixed on the page, but the other casts a ravenous glance towards a lamb which is approaching the confessional. Also at the entrance to the choir are sculptures of monks and nuns in the garb of Bacchanals, Sirens, &c. In like manner, the clerical caste ridiculed the serfs by representing them in grotesque attitudes as telamones and gargoyles, or by putting them to perform other servile offices in different parts of the edifice; but these degrading functions ceased to be assigned to them after the emancipation of the Frank and Norman vassals, so that the great social and industrial revolution is recorded in architecture. During the tenth century there prevailed a popular expectation that the reign of Christ on earth would commence in the year 1000. The anticipation of this event is plainly observable in the art of that period, especially in miniatures. Thus in the eleventh century Christ is no longer represented as the Good Shepherd bearing on his shoulders the wandering lamb back to the fold, but as the stern, inexorable Judge, the *rex tremendæ majestatis*. It was through this medium of art that the Second Advent prophets of the Middle Ages published their ideas to the world; and for centuries afterwards these Millennial themes—Death, Judgment, Heaven, and Hell (called the "Quatuor Novissima," or Four Last Things)—continued to excite the imagination, and culminated in the sacred trilogy of Dante, the *Dies Iræ*, the sublime frescos of Orgagna, Luca Signorelli, and Fra Angelico, and Holbein's ghastly "Dance of Death."

claiming for Schumann a position above that of Mendelssohn, and even equal to that of Beethoven. The fact is that Schumann was a man of fine, but unequal genius, with a tendency to the abstract and ideal; frequently striving after a degree of sublimity and grandeur that he was unable to obtain, and becoming in consequence sometimes vague and obscure in his more ambitious works. With all these occasional faults, however, his music generally contains so much that is admirable, that his works should be judged by their own standard, and not by any unfair comparison with the gigantic productions of Beethoven, or even with the finished and maturely considered compositions of Mendelssohn. That Schumnna possessed a genius of a fine, if not of the highest, order, is sufficiently evidenced by many of his songs, much of his pianoforte music, and portions of his larger compositions, such as his four orchestral symphonies, and his cantata, "Paradise and the Peri." But his dispassionate admirers must admit that, in most of his elaborate pieces, such as those last cited, he is occasionally diffuse and labored, prolonging the work beyond his power of sustaining the interest of its development. Sometimes, too, his themes are too trite for lengthy treatment in a work of grand design —for instance, in the first and last allegros of his fourth (and best) symphony. Yet this very symphony contains much charming, and some powerful, writing—especially the "Romanze," which forms the middle movement, the minuet and trio; besides other portions of the work. His other three symphonies also contain many beauties with intervals of labored dullness. The effect created by his pianoforte concerto when played by Madame Schumann at one of the Philharmonic concerts last year, and again, when subsequently played by Herr Jaell at one of the New Philharmonic concerts, will not soon be forgotten by those who heard it on either occasion, and must have gone far to remove some of the unjust prejudice arising from the almost universal tone of disparagement, in some cases of contempt, in which English critics have spoken of Schumann's name. No doubt some of his larger works are occasionally wearisome from causes above alluded to, and from the frequent prevalence of a gloomy tone in these more elaborate compositions. Yet there are many instances, especially in his smaller pianoforte pieces, of a fine and subtle humor, such as none but a man of genius could have possessed. For proof of this let any one refer to his "Humoreske" (Op. 20), "Novelletten" (Op. 21), "Faschingsschwank aus Wien" (Op. 26), "Waldscenen" (Op. 82), among many other of his numerous pianoforte pieces. Had he written only the few works just mentioned, Schumann would deserve more respectful consideration than he has hitherto received in this country; and we are glad to find that there is a growing tendency to produce, and an increasing disposition to listen to, his music, nearly all of which is worth a hearing, and much of it deserving a frequent association with classical productions. The trio performed last night for the first time at the Monday Popular Concerts is the first of three similar works by Schumann. It has many of his characteristic beauties, with some of his equally characteristic defects. The first movement is full of gloomy grandeur, with passages of vigorous energy that few other pianoforte writers have surpassed. The scherzo has much quaintness and animation. The slow movement contains some passages of dreamy fancy, but has a general character of vagueness and laborious effort. The best portion of the whole trio is the finale, in which the interest is sustained throughout with masterly power. Breadth of style, brilliant passage writing, and grandeur of climax are all to be found here. The passage of eight bars of chords in minims (near the close) is as grand as it is characteristic of Schumann. To condemn altogether (as it has been too much the fashion) such a work by such a writer on account of some incidental defects, is about as philosophical as it would be to decry a fine picture because perhaps an arm is a little out of drawing, or the perspective not quite true. The trio was very finely played, and so well received as to justify further productions from the same source. The "Abendlied," an adaptation of one of Schubert's "Lieder," pleased so much as to be re-demanded. Signor Piatti gave it with true vocal expression.

Adrien-Francois Servais.

A loss, the importance of which can scarcely yet be estimated, and which, to the Conservatory of Music in Brussels, is all but irreparable, has fallen on musical art abroad. Adrien-François Servais, one of the most notable violoncellists of this or any time, died on Monday the 26th November, at nine o'clock in the morning, at Hal, his native town, aged fifty-nine years and ten months. The art-journals of France and Belgium are eloquent in deploring a death so lamentable in the cause of art; and M Fétis *père* has taken occasion to remind the world of the great ability which it has lost in the death of a clever artist. "His death," says Fétis, "is a grief for his colleagues, his pupils, his numerous friends, for the little town where he was born, for all Belgium even, for no one was more popular in the land. By his good nature, by his simplicity, by the constancy of his attachment for old friends, he earned pardon for the superiority of his talent—a rare exception among those who raise themselves above the vulgar."

The life of Servais was that of an energetic spirit. Son of a poor church musician, he learned from his father the elements of solfeggio and the violin. The Marquis of Sayve—the eldest brother of that Sayve, Count Auguste de la Croix Chevrière, an amateur composer whose symphonies and concertos for stringed instruments are published in Germany and show the possession of talent—discovered the young Servais' musical bias at an early stage, and entrusted him to the care of Vander Francken, first violin at the Brussels theatre, and a good professor. But the violin was not the young professor's speciality. The revelation came to him after hearing Platel, an original and talented artist on the violoncello. The pleasure which he experienced was so strong, that he threw up his former instrument and adopted the 'cello. Admitted into the Conservatoire of Brussels, he took lessons from the same Platel, who was also the master of Dumanek and Batta. It was no easy matter for young Servais, who lived in his father's house at Hal, to attend the lessons of the Conservatoire.

At that time the railway did not exist: a single diligence, lumbering up from Paris, passed through the little town during the night and arrived at Brussels at five o'clock in the morning. Even this poor transport was denied the young artist, who was too poor to pay his fare. But Servais scorned difficulties; thrice a week, in all weathers, he made the journey—thirty kilometres, there and back—on foot, his basso in its heavy case strapped to his back. A year passed in this courageous fashion, at the end of which time he had out-stripped his schoolmates and earned the first prize for violoncello at the competition. Then an engagement for the orchestra of the theatre fell to him, where he took his seat by his master's side. Three years more, and he was still hard at work—not yet recognized, however—not yet famous—for musical taste had not yet arisen in Brussels. In 1833 M. Fétis arrived to assume the direction of the Conservatoire, and Adrien-François consulted him as to his future. Fétis recommended Paris, and gave him letters of introduction. To Paris Servais accordingly went, was heard, welcomed, and admitted at once into the first rank of instrumentalists of his order. Not yet, however, had he attained the perfection of mechanism to which his later studies brought him.

In 1834 he came to London and played at the concerts of the Philharmonic Society. Returning to Belgium, he gave himself anew to the study of mechanism: and soon after, his first compositions appeared. In 1836, he again visited Paris, and next year journeyed through Holland. That journey was a succession of triumphs, and the press of Germany began to notice the rising artist. Two years later, and Servais' presence and fame reached Russia.

It is needless to follow him in his pilgrimage through the countries of Europe and Asia—Poland, Bohemia, Austria, Prussia, Denmark, Norway, Sweden, and Siberia—or to speak of the transports of enthusiasm that greeted him everywhere. The talent of Servais is too well known to call for recapitulation. In the year of tottering monarchies and new dynasties, in 1848, he attained the chair at the Brussels Conservatoire, where for eighteen years he has been occupied in turning out many distinguished pupils who are now transmitting the traditions of his school in his country and to the foreigner. Endowed with a vigorous constitution he seemed likely to live to an advanced age; but an unfortunate journey to Russia last winter induced the breaking up of that strong and healthy nature. Sudden chills have produced death ere now in Russia. Servais caught cold on his way between St. Petersburg and Moscow; but it was not until after his return to Belgium that the effects became transparent. "Towards the last days of April," says his friend M. Fétis, "I was seized with pain on seeing him enter my study: it was only the ghost of his former self, and I could not doubt the approach of the end. His thinness increased every day, and his strength diminished in the same proportion. He seemed to cheer up on the approach of the competition, through the care he bestowed on his favorite pupils, his son, aged 16, and young Fischer, son of the chapel-master of Sainte-Gudule, both of whom gained the first prize between them. During the holidays the disease undermining the life of Servais continued its ravages. On the re-opening of the classes he wished to resume his professional functions, and managed to give a few lessons, but his strength was exhausted: he took to his bed and never rose again.

The funeral of the great artist, which took place on the Thursday following his death at Hal, offered a sight unknown in the annals of music. Trains from Paris, Mons, Namur, and Charleroi poured into the little town crowds of the friends and admirers of Servais—the student body who owed their knowledge to him, artists of all ranks and kinds, members of various musical societies, literary men, authors, journalists, and foreigners. The shops were shut as at a public calamity: most of the houses were hung with black; wax lights flamed in funereal fashion everywhere. The population of Hal lined the streets as the *cortége* passed, and shed tears. The poor of the town knew what a benefactor they had lost in Servais. The funeral service was very beautiful; the church crowded with notabilities. The discourses held over his remains in the cemetery, after the French and Belgian fashion, left not an eye dry.

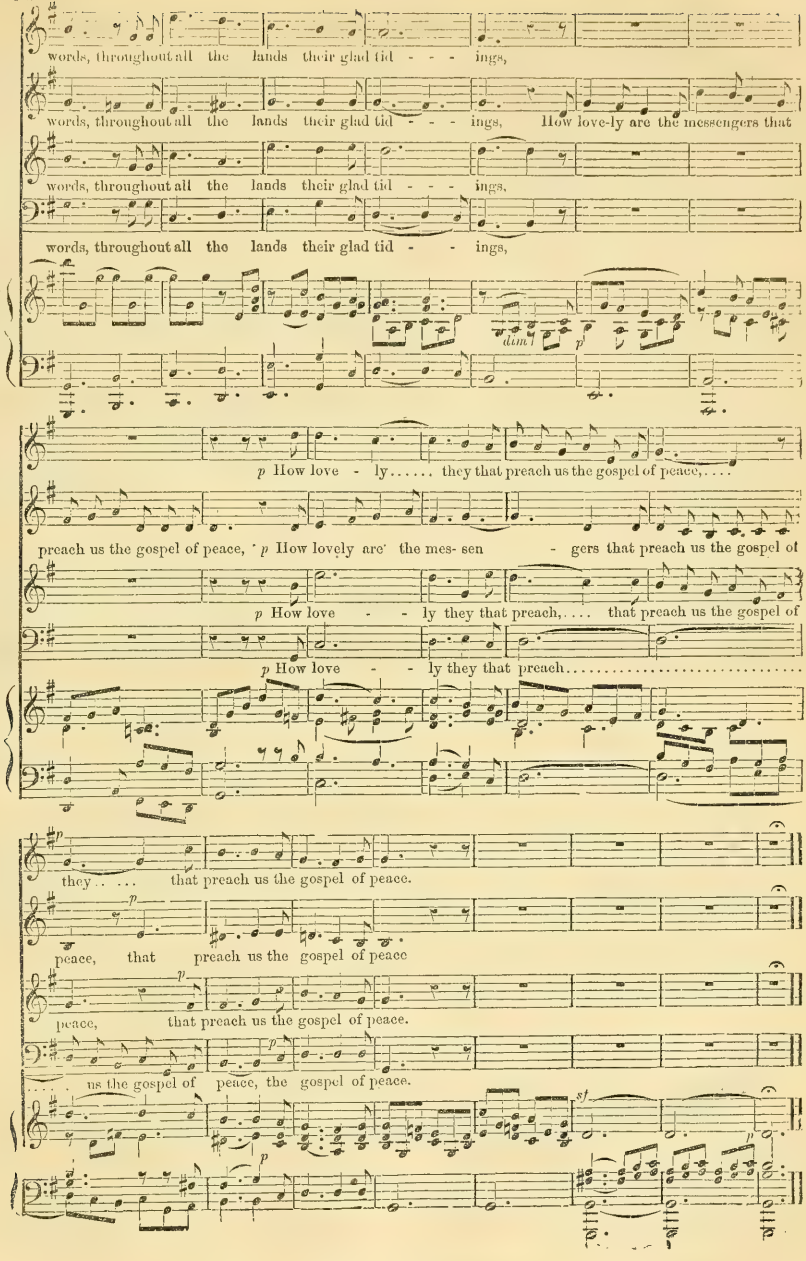
We cannot do better than quote the eulogium of his friend M. Fétis, to whom we are indebted for many of the facts of Servais' life. "Possessing the finest tone, the most powerful, the most sympathetic, which ever violoncellist had, not excepting even Romberg, whom I heard in his best time; having an incomparable cleverness of mechanism, in which his left hand and his bow displayed equal aptitude; he attached great value, in the latter part of his career, to delicacy of shading. It is no exaggeration to say that he caused you frequently to forget his instrument, and fancy you only heard the sweet voice of some great singer. Servais did not distinguish himself alone in instruction by his profound knowledge of the mechanism of his instrument, by his perfect appreciation of correctness, and by the transmission of his fine quality of tone; he had more, that rare gift of magnetic excitement which drives pupils beyond the point where they seem as if they ought to stay: a supreme professorial quality which only exists where there is union of natural energy with superiority of talent. I have only known it at its highest degree in two great artists—Garat and Mme. Pleyel. Servais, as I before said, had also the gift. Who will fill the void caused by his death?"—*Orchestra.*

Humbug

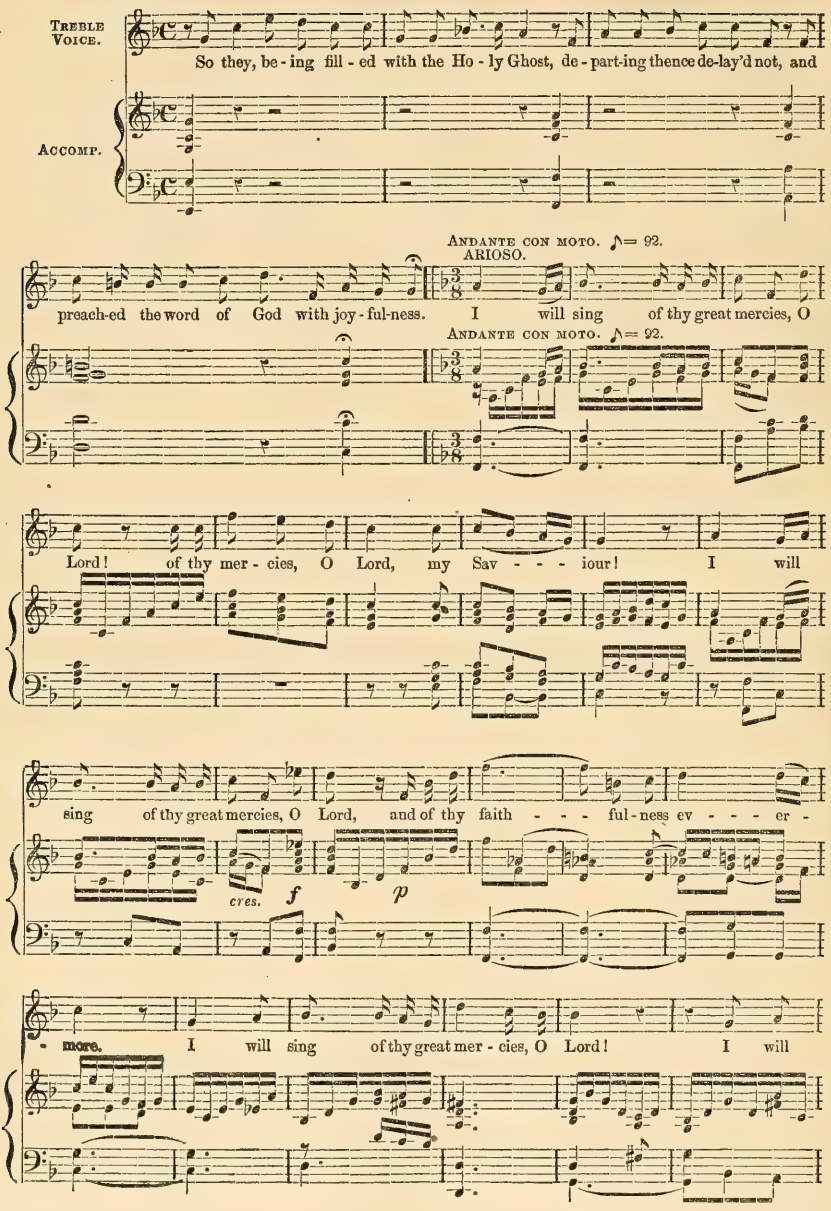
The London *Musical World* translates the following from the Lower Rhine *Musik-Zeitung.*

By the publication of an article entitled "Schwindel," in its number of the 10th October, the *Neue New-Yorker Musik-Zeitung* gives us fresh proof of its really sincere endeavor to advance the cause of music in North America, for it attacks without pity the humbug which reigns in musical matters as well as in everything else there. We are accustomed, in Europe, to look down with contempt upon the American system of advertisements and criticisms, and it certainly deserves our contempt to the fullest extent. But let us conscientiously see whether all that we condemn over there is never found at home. We will put the means of instituting this self-examination within the power of our readers by quoting from the article in question certain passages, the application of which to similar things in Europe will not be difficult:—

"Every one knows that these barefaced laudations are directly opposed to the truth; everyone laughs, but appears to regard this humbug as a kind of necessity to be endured without murmuring. The press more particularly seems to misunderstand what it ought to do in this case. It seems to have no idea of anything like a proper principle of criticism. It measures by the standard of friendship, of personal good-feeling, or perhaps something worse. It appears to be considered a sort of necessity, *an understood agreement to praise certain persons,* and to find fault with others. It must not be thought that something like bribery always lies at the bottom of this. We know artists who do not adopt that means, and who enjoy the never-varying favor of the press, though such favor ought very frequently not to be shown them. On the other hand, many a hard-working artist finds it difficult to get on, simply because he did not begin by being included among the favored ones. The principal cause of this consists in the *want of independent judgment,* and in the thoroughly American notion that any one who demands, and, what is more, obtains a large sum for his professional services must also be a man of eminent merit. As long as the success of an artist in this country depends upon external circumstances, art itself has a sorry chance, for such a state of things will simply result in the young


words, throughout all the lands their glad tid - - - ings,
words, throughout all the lands their glad tid - - - ings, How love-ly are the messengers that
words, throughout all the lands their glad tid - - - ings,
words, throughout all the lands their glad tid - - ings,
dim.
p
p How love - ly..... they that preach us the gospel of peace,....
preach us the gospel of peace, p How lovely are the mes- sen - gers that preach us the gospel of
p How love - - ly they that preach,.... that preach us the gospel of
p How love - - ly they that preach.....
they..... that preach us the gospel of peace.
peace, that preach us the gospel of peace
peace, that preach us the gospel of peace.
..... us the gospel of peace, the gospel of peace.
sf
p
p

No. 27. RECITATIVE.




sing of thy great mer - cies, O Lord! and of thy faith-ful-ness, and of thy
faith-ful-ness, and of thy faith-ful-ness ev - er - more, I will
p
sf
sing of thy great mercies, O Lord! and of thy faith-ful-ness ev - - - cr - more,
and of thy faithfulness ev - - - cr - more, ev - - - - - er-more,
dim. p mf
ev - - - - - er-more.
dim.
p

No. 28. RECITATIVE.—"BUT WHEN THE JEWS."



CHORUS.—"THUS SAITH THE LORD."



artist's giving himself very little trouble, and gradually taking the appearance for the substance. 'An elegant toilet, a little voice, a goodly amount of boldness, and two or three kind friends on the press—these are the ingredients in a singer's success'—once said to us a lady, who understands the art of observation. On the whole, she is right, but that such should be the case is the fault of the critics, who partly for the above reasons, partly from others of a more reprehensible nature, but chiefly from the fact, rendered imperative by the mode of life in America, that *in journalism a man cannot take time to go at all deeply into criticism*, fail to appreciate their task, and do not dare to oppose a dam to the torrent of established usages.

"Here in America much is thought, for instance, of *the daily papers containing a notice of an artist the very morning after the evening of his appearance.* We, on the contrary, think that this system very frequently helps to cause that humbug which we have here to lament in the domain of art. The genuinely American idea that the way must be prepared for everyone, no matter how, throws the door wide open for superficiality, and leads to all the frequently highly comical effusions in the daily criticisms. Nobody, not even the most accomplished artist, is able to pronounce an opinion at all valid on, for instance, a Symphony, after a single hearing, and yet the American papers perform this miracle several times in the course of a season. It is true that the notices are something astonishing. The same remark holds good of the artists. How often must a speedy judgment be revoked, or modified; nay, how often has it already had to be so! In the case of a really great artist it is only the subsequent influence exerted by what he does that is of importance. Quickness is not witchcraft; it is simply the trick of a juggler. The quickness with which most of the lords of criticism serve us in this country, and *on which the managers of the papers insist*, is nothing more, and performed in the domain of art must necessarily lead to the most lamentable results."

The italicized words we ourselves have italicized, and not without good reason.

[It would be just as well for the German press to look at home. The American—even the New York and Boston—press is not *very* much worse than the German. A. S. S.]

Music Abroad.

Coblentz.—At the first Subscription Concert, under the direction of Herr Max Bruch, the works selected for performance were: C-minor Symphony, Beethoven; "Jubelouverture," Weber; and Frühlingsbotschaft," Gade. Herr De Swert, also, played a Concerto by Molique, and some smaller pieces.

Schwerin.—Her Härtel's opera *Die Carabiniers*, has been produced, but without much success.

Breslau. At the third concert of the Orchester-Verein, the principal pieces were Schumann's D-minor Symphony; the "Larghetto" from Spohr's C-minor Symphony; and Mendelssohn's Overture to *A Midsummer Night's Dream.* Mlle. Alice Topp played several smaller compositions by Liszt.—The Singacademie lately gave an interesting performance consisting of the Motet: "Selig sind die Todten," by Schulz: "Actus Tragicus:" *Gottes Zeit*, by S. Bach, and the *Requiem*, by Mozart.—*L'Africaine* is in rehearsal, and announced for production about the middle of January.

Cologne.—Appended is the programme of the third Gewandhaus Concert: Symphony, No. 2, Norbert Burgmüller; Overture to the *Tempest*, Benedict; the *Walpurgisnacht*, Mendelssohn. Herr von Königslöw played a Concerto by Spohr; and Herr Julius Stockhausen, besides sustaining the part of the Druid in Mendelssohn's work, sang an air from *La Gazza Ladra*, and some songs by Schumann. Mlle. Hayne, a pupil of the Conservatory, gave an air from Haydn's *Creation.*

Munster.—Mendelssohn's *Elijah* and Cherubini's *Requiem* are in rehearsal, and will shortly be produced.

Frankfort-on-the-Maine.—The Philharmonic Association have performed a Symphony in C major by Jadassohn. It was greatly admired.

Dresden.—*L'Africaine* has at length been produced here. It was enthusiastically received.—Herr von Könnerwitz, the Intendant General of the Theatres Royal, has died suddenly of an apoplectic stroke.

Stuttgardt.—Prenel's comic opera *Der Schneider von Ulm*, is in preparation.

Florence.—The monument which Italy intends raising to the memory of Cherubini is nearly completed and ready for erection in the church of Santa Croce, already so full of memorials to so many famous men, such as Michael Angelo, Machiavelli, Galileo, Alfieri, Dante, etc. The plaster model is now on view at the studio of Signor Fantacchiotti, one of the first Italian sculptors of the day. It represents a Muse and a Genius; the latter has a medallion with a portrait of the Composer. The municipality of Florence have also given Cherubini's name to the street running parallel to that named after Cavour.

Genoa.—*L'Africaine* was produced here last month with great success.

Rome.—Meyerbeer's last great work, *L'Africaine*, has found its way even to the city of the Pope. It has met with its customary success.

Concerts in Paris.

[Correspondence of the Phila. Evening Bulletin].

Paris, Nov. 29th, 1866.—The last week was one of lively musical interest on account of several important novelties, of which the resurrection of the Athenæum was not the least. It was the work of the celebrated *banquier*, M. Bischoffsheim, who, at the same time, built a fine hall in the finest quarter of Paris, at his own expense, for the use of the Society. The object of the institution is to advance literary and musical taste, and he grants the hall gratuitously to those having permission of lecturing or performing there. The receipts of these entertainments are reserved for charitable purposes. A noble enterprise, that has the triple aim of giving food to the mind and means of sustenance to the poor, as well as allowing artists, men of letters and *savans* to make themselves known, without incurring the trouble and risk of a concert or lecture given independently. Entertainments are to be given every Monday, Wednesday and Friday evening.

M. Pasdeloup is entrusted with the management of the musical department, and in order to fulfil his duties to satisfaction, has collected a fine orchestra and a chorus, perhaps the best in Paris, being composed mostly of advanced pupils of the Conservatoire and soloists of churches.

On Wednesday, the 21st, the opening *soirée* took place in the presence of an elegant invited audience, among whom were many prominent persons in the musical, literary and financial world.

The first performance of intrinsic importance, however, was offered to the public on Monday, the 26th. It was Haydn's "Seasons."

Mme. Vandenheuvel, a daughter of Duprez, who sang the part of "Jeanne," is an artist of high rank. The mellowness and flexibility of her voice, a remarkable justness of intonation, added to a thorough schooling, enchanted the audience, who rapturously applauded her at every *morceau*. The chorus was admirable, particularly the soprani and tenors; the fugues were given by them with astonishing precision, and every part with justness and grace. M. Pasdeloup can be truly proud of them. The orchestra, also, was excellent.

The same indefatigable director gave us last Sunday, the 25th, an extraordinary treat, at his popular concerts. It was the E-minor concerto of Mendelssohn, and at the same time the first *public* appearance of Joachim in Paris.

The hall was densely crowded with an audience that came to judge rather than admire. But hardly had the first few tones escaped the violin, than the power of judging was lost in admiration.

The Allegro was played in a manner that defies description. It was the union of delicious fineness of tone, depth of feeling, and beauty of expression; the execution of enormous brilliancy, the intonation of an exactness only to be expected from keyed instruments. The spirit, as well as delicacy, of such perfection, that the audience was under a magical spell, as long as his bow touched the violin, and as with the last note dying away the charm was broken, there was an outburst of applause that continued and continued until it shook the very walls.

On Friday, the 23d, the great Mass in D of Beethoven was performed, under the direction of M. Pasdeloup, for the first time in Paris.

For some time past, it has created considerable excitement in musical circles, and indeed its adversaries were more numerous than its friends. It was one of the last buildings of the great Cyclops, and it is well known how differently musicians view them; some thinking them the immense productions of a mind that had reached its culmination point, others the work of one whose terrible misfortunes had led the mind astray. There is no better argument against the latter opinion, than this Mass. It is grand, it is sublime; the work of a man who has found in the world nothing but troubles and disappointments, and forsees that those troubles and disappointments are soon to be ended. We find at first resignation, then hope, and at last a heavenly sense of strength, which culminates in an ever-increasing triumph; the portals of heaven open, and his soul enters gloriously amid the choruses of Seraphim.

London.

Sacred Harmonic Society.—The new season commenced on Friday, November 23rd, the programme consisting of Beethoven's First Mass and the *Lobgesang* of Mendelssohn. The mass was admirably performed, the quartets being sung by Mme. Sherrington, Miss Julia (or Mme. ?) Elton, Mr. C. Lyall, and Mr. Lewis Thomas.

Two more masterpieces were given at the second concert, viz., the *Requiem* of Mozart, and the Dettingen "Te Deum" of Handel.

Crystal Palace.—A Handelian work seldom heard in these days, *Alexander's Feast*, was performed at the 7th concert, with an efficient chorus, and Mme. Sherrington, Mr. Wilbye Cooper and Mr. Lewis Thomas as soloists. The *Musical World* (Dec. 8) says:

In 1607 there appeared from the pen of Dryden a poem entitled "Alexander's Feast; or the Power of Music," an ode in honor of St. Cecilia's Day. The vanity of its author prompted him to declare it "the best ode that ever will be written," and the splendor of the composition has made it a classic. That it would not long remain unmarried to music was a thing of course, and in 1835–6 it was arranged for a musical setting by Newburg Hamilton, and delivered to Handel, then in the zenith of his powers. The music was completed to the end of the first part, January 5th, 1736. Seven days after the whole was finished, and on the 19th of February following it was first performed at Covent Garden. Handel was fighting a desperate and losing battle with the too powerful faction arrayed against him at the Haymarket. To carry on the war his fertile brain poured forth novelty after novelty, only to find that nothing could avert the coming ruin. One of those novelties was the music to Dryden's Ode, and this accounts for the speed with which it was brought before the public. We learn from a journal that "there never was, upon the like occasion, so numerous and splendid an audience at any theatre in London, there being at least thirteen hundred persons present; and it is judged that the receipts of the house could not amount to less than four hundred and fifty pounds. It met with very general applause." Two years afterwards, Walsh published the work by subscription, whereby Handel profited to the extent of nearly two hundred guineas. During the Lent concerts of 1737, "Alexander's Feast" was twice performed, and it was then put aside. In 1739 it was given once in March, "for the benefit of the musicians," and twice in November conjointly with "St. Cecilia's Day." The next time we hear of it is in Dublin, when the "Messiah" was first produced. On that occasion it was given twice, "with additions and several concertos on the organ." From this event (1741) to the composer's death (1759) the work was performed eight times. But we can hardly afford to sneer at the want of taste of our forefathers. How many times has "Alexander's Feast" been presented during the past nineteen years? As usual with Handel, but through no fault of his, it is scored for a thin orchestra. The overture is for strings (three violins in first movement) and two hautboys, throughout in unison with the first fiddle. In the chorus "Happy pair," the same instruments, with independent part for hautboys. Further on one bassoon is added; further, in the chorus "Bacchus ever fair and young," are two horns; and save that another bassoon is added (when the horns are taken away), this is the fullest development of the Handelian orchestra. Additions were, however, made by Mozart in 1790. These were made use of at the Crystal Palace. Of the music it is possible to speak in high praise. Some of the choruses are among the fine examples of their composer's power—*ex gra:* "Behold Darius," "The many rend the skies," and "Let old Timotheus.' Among the solos must stand "Revenge, Timotheus cries," and the recitative "Give the vengeance due." No descriptive music brings more vividly before the mind's eye the scene it illustrates.

The novelty of the 8th concert was Mr. Arthur Sullivan's concerto for violoncello, composed for and played by Signor Piatti, and received with great and deserved favor. Its middle movement (*andantino*) is one of extreme beauty, and Signor Piatti played the whole to perfection.

The notable features of the 9th concert were Mendelssohn's Scotch Symphony, Herr Wilhelmi's violin playing, and Schubert's "Overture in the Italian style," No. 2, in C major, of which the book of words contained the following information:

"Herr Doppler, a friend of Schubert's, still alive, tells the story of this composition as follows; and it is a good illustration of Schubert's readiness to do anything of whatsoever kind, joke or earnest, in music, in which (amongst other things) he resembled Mozart, who was as ready for a *Musikalischer Spass*, or a set of droll catches, as for a symphony or sonata. At this time, says Herr Doppler, Rossini's operas were played in Vienna, to the exclusion of everything else. Schubert was constantly at the theatre, and while he was sharp enough on Rossini's weaknesses, no one was more delighted with his charming melodies. Coming back one night with some friends from *Tancredi*, however, their praise became a little too strong, and provoked him to say that as to the overture, he would undertake to compose any quantity of such as fast as he could write. His companions took him at his word, and a bet of a bottle of wine was made on the spot. Schubert set to work at once, and soon produced the first overture, which was followed shortly by that played to-day."

At the 10th concert the Symphony was Spohr's "Consecration of Tones"; and Mr. Dannreuther was the pianist and played Chopin's *Krakoviak*, which one of the critics (he of the *Times*, we believe) is pleased to call "nigger" rather than Polish music!

Dwight's Journal of Music.

BOSTON, JAN. 5, 1867.

Concert Review.

The past week has offered comparatively little in the way of public musical performance; but the week preceding was rich in concerts. We will take them in the order of time.

Dec. 21. THIRD SYMPHONY CONCERT of the Harvard Musical Association. Another pleasant Friday afternoon, and another large and much delighted audience. Mozart held the chief place in the programme, as Beethoven and Schumann had done in the two preceding; thus:

Overture to "The Magic Flute".....Mozart.
Piano-forte Concerto, in F-sharp minor,
Norbert Burgmueller.
Allegro.—Larghetto.—Finale.
Ernst Perabo.
Symphony, in E flat.....Mozart.
Piano-forte Solo: "Etudes Symphoniques," (in the form of variations,) Op. 13.....Schumann.
Ernst Perabo.
Overture: "The Fair Melusina,".....Mendelssohn.

The Mozart music was delicious. It was with a real zest that we returned to him. It might cloy to hear him always; but we come back to a Symphony or an Overture of his as if to be reminded what pure music is. For Mozart seems to have been *all* music, nothing more and nothing less. His inspirations are as sure, complete and perfect as they are spontaneous. The most learned of musicians (after Bach), he is at the same time the most spontaneous. Earnest master, seeing his whole thought in all its bearings, holding all the parts and details of the work in due organic relation to the whole, filled with the truth of Art and loyal with the whole strength of conviction and of passion to the eternal laws of form, he yet seems as free and simple as a child, and brings you a Symphony as a child brings you a rose. It is that something divine called genius in a purer form, perhaps, and more continuous manifestation than any other art has known; genius realized in every act of life, whereas in most men it is but an aspiration only realized in happy moments, by great efforts, or in foregleams of some splendor scarcely yet arrived. In Mozart's music, the heaven, the complete harmony is here and now. You listen and the chains fall off, you soar into a freer element, more warm, more real too, than this every day world; you are transported to feel perfectly at home. If he does not thrill you always with great thoughts, he makes you sharer with him of an ideal, fine existence. There is no need to ask what Mozart means; there can be but one answer: he means *music*.

The familiar E-flat Symphony requires no description here. It is one of his four most perfect ones, almost as perfect as that in G minor. Simple and natural as all its themes sound, they have a delicate, ideal charm, a subtile life about them which pervades the whole development of form and harmony and color, making the whole work as fresh and exquisite and full of young delight as a June day. It is only in the development, the working up, that you realize what beauty and significance there is in the first Allegro theme as it glides in so quietly and slyly after the majestic introduction. The Minuet and Trio shine as a gem of purest ray. But in the Andante there is now and then a strong, stern passage which bids us pause, and shows that this Apollo of immortal youth, so full of joy, had stood in presence of great solemn facts. We never enjoyed a Mozart Symphony so well here in the rendering. It went evenly and smoothly, even in the wind instruments—and what delicious bits they have, how beautifully they are blended and contrasted in the conversation! The bassoons, to which he is always partial, seem inspired sometimes. We think many of the audience, after that experience, felt much in the humor for a revival of a series of Mozart Symphonies.

And the *Zauberflöte* Overture, with its startling challenge to the wondering imagination, before it proceeds to hold up a little fugue theme in the shifting play of a romantic, fairy light (see Oulibicheff's description in our last)—was it not almost as truly the overture to such a concert as to the opera for which it was written? Led by its magic wand we seemed to pass the portals of the actual world, to find ourselves in an ideal sphere where interests wholly musical and spiritual reign. This too was played with more precision and clearness than we have been accustomed to, though there is room always for improvement, for more refinement, in the rendering of so intricate and delicate a work.

The "Melusina" Overture (so well described by Schumann; see last number) came fitly into a programme, being thoroughly romantic and ideal, and yet as different as possible from Mozart in its whole individuality and style of treatment. It is a more subjective sort of romance, for one thing, or it would hardly belong to this our age. It was exceedingly enjoyed by those who listened with the outer and the inner ear; but some did not enjoy; partly because it came last in the concert, when the mind begins to be fatigued; but more because of the unreasonable and unseasonable insisting (by some) on an encore of the solo artist; which interruption of a carefully planned programme can only be regarded as another triumph of the party of disorder over the management of these concerts and a thoughtless interference with their original design and spirit. Certainly the hint printed on the programme that "these concerts by their *length* and *character* admit of no encores" was a reasonable one. Those who are anxious to hear the *whole* programme and not lose the fine overture which comes last, do not like to have their chance of that made doubtful and the envious hour slip from them by the intrusion of new matter, which after all is not so much more music as it is mere ceremony and personal compliment. Luckily, this time the concert proved shorter than had been calculated; but the objection on the score of *length* has held good in every other instance. Then on the score of *character*, an artistically planned, symmetrical, complete programme is marred, distorted and defeated by encores. In a choice collection of paintings, each must hang in a good light; if now all the light be suddenly turned upon one, what becomes of its next neighbor? Overshadowed and lost, of course. Just so the "Melusina" overture this time, and the "Genoveva" last time were overshadowed and put half out of thought, if not of hearing, by the exaggeration of the preceding feature of the programme. (And who would not say, if there *is* room for encores, let us have a fine orchestral piece, a "Melusina" overture, repeated? That would be worth the while). Thus abstinence from encores was requested (it did not need to be *requested* with the original audience who guarantied the concerts and gave them their tone) on grounds purely impersonal and general. These were meant to be "Symphony," or at least Orchestral concerts. They were privately organized, and the nucleus of the audience was made up privately, to ensure sympathy with programmes and arrangements purely artistic in their aim. If a Concerto or solo was introduced, it was for the sake of having this or that fine composition heard, rather than for the sake of introducing or exhibiting the player. Everything personal was to be kept out as far as possible; and if Mr. Dresel volunteered to play a Concerto by Schumann, or Mr. Leonhard one by Beethoven, or Mr. Parker one by Mendelssohn, or Mr. Lang something by Schubert, they did it in the spirit of devotion, to help on the good cause of the concerts and to give us a chance of hearing just these compositions. It was a labor of love on their part, a free will offering; and such offerings should be sacred from all those demonstrations, usual in more miscellaneous concerts, which would seem to force the bringers into an appearance of rivalry and virtuoso-like self-exhibition. Had the too eager admirers of the excellent young artists who came last, creating each a fresh sensation, only considered this, we are sure their own instinct of propriety would have taught them to respect a reasonable rule and at the same time a right of those who from the first have been responsible for the success and high tone of these concerts.

We have preferred to discuss this question purely upon general grounds and without any personal application. Hoping the long digression will be pardoned, we turn to the more pleasant task of speaking of the solo contribution upon that occasion. Mr. ERNST PERABO is already—even from the time when he first played in Boston in the Hummel Septet—sure to hold and to delight his audience, and whatsoever audience. Besides the consummate, easy skill, there is a certain magnetism in his playing that rivets attention and secures the sympathy already

forestalled by the ingenuous, modest manner and the charm of youth. You see that he is full of the music, and that his conception of it is at least very earnest and sincere, sometimes original, and generally right; unerring judgment comes but with experience. We are not sure that he has not *genius*, but we think it best always to leave that question open. The Concerto which Perabo played, was by a composer to whom he is plainly partial, not one of the *great* composers, although he perhaps might have been had he lived longer. Norbert Burgmüller was born in Düsseldorf in 1810 and died at the age of 26, having written Symphonies, Overtures, Quartets, &c., all of which were thought to contain the spark of genius. This Concerto is an even, flowing, graceful, somewhat pastoral composition, quite spontaneous in its development and full of beauties of no mean order. The long orchestral introduction fascinates attention, and indeed the instrumentation throughout blends delicately and symphonically with the piano. It is plainly the work of a born musician; whereas the Henselt Concerto was the work of a pianist and the orchestral parts seem somewhat awkwardly tacked on. To the great majority, played as it was, it gave unqualified delight, and more exacting tastes had no cause to complain; he stock of *great* Concertos is pretty soon exhausted.

Mr. Perabo's second piece was one of the most interesting, as well as earlier, works of Schumann. Artistically and in wealth of invention a much more important work than the *Toccata* of which we lately spoke. As theme for these "Symphonic Studies" (and their large and noble manner justifies the title) Schumann took an earnest, deep-felt, pregnant melody invented "by an amateur," and, first stating it in full grand chords, proceeded to develop or transform it into a series of a dozen *characteristic*, not mechanical or merely ornamental, Variations—having in mind no doubt such variations as Beethoven made to the number of 32 and 33 on given themes. (Mendelssohn and the young piano writer Saran have done likewise). With all these variations and contrasts of mood and rhythm, intermingling of new subjects, catching up of wayside inspirations, but impressing all fully into the strong career and spirit of the Theme, he goes on surprising and delighting the hearer. It is everywhere original, and clear to a degree not usual with Schumann's earlier works. The last variation is like a march, and grows into a long Finale, an independent movement almost, in the rondo form, although the original theme is never out of mind. It was a bold venture to play this long and learned piece without accompaniment in the great hall; but it succeeded to a charm—if only the charm had not been incontinently broken by that forced encore! The reward of the artist was in the hearts of his audience all the more surely without that.

Dec. 22. HERMANN DAUM'S first "Beethoven Matinée" occurred at Chickering's on Saturday at noon. The selections were all from Beethoven.

Sonata, Piano and 'cello, Op. 5, No. 1, in F. Song, "Ha! welch ein Augen blick!" from Fidelio. Sonata for Piano, Op. 31, No. 2, in D minor. Song. Trio for Piano, Violin & 'Cello, Op. 70, No. 2, in E flat.

The day was gloomy and the room unwarmed and cheerless. A thin audience sat shivering but patient to the end; and most felt well rewarded; who would not bear a little cold to hear so much good music; Mr. Daum was unluckily disappointed in his expectation of the aid of Messrs. SCHULTZE and WULF FRIES; but the two brothers SUCK were well up in this sort of music and the concerted pieces were fairly rendered, albeit rather tamely; the cold seemed to have struck through. And this cause also weakened Mr. Daum's conscientious rendering of the D-minor Sonata, the romantic one which is said to contain allusion to Shakespeare's "Tempest." Mr. RUDOLPHSEN sang Pizarro's song of rage and vengeance with a good deal of power, mastering a difficult task of vocalism; and the "Adelaide" was tastefully sung and accompanied (by Mr. Daum), although it was strange to hear the tenor love song in a bass voice.—We trust Mr. Daum will give his two remaining matinées under more genial auspices, for even criticism freezes in such cold, as well as the fingers and the nerves of a performing artist.

Dec. 23. HANDEL'S "MESSIAH." Annual Christmas performance, Sunday evening, by the Handel & Haydn Society. It rained in torrents, but the Music Hall was crammed to overflowing. With many it has become a sort of annual religious service, to attend a performance of this Oratorio at Christmas time. We should be glad *sometimes* to hear another Christmas Oratorio, Bach's for instance, even if Handel's be the greatest. Familiarity, to a certain point, makes a great work appreciated; but too long familiarity dulls the edge both of performing and of listening faculties; it becomes a matter of chance whether the happy moment of meeting the old acquaintance with fresh interest, as good as new, comes back at any given time. We have often been struck by the appetite and zeal and wide-awakeness with which the singers set about learning a fine new work, "St. Paul," for instance, and really made progress in rehearsing its intricate choruses, whereas in those of the old well-known work they seem to run in the grooves of the old habits, unconsciously repeating things which seem to do themselves precisely in the same old way. The Conductor needs a long lever—say a few years' oblivion—when he tries to lift them out into new light and better ways.

This night the choruses went on the whole as well as usual, some of them, the earlier ones especially, a little better. In point of musical sonority, balance of voices, &c., the effect of the H. & H. chorus is certainly improved of late. But there are tares still to be weeded out and timid, tardy motions strengthened in more than one of the fugued pieces; they might be clearer. It was a good average performance, greatly enjoyed of course, but oft-repeated hearing makes a *very* good performance necessary to any freshness of interest.

The solo airs and recitatives were mostly in new hands. The efforts were all creditable; but only in the case of Miss HOUSTON, who sang "I know that my Redeemer" with such truth of feeling as to make it fresh, was there anything like inspiration. Mrs. H. M. SMITH vocalized "Rejoice greatly" and other airs skilfully, with good voice, but coldly. There certainly is some real charm and pathos in Miss RAMETTI'S rich contralto; and we must credit her with good conception and conscientious effort, full of promise; but she has hardly "grown up" yet (as the Germans say) to such a task as singing "He was despised." The younger Mr. WINCH (Wm. J.) has a beautiful, clear tenor voice, of good power, not yet developed, and sings with so good a method, in so chaste a style, and with so much intelligence that it was to us a greater pleasure to hear him, than we find in many more experienced and would-be impassioned tenors. The performance was somewhat cold and dry, but seemed to warrant high hopes. The new basso, also, Mr. J. F. WINCH, has a capital deep voice and sings as if more study and experience would make him a superior oratorio singer.

The full orchestra (of the Symphony Concerts) and the organ accompaniments by Mr. LANG, greatly strengthened and enriched the whole. We wondered at the omission of one single chorus, and that one in point of beauty and significance one of the best in the whole Oratorio: "*And with his stripes.*"

Dec. 27. Mr. PERABO'S second "Schubert Matinée" came at the very height of the furious gale that Thursday afternoon, when it was hardly safe to cross the streets. Yet the presence of a very pleasant, sympathetic little audience, including twenty or thirty ladies, proved the great interest felt in the young artist, and made the hour (for it was but an hour) quite cheery and inspiring. This was the programme:

Prelude and Fugue (in E Minor) ..... Mendelssohn.
Adagio and Allegro (for Horn and Piano)..... Schumann.
Sonata in B major, Op. 147, (four movements). Schubert.
Sonata in F, Op 17. (For Horn and Piano).... Beethoven.
{ *a.* Prelude, No. 15. Op. 28..... } Chopin.
{ *b.* Etude, No. 5, Op. 10..... }

Mr. Perabo played admirably throughout; the dainty Prelude of Chopin not with so fine a feeling as we have heard, but the brilliant *Etude* with splendid power and certainty. The Mendelssohn Prelude and Fugue is the one known to advanced pupils in this city, many of whom dash through the impassioned Prelude, and some of whom essay the Fugue. They were in the right hands this time. The Schubert Sonata was a much more interesting selection than that with which he began the series; thoroughly original, imaginative, Schubert-like; wayward and fitful enough in the perpetual strange modulation of the first movement, but strangely delicate in its pervading mood. The Andante (in E major chiefly) has a rich, religious sweetness, the figurative bass part in which seems almost to speak. The Scherzo and Trio and indeed the Finale sound quaintly naive and full of life. It was nicely touched throughout, with searching accent and good light and shade.

Mr. HAMANN produced very sweet, pure tones from his horn, which blended beautifully with the piano in both pieces. That by Schumann interested us much, but the Beethoven Sonata bore off the crown of the whole programme.

"SCHUMANN SOIREES" is the title under which Mr. CARLYLE PETERSILEA announces four concerts at Chickering's Hall. The first came on Thursday, too late for notice this week.

Hummel's Mass in E flat was performed on Christmas day by the choir of the Church of the Immaculate Conception, with full orchestra, under the direction of Mr. WILLCOX, who presided at the organ. The effect was very impressive, as was that of the *Adeste fideles* ("Portuguese Hymn") as arranged by V. Novello, and the "*Date Sonitum*" of Costa, sung as an Offertory by Mr. POWERS. Generali's Vespers, Rossini's *Tantum Ergo*, &c., formed part of the afternoon service.

NEXT IN ORDER. Next Tuesday evening, the second concert of the MENDELSSOHN QUINTETTE CLUB. Mr. LANG pianist. Beethoven's Quartet in E-flat, op. 4; Sonata (piano and violin) in B-flat, by Dussek (first time); Schumann Quartet in A, op. 41; Mendelssohn's D-minor Trio.

Jan. 10. PERABO'S third "Schubert Matinée"

Jan. 17. PETERSILEA'S second "Schumann Soirée."

Jan. 18. Fourth SYMPHONY CONCERT Mme CAMILLA URSO will play Mendelssohn's Violin Concerto and the "Ballade et Polonaise" by Vieuxtemps. Symphony: Schumann in D-minor, No. 4; Overtures: to "Les Abencerrages," Cherubini, and "Euryanthe," Weber.

The Handel and Haydn Society are rehearsing Handel's "Jephtha."

NEW YORK. Mr. CARL WOLFSOHN continues his Beethoven Matinées, with good audiences, in Steinway Hall, playing three of the Sonatas each time. In the fourth Matinée he presented Op. 14, No. 1, in E major; Op. 31, No. 1, in G; and Op. 90, in E minor,—a nice contrast. Herr Pollack, baritone, pupil of Stockhausen, sang.

The Maretzek Italian Opera have adjourned for a time for other cities, awaiting the completion of the Academy building. During the past month they have given, besides the usual round of pieces, Rossini's "Barber," with Ronconi for Figaro; Miss Kellogg, Rosina; Bellini, Dr. Bartolo; Antonucci, Basilio, (but, being hoarse, he had to resign the part to Sig. Fossati); Baragli, Almaviva. After, which, a greater novelty for these parts, Herold's *Zampa*. As we shall probably soon hear this opera done by the same artists in Boston, we quote from the *Weekly Review*:

Herold came of a musical family: his ancestors were professional musicians in Hamburg, and his father was a pupil of Bach and settled in Paris, where the composer of "Zampa" was born on the 28th of January, 1791. The latter took piano lessons of Adam and studied composition and theory of music from Catel and Méhul. After having obtained, in 1812, a first prize for a cantata, he was sent, at the expense of the State, to Rome and Naples, whence he returned to Paris, in 1815. He died in

that city on the 18th of January, 1833. The opera was for a long time the favorite one in France and Germany, and is indeed a master-piece of romantic music. The melodies are original and flow so easily and smoothly that the composer seems to have been in a continuous state of inspiration during their composition. The orchestration and instrumentation are accurate and of a most delicate taste, while there is no lack of power or effect in the more passionate and dramatic parts of the work. Good justice was done to the opera, and the artists took great pains to make the performance highly enjoyable. Signor Mazzoleni was especially brilliant in the second act and was a capital *Corsair*. The part which he undertook is a trying one, and there might have been fears entertained that the artist would get hoarse after the exertions of the first act; but just the contrary took place, and Sig. Mazzoleni has won new laurels in his new *role*. Siga. Poch, as *Camilla*, sang with much taste and purity, while Signora Testa was a sprightly and very efficient *Rita*. The manner in which this lady produces her lower tones is not very artistic and proves rather a deficiency in her lower register, but she is, notwithstanding, a very useful and experienced artist. We cannot say the same of Signor Testa, whose voice is sadly on the wane and who has to force almost every note he sings. If his voice was half as good as his appearance, he would be undoubtedly very acceptable. Signor Bellini, as *Daniel Capuzzi*, was splendid in dress as well as in acting and singing, and played the part of the reckless bigot and the bigot coward as well as the henpecked husband with immense success. The mere mentioning of Signor Ronconi's playing the part of *Dandolo* will be sufficient to convince our readers of the excellence with which it was rendered. The orchestra under Carl Bergmann, and the chorus were also very satisfactory, and the dresses new and excellent.

The plot of *Zampa* is thus described in a Philadelphia paper, after its performance there by the now unhappily defunct French opera troupe:

The plot of "Zampa" is rather stupid—of the "Don Giovanni" order. *Zampa* is a bold pirate, who has betrayed a young girl named *Alice*, who dies of a broken heart. Her statue is worshipped by the peasants. The scene takes place in Italy, where a young lady, named *Camille*, lives. She is about to be married, when *Zampa* enters and tells her that her lover is dead, and that he holds her father in his power, having captured him; and adds, that if *Camille* does not wed him (*Zampa*) by a certain hour that her father will perish. *Camille* consents. She retires to assume her bridal robes, when *Zampa* notices the statue of *Alice*, which stands in one corner of the room. In a fit of bravado he places a ring on her marble finger, and swears to marry only her. He is then sent for by *Camille*, and remembering the ring hastens to remove it from the hand of the statue, but her arm rises suddenly and points threateningly at him. This tableau ends the first act.

The second and third may be condensed as follows: *Camille* is about to wed *Zampa*, when the lover supposed to be dead returns. There is a great denunciation scene, in which *Zampa* triumphs. He marries *Camille* and treats her badly, and, at the proper time, the statue of *Alice*, with the wedding ring on her finger, appears, and drags him down below in the midst of red fire.

All this suggests the statue business in "Don Giovanni." *Zampa* is a weak imitation of Mozart's cavalier, and the plot is not any too good, but the music is charming—reminding me very much of Auber. Indeed, *Zampa's scena* in the second act reminds me of "Fra Diavolo." The music of *Camille* is exceedingly pretty. Her romance in the first act, the duet in the second with *Alphonso*, and the grand duet in the third, with *Zampa*, afford fine chances for dramatic singing, which Mlle. Naddie certainly took advantage of. She is a graceful actress, a very pretty woman, and her method is first class. Her vocalization in florid music is in the highest French style. In the fine finale to the second act she was admirable. M. Armand, who sang with the German opera a couple of years ago, gave an excellent rendition of *Zampa*. He is a splendid actor and good vocalist. Perhaps he forces his voice a little too much, but in the *ensembles* he was very effective, and especially in his arduous *scena* at the commencement of the second act. Mlle. Laurentis is a sprightly little performer, and sings like a nightingale. The rest, including chorus and orchestra, were excellent.

The charming young *debutante*, Miss Hauck, renewed her triumphs in the *Sonnambula*. The last week brought another revival, Verdi's "*Un Ballo in Maschera*," in which figured three young ladies, all comparatively *debutantes*: Miss McCullough as Amelia, Miss Hauck as Oscar, and Mlle. Stella Bonheur as Ulrica. "The *Barbier* closed the unprofitable season at the Winter Garden, and Maretzek will 'try his luck' in Baltimore, Washington and Boston." The Academy will be opened about the 20th of February.

The programme of the second PHILHARMONIC CONCERT (Dec. 15) was as follows: Part I. Beethoven's 4th Symphony; Mendelssohn's Violin Concerto, played by Mme. Camilla Urso. Part II. Introduction to *Lohengrin*; Mozart's Piano Concerto in D minor (first movement), by Mlle. Sophie Groschel (daughter of an esteemed music teacher in New York and a pupil of the Stuttgart Conservatory); *Ballade et Polonaise*, by Vieuxtemps (Mme. Urso); Overture: "*Le Carnival Romain*," op. 9, in A, Berlioz.

The "Messiah" was performed on Christmas evening by the HARMONIC SOCIETY, at Steinway's Hall. The solos were sustained by Miss Maria Brainerd, Miss C. V. Hutchings, Mr. Geo. Simpson and Mr. J. R. Thomas. It appears to have been an uncommonly fine performance. A member of our Handel and Haydn Society, who sang in the chorus, was astonished that a body of voices so much smaller in number than our own could produce so much effect. Much of the credit is due of course to the Conductor, Mr. F. L. RITTER. The organist, too, Mr. Samuel P. Warren, is excellent, and there was a good orchestra,

The 15th Sunday Concert (Dec. 9) at Steinway Hall, under the Bateman-Harrison management, offered for orchestral pieces: Spontini's Overture to "*La Vestale*;" Concert Overture in A, by Rietz; Romanza and Scherzo from Schumann's D-minor Symphony; Allegretto from Beethoven's 7th Symphony; and part of the "Midsummer Night's Dream" music. Mme. Fanny Raymond Ritter sang "Jerusalem" from *St. Paul*, and a Ballad: "*Elfenliebe*," composed by F. L. Ritter, and was recalled twice, A new violinist, Mr. Wenzel Kopta, played selections from Paganini and Vieuxtemps. In the 16th concert, Mme. Johannsen sang an air from *Freyschütz*, and "Isolina" by Stigelli; Herr Chandon, basso, from the Royal Opera, Stuttgart, sang from the "Magic Flute;" and Herr Bökelman, pianist of the Bülow-Liszt school, played pieces by Chopin, Raff and Liszt.

The third Quartet Soirée, at Anschütz's Music Institute, took place on Tuesday night at Steck's warerooms. Mendelssohn's Quartet in E flat, and Schumann's Quartet in A, were performed, besides a variety of unimportant solo performances, the only one of which worth mentioning was the playing of Hummel's Piano Quintet, by Mr. Kalliwoda, a very respectable pianist, raised in the old piano school, but evidently a conscientious and painstaking artist.—*Review, Dec.* 29.

BROOKLYN, N. Y.—The second Philharmonic Concert (Dec. 8) offered Mendelssohn's Scotch Symphony, Liszt's "Mephisto Waltz," and the "Tell" overture. Mr. Richard Hoffman played Beethoven's piano Concerto in C minor, and, with Mr. Geo. Wm. Warren, a *Marche di Bravura* by the latter, called "The Andes," for two pianos. Miss Kellogg sang the Prayer and Scena from "The Star of the North," and a Barcarolle by Gounod. The Directors of the Philharmonic present a discouraging report; the expense of each concert is $2,500 this season against $900 last year; and with the small list of subscribers it will be impossible, they say, to carry out the prospectus without exhausting the reserve fund of $5000.

ROCHESTER, N. Y. Mr. James M. Tracy gave his first Pianoforte Recital (second series) Dec. 15th. He opened the concert with a Beethoven Sonata (op. 10, No. 1, in C minor), and closed it with the great one in C major, op. 53, and he played a Chopin Waltz (in A flat, op. 64). The rest of the programme, songs and piano pieces, was supplied by some half dozen of his pupils.—The second Recital (Dec. 29) was likewise opened and closed with Beethoven Sonatas: op. 2, No. 2, in A, and op. 22, in B flat.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Storm. Sung by Parepa. *Hullah.* 40
A very touching and sweet song.

Good-bye, Sweetheart. Guitar. *Haydn.* 40

Wouldn't you? Song. *A. Darling.* 30
Pretty and piquant.

And there were Shepherds. Christmas Anthem. *Fairlamb.* 70
Bright and Christmas like.

Be sure you call as you pass by. S'g. *Williams.* 30

Italy from Alp to sea. Song & Cho. *Brizzi.* 30
Patriotic and brilliant.

They tell me I am quite forgot. Ballad. *W. T. Wrighton.* 30

The old letter. Song. *Kay Sebey.* 35

Robin's return. " *V. Gabriel.* 40
All worthy of separate description, and are solidly good, the last being the most difficult.

Phoebe, dearest, tell, O, tell me. Sung by Parepa. 30
A song that Parepa is making famous. A good thing is, that most of her songs are easy enough for common singers.

Vedova Andalousa. (Widow of Andalusia). *Rossini.* 90
Brilliant and effective. Difficult. Trans. by Barker.

Fandango song. *Lesta Vese.* 30
Pretty Spanish song.

Hole in the garden wall. *T. Browne.* 30
A "fine opening for a young (colored) man," through which his deary escaped from her master.

Green grows the willow. Ballad. *Dolores.* 35

When loving ones are parted. Song. *Kücken.* 50

Good night, my love. Ballad. *C. Arini.* 30
Three songs, very different, but each a good specimen of its peculiar style.

Instrumental.

Valse de Fascination. *Sydney Smith.* 1.00

Pas de Sabots. Morceau Char. " 80

Maypole dance. Rustic sketch. " 70

Consolation in sorrow. Elegie. " 60
Four fine pieces, which the names partially describe. While all remind one of the author, the first is fascinating; in the second we hear the clumping wooden shoes of peasants; the third, still rustic, has the whirl of the May-dance, and the fourth surrounds a soothing melody with light and graceful arpeggios.

Nimblefoot Schottisch. *L. M. Hervey.* 30
By the composer of the "Feast of Roses," and well sustains her reputation as a musician.

Gorgie Quickstep. *A. P. Clark.* 30
Simple and pretty.

Longing for home. Reverie. *W. Bierman.* 40
If you are homesick, play this; it will relieve your feelings in a very agreeable way.

First love Schottische. *G. Weingarten.* 35

Ristori Waltz. *J. W. Turner.* 30

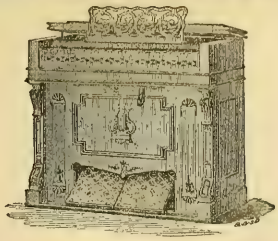
Columbanus Galop. *A. Parlow.* 35
Good compositions, which there is not room to notice at length.

Books.

LYRA CATHOLICA. A collection of Masses, Hymns, Motets, &c., and all the principal festivals of the Catholic Church. With responses, and Gregorian music for Vespers. By *G. H. Wilcox* and *L. H. Southard.* $2.50
Has Latin words only, and promises to be very acceptable and useful in Catholic choirs.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS
FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Oratorios and Cantatas.

ORATORIOS.

The Creation, *Haydn*, Cloth $2.00, Boards $1.60, Paper $1 38. Messiah, *Handel*, Cl. $2.00, B'ds, $1 60, Pa. $1.38 Moses in Egypt, *Rosinni*, $2 25. David, *Neukomm*, $1 00. St. Paul, *Mendelssohn*, Cl. $2.00, B'ds, $1 60, Pa. $1 38. Eli, *Costa*, Cl. $2 50, B'ds, $2.00, Pa. $1.75. Naaman, *Costa*, Cl. $2 50, B'ds, $2 00, Pa. $1.75. Mt. Sinai, *Neukomm*, $2 00. Praise to God, *Bristow*, $2 25.

CANTATAS.

As the Hart Pants, *Mendelssohn*, B'ds, 60 cts. Pa. 50. Hear my Prayer, *Mendelssohn*, 50. Hymn of Praise, *Mendelssohn*, $1.00. Miriam's Song of Triumph, *Schubert*, 75. Praise of Friendship, *Mozart*, 50. St Cecilia's Day, *Von Bree*, Cl. $1.25, Pa. 1.00. May Queen, *Bennett*, Cl. $1.25, Pa. 50. The Morning, *Reiss*, 50. Storm King, *Baker*, 38. Burning Ship, *Baker*, 85. Winter Evening's Entertainment. *Cull*, Cl. $1 25. Pa. $1.00. Transient and Eternal, *Romberg*, 38. Great Rebellion, *Webster*, $3.00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 274

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S
PRACTICAL
PIANO SCHOOL,
In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 *Cents.*

PART III. CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.
IN THREE PARTS.
BY JOHN ZUNDEL.
Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering*, *touch*, *stops*, *pedal-playing*, *etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing,—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—in the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE
EXCELSIOR GLEE BOOK,
A collection of the best
Glees, Choruses, and Operatic Gems.
FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka.....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. AmateurWaltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... " 4. Parigi o cara.. "
5. Sila stanchezza, " 6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red,White & Blue March.
14. Lombardi March.
15. Battle of Prague March
16. Joy, Joy. Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servauts.Martha.
5. Dame de Seville Waltz.
6. Whirlingaround at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song, Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waitz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop. Martha, and Child of Regiment Waltz
10. Pierette Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. Mme Pailiasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara).
18. Polka
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Sonnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, sister.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux..*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 80

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations.....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burgmuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine.*Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa.... " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes....." 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hymn.
7. False One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Pleyel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mlie of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes"....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)......" 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Ergelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."....." 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated).....*Engelbrecht.* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Egghard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon......" 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollnick.* 60

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant......" 60

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante.....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75

" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert...*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22......" 1.50

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 673. BOSTON, SATURDAY, JAN. 19, 1867. VOL. XXVI. No. 22.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

SOPRANO WANTED.—A thoroughly accomplished and experienced Soprano, qualified and willing to teach vocal music, can obtain a very desirable situation in a first class choir, in an Episcopal Church, in a neighboring city. None but those capable of taking the position of leading soprano need apply. For particulars address MUSIC BOX, 44. Hartford, Conn. 673—1t.

PHOTOGRAPHS
from Authentic Steel Engravings and Lithographs, of the Great Masters; comprising, Bach, Beethoven, Gluck, Handel, Haydn, Mendelssohn, Meyerbeer, Mozart, Weber. Price $1.00 each; size, 6 1-2 x 8 1-2. Also, The FUGUE, price $1.50.
All fine impressions, clear and accurate. For sale by
OLIVER DITSON & CO.

VOICE BUILDING,
With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos.

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms. Address, care Oliver Ditson & Co., Boston. 671—tf.

MUSICAL DIRECTOR WANTED.
The Milwaukie (Wis.) Musical Society wishes to engage a Musical Director at a salary of about $1200. The Society has been in existence for the last fifteen years, and combines a trained orchestra and mixed chorus. As it is necessary to fill the vacancy at once, immediate application, giving terms, references, etc., should be made to
EMIL WALLBER, Secretary,
671-3 Musical Society, Milwaukie, Wisconsin.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

JUST PUBLISHED.
"WINTER PICTURES." 3 characteristic pieces for Piano, by DUDLEY BUCK, Jr.
No. 1. Woodland Scene.....60 cts.
No. 2. Sleigh Bells.....60 cts.
No. 3. Echoes of the Ball-Room.....75 cts.
Also by the same author.
Scherzo Caprice for Piano.....$1 00
Grand Sonata for the Organ.....$1.50
BEER & SCHIRMER,
673—1t. 701 Broadway, New York.

MENDELSSOHN'S
ORATORIO OF
ST. PAUL,
IN VOCAL SCORE.
This day published in style uniform with that of "Creation," "Messiah," and "Eli."
Price. In paper, $1.38; boards, $1.60; cloth, $2.00.
OLIVER DITSON & CO., 277 Washington St.

JUST PUBLISHED.

LYRA CATHOLICA:
A COLLECTION OF
MASSES, HYMNS, MOTETTS,
FOR THE
Offertory, Benediction, Elevation,
AND THE PRINCIPAL FESTIVALS OF THE
Catholic Church;
TOGETHER WITH THE
RESPONSES COMPLETE,
From Authentic Sources,
AND INCLUDING
Correct Gregorian Music
FOR VESPERS.
THE WHOLE SELECTED AND ARRANGED FOR LARGE OR SMALL CHOIRS, BY
J. H. WILLCOX, Mus. Doc.
Organist of the Church of The Immaculate Conception.
AND
L. H. SOUTHARD,
Formerly Organist of the Church of Sts. Peter and Paul.

Notwithstanding the number of collections of Music for the Catholic Church published within the past twenty years, there seems yet to be a scarcity of interesting and available music of a high order, suited to the needs of choirs of average completeness and musical skill. In the present work, the Editors have endeavored to furnish a large number of pieces, attractive from their intrinsic beauty, free from all secular or other objectionable associations, and sufficiently easy to be within the grasp of the larger part of Parish choirs; music neither heavy and unmeaning, nor vulgar and common-place, nor, worse than either, light and trivial, entirely unsuitable for the sacred offices of the church. Many of the Motetts, Hymns, Antiphons, and other pieces, are so arranged that they require no tenor. A large portion of this work has been selected from the repertoires of the Churches of *St. Roch*, Paris; *Notre Dame de Bonne Nouvelle*, Brussels, and the Cathedral of *St. Stephen*, Vienna; and the composer's name is given to every piece, except to those heretofore peculiar to the Church of the Immaculate Conception, Boston, or composed by either of the Editors. Of these latter, all are for the present left anonymous. Great care has been taken to give the Responses in a complete, lucid and correct manner.
Attention is called to the fact that the music is printed in an unusually clear and distinct manner; generally only one voice-part on a staff, and that no attempt has been made to gain space by the sacrifice of legibility.

Price $2.50.

Mailed, post-paid, on receipt of price.

OLIVER DITSON & CO,, Publishers,
277 Washington Street.

NEW AMD IMPROVED EDITION
OF
Jousse's Musical Catechism.
With an *Appendix* containing Modulations from the various Major and Minor Keys and a Treatise on the Syllables and the Construction of Chords, by J. C. J. 25 cts. Sent post-paid.
Oliver Ditson & Co., Publishers, 277 Washington Street.

New Music for January.

VOCAL.

They tell me I am quite forgot. Ballad. *Wrighton.* 30
Come unto me. Quartet.....*G. H. Martin.* 30
The Tri-colored Banner. Neapolitan melody.... 30
Fandango song.....*Lesta Vese.* 30
Hole in the garden wall.....*T. Browne.* 30
Independent girl. Song.....*M. L. Fox.* 40
The old letter " .....*Kay Sebey.* 35
Robin's return.....*V. Gabriel.* 40
I'm waiting at the gate.....*T. B.* 30
Be sure you call as you pass by.....*Williams.* 30
Departure. (Abschied von Wald.)Song. *Mendelssohn.* 30
Song from Ruy Blas. (Lied aus Ruy Blas.) " 30
Morning Prayer..... " 30
Peace..... " 30
Phoebe, dearest, tell O tell me. Sung by Parepa. *Hatton.* 30
The Storm.....*Hullah.* 40
Good bye, sweetheart, good bye. Guitar..*Haydn.* 49
Wouldn't you? Song.....*A. Darling.* 30
And there were shepherds.....*Fairlamb.* 70
Italy from Alp to sea. Song and Chorus.*Brizzi.* 30
If on thy banks, O Guadalquiver..... 30
A Granata. (At Granada). Song.....*Rossini.* 60
Goat bells. Song.....*G. B. Allen.* 30
Y' heave ho! Song.....*F. Maccabe.* 40
Who can tell. " .....*G. B. Allen.* 30
As I'd nothing else to do. Sung by Mdlle. Parepa.....*J. L. Hatton.* 30
Jessie Vane. Ballad.....*F. Buckley.* 30
Effie May. Song and Chorus.....*A. B. Hoag.* 80
Why art thou returning: (Perche non vieni). "Guards Waltz." Adapted by *T. T. Barker.* 65
On the Bay of fair Salerno. Song.....*Tentiti.* 30
Where the wild flowers bloom. Song...*Gounod.* 30
Happy art thou. Quartet.....*L. H. Southard.* 40
The Elf of the Rose. Song.....*J. L. Hatton.* 30

INSTRUMENTAL.

Merry Tunes.....*Hobson, each,* 20
Minnie Clyde. Auld Lang Syne.
The Sensation. Comin' through the rye.
Aunt Sally. Blue Bells of Scotland.
Polly Perkins and Anna Lyle.
First love Schottische.....*G. Weingarten.* 35
Diana Polka Mazurka. 4 hds.....*Hewitt.* 50
Grand War Galop. " " 60
Ristori Waltz.....*J. W. Turner.* 30
Ivy leaf. (Leaves and Blossoms).....*Spindler.* 30
Columbanus Galop.....*A. Parlow.* 35
La Voix du Ciel. (Heavenly Voices). Reverie for Piano.....*A. B. Neldy.* 60
Longing for home. Reverie for Piano.*Bierman.* 40
Nimblefoot Schottisch.....*L. M. Hervey.* 30
Valse de Fascination.....*S. Smith.* 1.00
Pas de Sabots. Morceau Char..... " 80
Maypole dance. Rustic sketch..... " 70
Consolation in Sorrow. Elegie..... " 60
Gorgie. Quickstep.....*A. P. Clark.* 30

BOOKS.

LYRA CATHOLICA. A collection of Masses, Hymns, Motetts, &c., and all the principal Festivals of the Catholic Church. With responses, and Gregorian music for Vespers. *By J. H. Wilcox* and *L. H. Southard*..... $2.50

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

A. KREISSMANN.
Residence, 618 Washington Street. 671—tf.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials.

Sing to me Softly, Dear Sister.
A most beautiful new Song and Chorus by "Eastburn." Price, 30 cents.

"Oh, sing to me softly, dear sister,
And smile on me, darling to-night,
For my soul is encompass'd by darkness,
And shut from the kingdom of light;
Thy voice like the clear thread of silver,
That winds thro' the still grassy lane,
Shall steal thro' by heart's silent chambers,
And waken their music again."

This charming Song is destined to become one of the most popular ever published. Its beautiful melody and fascinating style will find admirers wherever it is heard. Sold by all music dealers throughout the country, or sent post-paid on receipt of price.

S. BRAINARD & SONS, Publishers,
673-4 Cleveland, Ohio.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing,
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.
Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

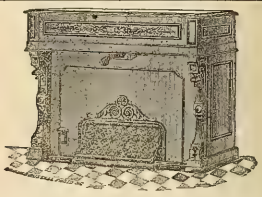
BOSTON MUSIC SCHOOL.
THE WINTER TERM will commence on MONDAY, Jan. 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $30.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



The Mason & Hamlin
CABINET ORGANS.
FORTY STYLES....ONE TO TWELVE STOPS.
Prices of Drawing Room Models, from $135 to $1000.
Finished in Cases of varied and elegant design; some of the Styles being very exquisite as pieces of Furniture.

Few in this country are aware of the extent to which Reed Instruments, (among which MASON & HAMLIN'S CABINET ORGANS are now universally recognized by the musical profession, to occupy the first rank), have come into use in the *Salons* of Paris, and of persons of musical cultivation generally in Europe. No other evidence is needed, that these instrumenis are so widely appreciated, than the very numerous compositions expressly for them by the most eminent writers of the present day, as well as adaptations from classical and popular works, which are constantly appearing from the presses of the principal music publishers in Europe.
It is not surprising that this should be so, when it is considered that instruments of sustained tones possess obvious advantages for rendering very much of the best music, while in connection with the Pianoforte, Violin, Violoncello, &c., they are capable of effects of surprising beauty and variety. In the MASON & HAMLIN CABINET ORGANS, such improvement has been effected, especially in its quality of tone, its expressive AUTOMATIC SWELL, its variety of registers, orchestral and quartette effects, as compared with other Reed Instruments, that the field for the use of this class of instruments, must be almost indefinitely extended.
The Manufacturers cordially invite all who have any interest in music to visit their Warerooms, where they will always be happy to afford an opportunity of judging of the merits of these new instruments.

MASON & HAMLIN,
154 Tremont Street, Boston,
596 Broadway, New York.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & CO., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 673. BOSTON, SATURDAY, JAN. 19, 1867. Vol. XXVI. No. 22.

Robert Schumann's Compositions.

Extracts (translated for this Journal) from his Biography by Wasielewski.

(Continued from page 370).

1834. Schumann had just established his musical journal, *Die Neue Zeitschrift*, and naturally therefore his musical productivity could not be important. In fact he only wrote two piano compositions, of which the first to be named is the "*Etudes Symphoniques*," published as Op. 13. It is founded on a theme which owes its origin, according to Schumann's statement, to the father of Ernestina (a young lady to whom he was deeply attached); and so here again, as in his "*Abegg* Variations" and "Impromptus," Schumann shows himself as in a certain sense a composer of occasional pieces. The so-called "*Etudes Symphoniques*," 12 in number, are a side-piece to the *Impromptus*; like these, although wearing an almost opposite coloring, they belong in the category of Variations, and in an equal degree they show the power of a varied, rich imagination over a given theme. But they are decidedly superior to the *Impromptus* in their greater clearness and pregnancy of thought; which is not to be wondered at, since between these two works lie the unpublished Variations on the *Sehnsuchts* Waltz and on the Allegretto from Beethoven's A-major Symphony; so that Schumann had had considerable practice in the Variation form.

The last piece of the "Symphonic Studies," although partly built upon the theme, is properly no Variation, but an independent, more extended musical movement belonging to the Rondo form.

In the year 1852 Schumann prepared a new edition of this work. It differs from the original edition, apart from some unessential alterations, in the title, which now reads more definitely: "*Etudes en forme de Variations*;" also by an improvement in the form of the last piece, fitly called *Finale*, as well as by the omission of two variations, namely the third and the ninth.

The second composition, undertaken in 1834, but only finished in the following year, was the "*Carneval*," under the title: "*Scènes mignonnes sur 4 Notes pour Piano*, op. 9;" and in no other work of Schumann perhaps are such direct allusions to actual life perceptible as in this. Schumann himself says of it: "It originated in a serious mood and in peculiar circumstances." It really was so; and the involuntary beginning of the habit of expressing all that had powerfully moved the musician's soul through the medium of musical language, in a cycle of single pieces closely connected together by an inward tie, gained ground in this way. After its production, the whole was brought into connection with the idea of a masquerade—hence the title of "*Carneval*"—in which each individual experience, personified, should appear in motley procession. This is the explanation of the music pieces bearing the superscriptions: Florestan, Eusebius, Chopin, Chiarina (Clara), Estrella (Ernestine), Paganini, *Papillons* (allusion to Op. 2),—between which slip in and out the typical masquerade figures of Pierrot and Harlequin, of Pantaloon and Columbine—and finally also the march of the "Davids-bündler" (David-confederates) against the "Philister." . . .

In a letter to Moscheles (Sept. 22, 1837) Schumann writes: "The *Carneval* is for the most part occasional in its origin and, save three or four movements, is built all the time upon the notes A, S (E-flat), C, H (B natural), which form the name of a Bohemian village, where I had a musical lady friend, but which, strangely also are the only musical letters in my own name (*Schumann*). The superscriptions I added later. Is music then not always sufficient and expressive in itself? *Estrella* is such a name as one puts under a portrait, to hold the image fast; *Reconnaissance*, a scene of recognition; *Aveu*, a love confession; *Promenade*, an allusion to our German ball-room custom of walking arm in arm with one's lady. The whole has absolutely no artistic worth; singly, the various moods of mind embodied are of interest to me."—

From this it appears that Schumann very severely condemns the "Carneval" three years after it was written. In denying to his creation all artistic worth, he certainly goes beyond the truth. The "Carneval" is by no means without artistic worth, at least in comparison with his preceding works. To be sure, the forms of the single pieces are mostly small and, with a few exceptions, not much carried out; but nevertheless they bear the stamp of a compact organic structure; and, with slight exceptions, as for example in the "*Preambüle*" (which was made last) with its relation to the closing piece, they show also perfect clearness of thought. Every thing about them, without exception, is characteristic and new; the ground thought, the melodic, harmonic and rhythmical forms, and their variety, when we consider that the fundamental motive of most of the pieces is based always on the same four notes, betrays a rich elastic power of invention. In a word, we have here a thoroughly genuine piece of Schumann music in the most pleasant sense, with innumerable clever traits, hardly to be indicated by words, such as few other works of his afford. Much of it is simply charming, elegant, graceful and tasteful; but the Finale is thoroughly humorous and comical in its development, particularly through the very effective introduction of the "Philister" with the Grandfather's Dance, which last appears in highly edifying contrast to the firmly marked rhythm of the *Davidsbündler* march striding in with solemn gravity in 3-4 time, and in the battle with which the David-Confederates of course come off victorious. This last piece might be called *tendentiös*,* but without implying any reproach, inasmuch as it has enough that is attractive simply as a piece of music.

* * *

* There is, we believe, no English equivalent for this adjective. The Germans apply it to a work of Art which has any reference to something outside of Art itself.—Tr.

The compositions of the year 1835 consist of the two Sonatas, already begun in 1833, in F-sharp minor, op. 11, and in G minor, op. 22. The first appeared under the strange title: "Pianoforte Sonata, inscribed to Clara, by Florestan and Eusebius." It is a genuine *Davids-bündler* composition, full of rich but most abruptly, suddenly contrasted moods, making the proclaimed authorship of the two mightiest *Bündler* (confederates) all the more explainable and fit.

Schumann once spoke of his compositions during the years 1830–35 as "dreary stuff;" in no other case could he say that with more truth than of this Sonata. No one will deny the worth of many single moments in it, and especially the bold and powerful headway which Schumann has here made; but quite as little can one overlook the fact that the single portions are out of unity with the whole, that there is an utter lack of organic development, of logical spinning out of thought, and that a turgid and at times inelegant expression is predominant throughout. There can be no question that the fault is chiefly owing to the want of mastery of form. Above all, the complex Sonata form, till then entirely untouched by Schumann, must at the outset have placed unconquerable difficulties in his way; and it was not at all accidental or without intrinsic reason that the two Sonatas, already begun in 1833, were not taken up again and finished until 1835. The F-sharp minor Sonata everywhere betrays a painfully laborious wrestling with form, leading to no satisfactory result. If no positive artistic value can be ascribed to it, yet it is important as a transitional work in view of what followed afterwards. In the history of Schumann's artistic development it forms as it were a mountain barrier, whose narrow passes had to be violently broken through to prepare a smooth bed for the stream of thoughts. (The later edition of this Sonata is only distinguished from the first by the correction of some errors, and by the title, which now, in the place of "Florestan and Eusebius," names Schumann as the author).

The progress he had made is clearly enough announced in the G-minor Sonata; for this has the decided advantage over its sister of greater definiteness and clearness of form, although some single portions, for example the middle part of the Andante, have not yet attained to full working out of the thought. The most valuable piece in it, to be sure, the last movement, was only composed at the end of 1838, that is to say three years later than the rest, during Schumann's temporary stay in Vienna, in place of the original Finale; and, on a close comparison with the other three parts of the Sonata, it shows a far more masterly handling of form. The articulation and moulding of the thoughts and structure of periods, the shaping of the whole, the well defined expression—all are present here in such a degree that the intentions of the composer stand out sharply and clearly. Moreover the fundamental character of the last piece is in keeping with the deeply melancholy expression of the

preceding movements, which seem satiated with the glow of a suppressed passion; so that the work in its totality presents a speaking image of the deeply excited states of mind, by which Schumann was filled and swayed during the period between 1836 and 1840.

[During the next year (1836) occurred the death of Schumann's mother, the mutually friendly close of his intimate relations with Ernestine, and the awakening of his passionate love for Clara Wieck, which was reciprocated, but baulked by the opposition of the father. This "critical condition" lasted into 1837].

Meanwhile he gave vent to his oppressed heart through two extended and in many respects very significant compositions. One of these was the already mentioned "Concerto for Piano-forte *alone*;" the other the Fantasia in C major, op. 17, for Piano. According to Schumann's list of his compositions the last named work was the first in origin, and was prompted by a special occasion, namely by the appeal which went out from Bonn, on the 17th December, 1835, through all Germany in behalf of the Beethoven statue which was there erected in August, 1845. It was Schumann's purpose, in composing this piece, to contribute the proceeds of its sale to the fund for the monument to the great master, and on that account to name it "Obolus." In like manner the single movements were to bear respectively the superscriptions "Ruins," "Triumphal arches," and "Wreath of Stars;" the symbolical interpretation is left to every one's conjecture. But afterwards, for reasons not known, Schumann gave up the idea of publishing the Fantasia for that object, and dropped the titles at the same time. Instead of these he affixed to the work as a motto the strophe by Fr. Schlegel:

"Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den der heimlich lauschet."

and on its appearance dedicated it to Franz Liszt.

No fitter title could have been found for this piece of music, than that which has been given it of "Fantasia." All the three movements separately considered—the order in which they succeed one another is different, to be sure, from the traditional one—have at first sight something approaching the Sonata form; but on nearer acquaintance you perceive as a characteristic of the Fantasia the free intermingling of different Art forms. Thus the first section of the first movement, essentially developed out of the main thought, which runs as far as the 19th measure, bears unmistakeably the character of the Sonata form; then follows a middle section in the song form, only once interrupted by the passing entrance of the main thought; and at the close comes back the first section with some modifications.

The second movement, march-like in its main thought, belongs in great part to the Rondo form; but it is also interrupted after the first section by a two-part song-like interlude, which then, in its further development is underbuilt and mingled with a pointed figure taken from the principal motive, and finally leads back again to the first theme.

The third and last movement belongs throughout to the song form; there are two main passages, in C and A flat, which at last mingle peculiarly and run out into a Coda.

The whole work, weighed by its ideal contents, must unhesitatingly be counted among the most important that Schumann created during his first productive period extending to the year 1840. The motives, with all their originality, are uncommonly intensive, and in most cases have a significant melodic charm, rather in the sense of a Beethoven to be sure, than in that of a Haydn or a Mozart. There is something altogether Titanic and world-storming in them, which, roaring onward on the wings of a bright blazing fancy, would enchain the soul of the listener, if only the presentation of the whole, with all its depth and grandeur, were more complete and plastic. The chief clogs upon the hearer's sympathy in passages of this work are engendered by those peculiar complicated rhythmical forms, which do not achieve a clear outlet for themselves until somewhat later, and which here, as in the preceding works, sometimes overstep the measure of a beautiful movement. The last piece alone may form an exception to this remark, as this comes nearest to the demands of a measured exposition, although it is inferior to the first two in all that regards the grandeur and fine enthusiasm of the leading thoughts.

(To be continued).

The Philosophy of the Fine Arts.

(From the North American Review].

(Continued from page 371.)

Next in the ascending series of the fine arts stands Sculpture. Originally, as we have seen, it was closely allied to Architecture, and for a long time subordinate to it. The statues of India and Egypt are all essentially architectural; with half closed, heavy eyes, and arms pinioned to their sides, they lack life and liberty. Greek statuary, on the other hand, is endowed with a freedom and individuality corresponding to the emancipation of the religious consciousness of the Greek people. This freedom, however, was only a gradual attainment on the part of the Greeks. "Life is short, and art is long," and the perfection of all human productions is not to be reached by the efforts of a few generations, much less within the hour-glass of one man's life, but depends on the accumulated labor and experience of successive ages, each mounting higher than the former by a slow, spiral ascent, which often seems like moving on a dead level. Thus the earlier Greek sculpture is only a slight advance beyond the Indian and the Egyptian, and appears to have been derived from them. It is a different stage of the same type, another expression of a religious symbolism, in which every attitude, limb, and feature has some moral or intellectual significance. Consequently we find in the remotest periods of Hellenic art images which we might expect to see only on the banks of the Nile or the Ganges. Three-eyed Jupiters, four-armed Apollos, a Bacchus in the form of a bull, a Eurynome like a mermaid, a colossal Diana with ten hieroglyphic tiers of breasts, and a black Ceres with the head of a horse encircled with serpents, The period which produced these monstrosities was pantheistic; they are the embodiments of the old Orphic theology, in which the gods were regarded as substantial potencies or powers of nature, prescriptive types of ideas and qualities to which we do not always possess the key. Apollo was originally the sun-god, extending his arms on all sides like rays of light. But as light is the emblem of knowledge, he became the god of prophecy and the coryphæus of the Muses, and finally was endowed with a distinct personality as the god-man, the ideal of spiritual power and beauty. So it was with the oldest images of all the deities, which were supposed to have fallen from heaven. They were highly symbolical in their purpose, and very stiff and conventional in their mode of representation. In some of the most primitive temples they were mere blocks of wood or stone, with limbs and lineaments rudely indicated by lines drawn on or deeply cut into the surface, after the manner of Egyptian bassorilievos. In other the divinities are not distinguishable from each other in form or feature, but only by their emblems,—the thunder-bolt, the trident, the caduceus, or the palm-branch. They were not intended to resemble persons, but to represent principles. The lively imagination and symmetrical mind of the Greek soon revolted against the bungling and materialistic methods of expressing attributes. The hundred hands of Briareus and the multitudinous eyes of Argus are cheap and childish contrivances to indicate power and intelligence, compared with the ambrosial curls and knitted brow of the Olympian Jove or the prophetic glance and majestic front of Apollo. Yet so slow was the growth of art even in Greece, that after Dædalus had half freed the statue from its original clay by opening its eyes and separating its legs, eight centuries elapsed before it became a living soul under the hand of Phidias.

Sculpture, as well as architecture, was at first employed exclusively in the service of religion, and even during its palmiest days, in the age of Pericles, it continued to be devoted to this end in all its highest efforts. In Athens there was doubtless much stone-cutting and wall-painting applied to the daily necessities of life, but statues and pictures, as objects of art, were, as we have said, unknown in private dwellings. Before the time of Socrates there is not a single instance of a portrait bust; and portrait-painting was first practised in the school of Apelles, a contemporary of Alexander the Great. Pausanias (I. 46) informs us that a certain Phryne contrived to gain possession of a statuette of Cupid made by her lover Praxiteles; but she dared not incur the danger of keeping it, and consequently atoned for her impiety by consecrating it as a public work of art at Thespia, her native city. In Athens there were no private galleries of art, such as we find in modern European cities. Phidias was forbidden even to put his name on the statue of Minerva; and because it was alleged that in the representation of the battle of the Greeks and Amazons, which adorned the shield of the goddess, he had introduced among other figures the portraits of himself and his friend Pericles, he was accused of impious ambition and thrown into prison, where he died. It was not until the Macedonian age that the plastic arts began to forget their sacred destination, and degenerate into means of gratifying the luxury of individuals. The function of the sculptor was half priestly; he was the commissioned interpreter of the gods. We are told that, when Phidias had completed the Olympian Jove, the lightning fell from heaven and touched the statue in approbation of the work. It is this sense of sacredness that confers a value on these forms. In the progress of sculpture, from the brute shape of an Ephesian Diana to the beautiful proportions of an Apollo Belvedere, we can trace the progress of theological ideas from pantheism to anthropomorphism.

The same is true of Christian sculpture and painting. In the Middle Ages, as in Asia, in Egypt, and in Greece, art began with religious themes. Architecture, as we have seen, led the way, and became the parent of the whole family of arts. It is difficult for us to form a conception of the sacredness which surrounded the vocation of the mediæval artist. He had a higher aim than technical beauty, the glories of color, or feats of anatomical skill. It was a holy office committed to consecrated hands. The academies of art in those days were religious fraternities and societies for spiritual edification. Such were the schools of Siena and Florence during the fourteenth century. The code which prescribed the qualifications for membership laid more stress on personal piety than on technical skill. A Spanish sculptor who broke in pieces a statue of Christ because the purchaser refused to pay a stipulated price, was convicted of sacrilege by the Inquisition. As an artist he was ordained to a holy task. The marble became in his hands what the wafer is in the hands of the priest, a sacred thing; and as it was moulded into form, it received a consecration which took it from the possession of the individual and placed it under the protection of the Church.

To this habit of thinking, more than to any influence of climate and social customs, the Greeks owed their supremacy in sculpture, and the mediæval Italians their superiority in painting. On this ladder art ascended to the heaven of its divineness. Its objects were not deified by their beauty, so much as beautified by their divinity. The artist was at the same time a worshipper, to whom the expression of beauty was a service of piety, and from the depths of whose fervent religious emotion sprang forth a throng of shapes flashing with all the lustre that devotion could lavish upon them. The rude, unfashioned stone, before which the Arcadian bowed in reverence, was like a magnet that set in motion all the invisible currents of his religious nature. It was this fine susceptibility to mental impressions derived from material images, aided by an exquisite perception of the significance and æsthetic value of form, that enabled Grecian art to break the tough chrysalis of a conventional type, and emerge free and gloriously transmuted.

In sculpture still more than in architecture the thought predominates over the material, and is more

clearly expressed in it. It is therefore a higher art than architecture. The material is the same, but it takes a bodily form, and thus advances from the inorganic. It is not merely erecting a temple, but it is building a human body, the temple of the soul. The perfection of sculpture rests on the correspondency of soul and body, on the idea of the supremacy of the psychological over the physiological, that every soul builds its own body and finds in it an adequate expression of itself; as Spenser says,

"For of the soul the body form doth take,
For soul is form, and doth the body make,"

In painting the spiritual predominates still more over the material; in fact, one of the primary qualities of matter is eliminated, viz. thickness. A painting has only two dimensions, length and breadth. Sculpture uses the same substance as architecture, but it controls and permeates it more completely; there is no superfluous residue, nothing that is not filled with life. In the glow of the artist's inspiration, the marble becomes as wax in his hands, and is easily moulded to the image of his thought. Painting, in its purer ideality, works in a finer substance. It represents the life of the soul, not in the heavy masses of sculpture, but in the play of light and shadow on a colored surface. The simple fact that painting can represent that "world of eloquent light," the human eye, gives it a vast superiority over the somnambulic form of sculpture; although it must be confessed that this limitation of sculpture is not without peculiar advantages, for the light which is withdrawn from the eye is diffused through all the members, spiritualizing them, so that the statue seems only to have been

"laid asleep
In body, and become a living soul"

Sculpture is best employed in isolated figures, and seldom ventures beyond the representation of small groups in which the characters are intimately related; such as man and woman both together constituting one complete human being; the youth, the maiden, and the mother; Laocoön and his sons in the folds of the serpent; Sleep and Death, as seen at San Ildefonso in Spain; or the celebrated trinity of Scopas and Praxiteles, personifying the kindred affections, Eros, Himeros, and Pothos. It is only in bassorilievo that it can express the complex interests of heroic or dramatic sentiment consistently with grace and dignity; and all the larger groups of free sculpture which antiquity has bequeathed to us, such as the Niobe, the Elgin and the Æginean marbles, were purely architective, i. e. they were employed as reliefs to adorn the metopes and pediments of temples, and were therefore in their nature and use pictorial. Painting, on the contrary, does not stop with the single portrait or the group, but, by means of foreshortening and perspective, blends the far and the near into great compositions, epic, historical, and allegorical. The oldest sculpture is architectural, and the oldest painting is sculpturesque. Each grew up in apprenticeship to its predecessor before it appeared as a master-art. Sculpture, in the different phases of rilievo, was first employed as a decoration in connection with temples, and color was originally applied to enliven and heighten the expression of statuary. Thus they are all united in a vital continuity of development; emanations of the same pious enthusiasm, and devoted to the same spiritual service.

Few will doubt that the Reformation gave us a sounder morality, a more beautiful charity, and a purer doctrine; but, at the same time, it was attended with a great decrease of that superabundant religious sensibility which overflows in all manner of idolatries. What the moral being gained, the imagination lost. An abstract and metaphysic creed seldom leads the worshipper to the cultivation of any supererogatory and luxurious devotion. It abjures the images of the Saviour, the Virgin, and the saints, and watches over the dry spirituality of its worship with iconoclastic jealousy. Even the consecrated walls have been stripped of their sacredness, and the word Church transferred from the edifice to the invisible body of the devout assembly. But, above all, the Reformation unsealed the Bible and put it into every man's hand, and by this simple act thrust aside the statues and the pictures which had hitherto been the chief authorized and accessible interpreters of religion. Christianity, however, even from an æsthetic point of view, does not find its fullest and highest expression in the sublime conceptions of Michel Angelo, or in the forms of beauty which grew up under the touches of Raphael's pencil, but seeks a more spiritual medium of utterance in music, poetry, and prose; in these, especially in the last two, Protestantism records the most splendid achievements. It shines pre-eminently in its literature.

Of the five senses with which man is endowed, only two are inlets of beauty to the soul, namely, the eye and the ear. The ear is a more spiritual organ than the eye, furnishes a readier access to the soul, and contributes more to mental culture and the growth of the finer feelings. Through the eye, the soul pours itself out on the external world; through the ear, it draws into itself by mysterious cords the spiritual content of the external world. The eye is peripheric; the ear, central. By means of the former, we see the outer man, what he does; by means of the latter, we get the most perfect conception of the inner man, his thought embodied in speech. Sight conveys a knowledge of form and of the mutual relations of things in space; sound gives us an idea of their internal structure. We know that a body is hard, dense, brittle, or elastic, not from its shape, nor even from its resistance to pressure, but from the tone which it emits when in vibration. By this we are made acquainted with the ultimate constitution and arrangement of particles underlying all tangible and visible qualities.* We conclude, then, that the speaking arts, which address themselves to the ear, are higher and more spiritual than the imaging arts which are addressed to the eye. The first of these speaking arts is Music. Painting, as we have seen, is a mere surface having only two dimensions. Music is still freer from physical conditions; it leaves out all relations of space, and stands midway between a thought and a thing; its material is sound, which does not occupy space, but develops itself in time. The vibrations which produce the tone are indeed propagated in space, but they are not the tone; they are its scientific explanation as a phenomenon, but are never associated with its effects. Music is the natural expression of feelings, as speech is the natural expression of thoughts; acting immediately on the emotions, it bears only an indirect relation to ideas, which it never calls up except by association. Music, the language of feeling, cannot be adequately translated into speech, the language of thought. It enlivens and directs the imagination and fills the soul with delightful revery, but it lacks precision; it is ineffable, it cannot be told in words. In this apparent defect lies the real and peculiar power of music. Sentiment is at once more and less than thought; more, because in the emotions lie the germs of many thoughts; less, because these germs are only possible thoughts; there is more substance in the feelings, more clearness in the thoughts. Men are less separated in the former than in the latter. The whole world fraternizes in music; it is a universal language; it is the inarticulate voice of the heart, recognized by and appealing to all.

Every art has certain limitations beyond which it cannot pass with impunity, and the attempt on the part of music to express ideas, or to represent things, has always turned out disastrous. In striving after the mere illusion of the ear, it is degraded from its high function. Its greatest achievements are not to whistle like a bird, to ring like a bell, or to bang like a culverin. The climax of absurdity in this respect was attained in the musical buffooneries of the German and Italian contrapuntists of the seventeenth century, who employed all the resources of violin and oboe in giving the cackle of a hen, or in rendering in *legato* the "linked sweetness long drawn out" of mewing cats, with an occasional *staccato* thrown in by way of a spit. Thus the sheep of Marcello bleat in soprano, and the oxen low in contralto, all of which may have been very ideal and edifying to the Venetians, who might never have an opportunity of hearing those animals. There is a sublimity in a natural storm which even the best performer of Steibelt's musical one fails to represent by tipping the upper notes in imitation of rain-drops and rumbling among the lower keys with both hands full of thunder. In this gross mimicry of sounds, music, the purest of the arts, is degraded to a juggler's trick. It may excite gaping astonishment and gratify low curiosity; so does the man on the market-place who swallows tow and pulls ribbons out of his mouth. Paganini was a genius, but when he strove after vulgar effect by fiddling on one string, he was no better than a clown cutting antics on a tight rope; and Eulenstein playing a tune on sixteen Jews-harps stands no higher as an artist than the Italian harlequin who keeps six oranges in the air. In favor of imitative music some may be disposed to cite examples from the great masters,—the magnificent Hailstorm Chorus of Handel, or the plaintive cuckoo-notes of the clarionet in Beethoven's Pastoral Symphony. But here the end sought is not a barren imitation; the rage of the elements and the song of the bird are lost sight of in the grander themes which they suggest and blend with the whole composition in harmonious subordination to a spiritual purpose. So little indeed is music a mere reproduction of the sounds that enter through the sensual ear, that the peculiar grandeur of Beethoven's compositions is attributable in a great measure to the deafness which afflicted him during the latter half of his life. What celestial melodies entranced his soul in the midst of the silence of earth!

If we compare music with painting, we shall see a striking resemblance in the materials of the two arts,—in the seven tones of the diatonic scale and the seven colors of the solar spectrum. Dark and light colors produce effects corresponding to those produced by deep and high tones; such epithets as gentle, subdued, loud, &c., apply equally to both. There is also a moral quality in colors as well as in tones; gray, of which Michel Angelo was so fond, is full of gravity and sublimity. This correspondency between sound and color, however, is wholly subjective, and may be to some extent visionary.

Objectively and constructively, music is analogous to architecture. The fundamental law of the latter is symmetry and proportion; that of the former, rhythm and harmony; but what those are in space, these are in time. Architecture is the symmetrical arrangement of a solid material,—metal, wood, or stone; music is the audible tone ringing off from this material in vibration. The physical body is architecture; the spiritual body is music. Thus the lowest of the speaking arts is only a spiritualization of the lowest of the imaging arts; and this is what Hegel meant when he defined music to be architecture translated from space into time. In it geometry rules over the tenderest emotions, and all its subtle harmonies are woven in a mathematical frame-work. Meyerbeer's Prophet rests on the theorems of Euclid. The same principles led to Kepler's Law and to Jenny Lind's Bird-song; and it is a fact perhaps worth considering, that the divisions of a musical string have a near correspondence to the relative distances of the planets from the sun; so that the Pythagorean doctrine of the harmony of the spheres may, after all, have a scientific basis. Vitruvius maintained that he who would excel as an architect must be also a musician; and Goethe in conversation with Eckermann (II. 88), calls architecture a petrified music, because the impressions produced by each are similar. The cathedral is a vast organ, whose melodies are fixed in stone, and reach the soul through the eye, instead of through the ear. Apparently there can be no greater contrast than the heavy massess of architecture, and the flowing, ever-changing tone-waves of music; yet they are intimately related, and the fitness of the temple music to the temple is complete, like the union of soul and body or the unity of thought and word.*

Historically also the tone and temper of every stage of culture and type of civilization are reflected in its music. It is well known that there is a great variety of keys, majors, minors, sharps, flats, &c., which are supposed to have a peculiar adaptation to the manifold moods of mankind; but the truth is, the musical ear of humanity changes from age to age, so that the same key is employed at different periods for different purposes. The fact that G minor in Schubert's Erlkönig is used to express a sentiment of heart-chilling horror, is no guaranty that it could be employed by a composer of the year 2000 to produce the same effect. Dorian music was in the key of D minor, but the firm and manly qualities which Aristotle and Athenæus attribute to it belong, according to our feeling, rather to C major, the key of Phrygian music. Thus we have literally made a leap *a dorio ad phrygium*. To the ear of the eighteenth century G major was a brilliant, ingratiating tone; and Kircher in his *Musurgia Universalis*, published in 1636, calls it *tonum voluptuosum*; by us, on the contrary, it is regarded as especially modest and naïve, although a little frivolous. Before the time of Calvisius, who lived in the sixteenth century, C major was the love-tone; but it is in A major that Mozart's Don Giovanni declares his passion to Zerline. In the seventeenth century D minor was the tone of holy serenity; with Gluck and Mozart it bears the stamp of brooding melancholy and dread, whereas in Weber's *Der Freischütz* it is the voice of wild demoniac vengeance and triumph. The publication of Goethe's *Werther* was followed by a morbid accumulation of sentimentality throughout all Europe, which gave rise to a multitude of love songs in the despairing, suicidal key of G minor; to such a degree is the music of any period a delicate pathometer, which de-

* It may be true that men are less moved by what they hear than by what they see

"Segnius irritant animos demissa per aurem
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator."

The eye, it is true, takes in and interprets more quickly, but the impressions are less deep and lasting than those received through the ear.

* It may seem strange at first sight, that, whilst there are women who have won fame as sculptors, painters, poets, and prose-writers, female genius appears to be wholly excluded from architecture and music, and we are unable to recall a single instance of a female architect or a female composer of any eminence. This is an additional evidence of the analogy between these arts, and is due to the fact that both of them rest on a mathematical basis.

tects the nature and measures the intensity of its emotions. The eighteenth century preferred the voices which are most nearly tuned to the violin. The artificial and emasculated voice of the man who sang as if he had a small oboe in his throat was thought to be peculiarly fit for rendering lyric and dramatic music. We give preference to the brighter tones of the flute, the clarionet and the horn, to the splendor of burnished over that of molten gold. Tones and keys which a century ago were employed only to express the strongest emotions, are now applied on the most ordinary occasions; the spices and highly seasoned condiments of our ancestors have become our daily bread. This musical phenomenon corresponds also to the belief of some physiologists that the average human pulse has quickened about ten throbs per minute during the last half century; so that the fever-pulse of fifty years ago is the healthy working-pulse of to-day. This acceleration marks precisely the difference between a harp and a piano, between touching a string with the finger and hitting it with a hammer; and even our piano-forte music is more forte than piano. Quantz, who taught the flute to Frederic the Great, speaking of execution, says, "In adagio every note must be gently caressed." But the taste of to-day seems to demand that every note should be vigorously cuffed. In this age of over-excitement the ear has grown dull to the more subtle and delicate harmonies, as if it had been stunned by the din of railways and the whistle of steamboats; so that the brilliant music of a century ago is no longer brilliant to us. In order to produce the effect which it was meant to produce, we are obliged to increase the volume of the orchestra, and put two instruments where our grandfathers put only one. At this rate the next generation will be obliged to add a calliope. It is certain that since the days of Haydn and Handel the key of the flageolet has gone up a third, or even an octave.* This metamorphosis of the ear is one of the most curious facts in the history of music. We know not how it is that the eleventh century derived pleasure from the compositions of Guido da Arezzo, which, if performed in one of our concert-rooms, would drive the auditory from the house.

(To be continued.)

* For a full development of this point, see Riehl's *Culturstudien aus drei Jahrhunderten*, Art. *Das musikalische Ohr.*

Music in England.

The Musical History of the Year 1866.

(From the Choir and Musical Record.)

Among the most difficult tasks which we can well lay before the musical historian is that of stating the actual amount of progress made in the art during any particular year, and yet if our annual record does not shew some signs of progress, it must, by the very nature of things, tell of absolute retrogression, for in art as in religion there is no stationary position. Looking back, then, at the year 1866 from this special point of view, it is hard to say where any definite evidence has been given either of an improvement in the public taste or in popular musical education. There have not been wanting signs of the still powerful influence which the trash in music, as in literature, exerts over the minds of a large class of persons to whom the art is simply a vehicle for the retailing of bad jokes and the promulgation of insane specimens of anything but English poetry which a publisher would refuse even for a half-penny periodical, but which, under the guise of a song with the usual tum-tum accompaniment find an unlimited number of admirers. Although the Ballad Concerts, to which we have frequently referred, have thus done much to depress rather than elevate the people in the scale of musical existence, and although we cannot perhaps point to the establishment of any new form of concerts where really good music has been performed to counterbalance the evil, yet the interest excited by the Report on Musical Education issued by the Special Committee of the Society of Arts, and the subsequent changes at the Royal Academy of Music, give us good reason to hope that the year has not passed away without leaving some influence for good in its train, although it may not have been signalized by any momentous events, like the fiery showers which will render the year remarkable in the annals of the astronomical world.

Indeed, in the most important branch of the art,—Church Music,—we have great reason to congratulate ourselves on the retrospect of the past year. Our pages have been crowded with records of Choral Festivals, not only in the noble cathedrals and abbeys, but in obscure country parishes where the clergy have been kindled into some degree of enthusiasm for the art, which has ever ranked not only next to Religion herself in its divine influences, but has been always regarded as one of her most powerful assistants in elevating men and raising their thoughts from earth to heaven.....

Musical Education, in its general sense, is decidedly improving, though perhaps by slow degrees. The Royal Academy of Music, with our greatest English composer* at its head and one of the most eminent of foreigners who by long residence in, and hard work for our country, has won its "musical freedom," as his lieutenant,† will doubtless not only enlist a larger amount of public sympathy, and, let us hope, receive a larger sum of the public money, but also provide, what at present we look in vain for—a genuine school of English artists capable of singing English music. Although, however, much may be done by this institution, with good management and an increased number of free scholarships, yet its work must always bear an infinitesimal proportion to the number of those throughout the length and breadth of the land who would not only be worthy of musical culture, but who, if trained as *artistes* or composers, would do honor to our country. For musical education to become general, then, something more is required than the National Music School. We want the art taught as an art and not as a mere accomplishment in our ladies' schools and our public grammar schools; we want the clergy in every parish to do something for the musical education of their people; and we want the music of our homes to be raised in style and in performance. If all these requirements were fulfilled, or if even an honest attempt were made to begin to fulfil them, then the Royal Academy would have no lack of candidates, and the English would by degrees take high rank among the nations of the world as a musical people.

Turning to Italian Opera, which, although not the most important, is at any rate the most costly and most popular musical feast placed before the London public, we find that so far as relates to the production of novelties and the appearance of new *aristes*, Her Majesty's Theatre bears the palm. Mr. Mapleson not only mounted Gluck's *Iphigenia in Tauris*, and Mozart's *Il Seraglio*, but revived Weber's *Oberon*, and Mozart's *Nozze di Figaro;* and although Gluck's opera was not "popular" enough to draw full houses, we can but give credit to the enterprising lessee for thus adding another link to the chain of masterpieces which he has brought forward since he has been at the theatre. Among the new vocalists, Signor Mongini, a tenore *robusto*, and Mr. Tom Hohler, a tenor of lighter style, were the only important *debutants*. The former was a valuable acquisition, and was equal to the hardest work of the season; but Mr. Hohler was unable to hold his ground, and soon retired into the more private life of the concert-room. Madame Grisi re-appeared once more, but only to prove what her best friends feared—that she was past work of such an arduous character, and her first was consequently her last appearance. Still holding the services of Mdlle. Tietjens, Mdlle. Ilma de Murska, Mdlle. Sinico, and Mr. Santley, the lessee of Her Majesty's Theatre was enabled to keep up a constant change of programme without the slightest fear of presenting an opera with an inefficient *cast*. At Covent Garden, the novelty provided was the little comic opera, *Crispino e la Comare*, by the Brothers Ricci, which was not of any great importance, the second new opera promised, Donizetti's *Don Sebastiano*, never getting any farther than the announcement in that most dubious of guides—the prospectus of the forthcoming season. The only new *artiste* of any note who appeared under Mr. Gye's auspices was Madame Vilda, who sang in *Norma* and other operas with great success. She has a soprano voice of great power, and a good style, but lacked ease as an actress. Mdlle. Adelina Patti, Signor Mario, MM. Faure, and Naudin were the most important members of the staff.

English Opera breathed its last at Covent Garden early in the spring, and "left not a rack behind," except a few dresses and some stage property; the Royal English Opera Company thus coming to an untimely death; and as if everyone had become convinced that the production of national operas was a losing speculation, we have had no further attempts at its revival to record, Mr. Mellon only promising a comic operetta as a *lever de rideau* for his Christmas pantomime, which has outlived the opera.

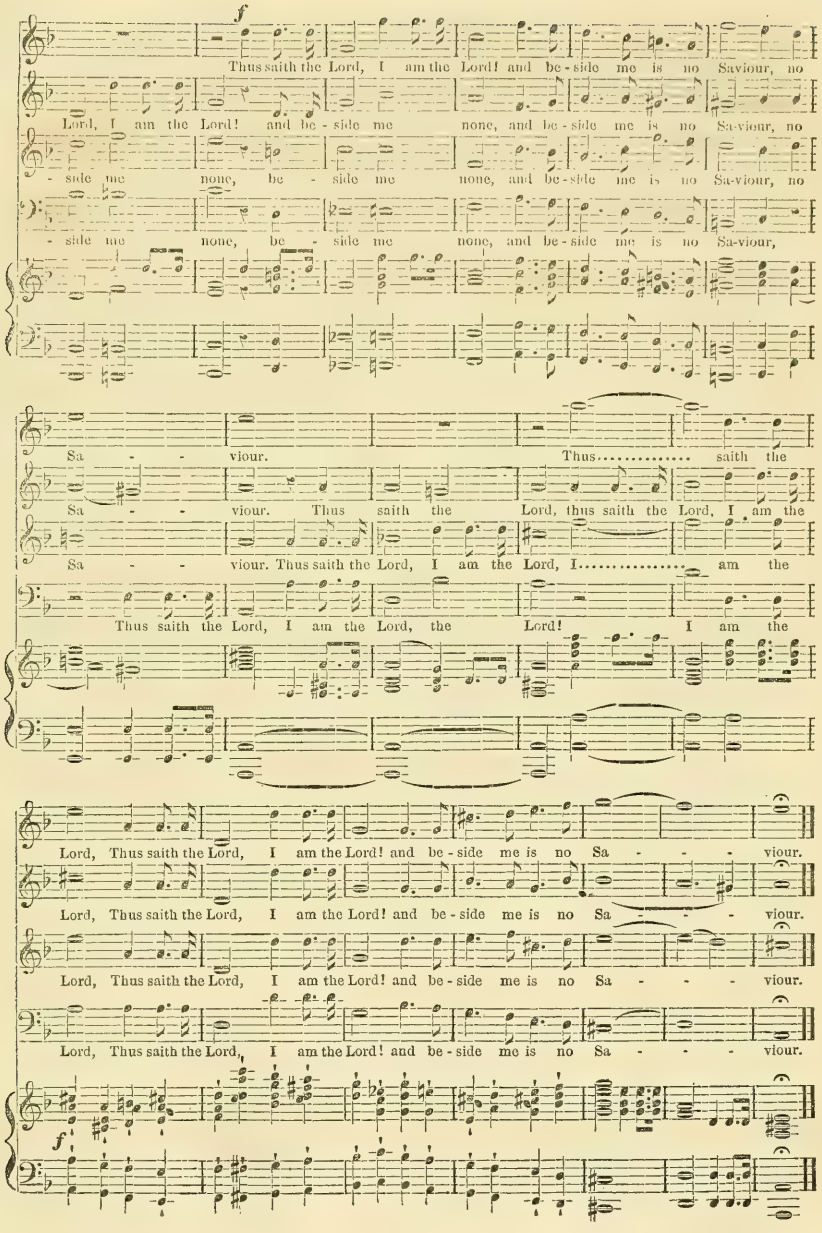
The old Philharmonic Society steadily pursued its conservative course at the Hanover Square Rooms, under Dr. Sterndale Bennett's direction, and, as it has since appeared, this was to be his last season with the Society he has done so much to improve and benefit. Even here the influence of the now constantly increasing taste for the music of Schumann showed itself by the performance of his Cantata, *Das Paradies and die Peri*, at the first concert of the season; but it suffered in no small degree from the unsatisfactory way in which it was given. His piano-forte concerto was played at a later concert by Herr Jaell. Among the other soloists of the season were Herr Joachim and Mr. W. G. Cusins, the latter of whom has since been appointed conductor of the Society, a change which will, doubtless, not be unfruitful in the coming year; and although after Dr. Bennett's successful direction, the most excellent of musicians might well feel the greatness of the work he has to do, and almost doubt his own powers, yet we have great confidence that the Society will be well managed by its new head. At the New Philharmonic Concerts at S. James's Hall, there is little of absolute novelty to record. Schumann's E flat Symphony, Weber's clarionet Concerto (Mr. Lazarus,) Spohr's "Power of Sound," and Beethoven's C minor Symphony were among the great things done, while the soloists included Mr. J. F. Barnet and Herr Straus.

* Wm. Sterndale Bennett. †Otto Goldschmidt.

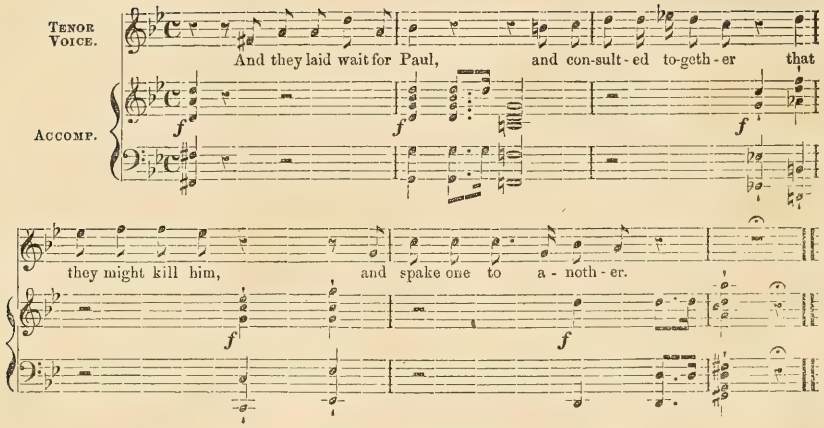
The Musical Society of London, under Mr. Alfred Mellon's direction, played, for the first time in London, Mr. Arthur Sullivan's new Symphony, No. 1, in E minor, which was produced a few weeks before at the Crystal Palace. Among the other novelties of the season was a concert solo for the clarionet and orchestra from the pen of Mr. Silas, admirably played by Mr. Lazarus. M. Wieniawski was among the soloists.

It is, however, to Mr. Manns and his now famous band at the Crystal Palace Concerts that we must award the place of honor in the history of the orchestral performances of the year 1866; for while the old London Societies contented themselves with keeping up their reputation without adding to their *repertoires*, he produced several works new to England, including Ferdinand Hiller's Cantata, *Loreley*; Gounod's hymn, S. Cecilia, in which M. Sainton played the violin solo; the Symphony mentioned above, by Mr. A. S. Sullivan, and the overture to his opera, the *Sapphire Necklace*, played for the first time at his benefit concert; Schubert's overture to *Alfonse und Estrelle;* and the *entr'actes* to the same composer's *Rosamunde*. Among the larger works performed during the year, were Mendelssohn's *Walpurgisnacht;* Handel's *Acis* and *Galatea*, and his *Alexander's Feast;* Mozart's *Il Seraglio;* Gluck's *Iphigenia in Tauris;* in both the latter works the vocalists were from Her Majesty's Theatre, Covent Garden not contributing any of the attractions to the opera concerts of 1866. Schumann shared the honors with the great masters, who were drawn upon freely for symphonies and overtures in right good Sydenham style.

Passing from the greater to the less we must glance at the manifest progress which instrumental chamber music is making amongst us. A few years ago the Musical Union was almost the only Society in existence for the purpose of providing the lovers of this special branch of music with a concert, and by its somewhat exclusive rules and high subscriptions it has for the last twenty years only catered for the upper ten thousand. And this we believe was more owing to the lack of desire on the part of the public than from any fault in the concert-givers. Now, however, the state of the case is changed. Mr. Arthur Chappell by means of his popular concerts has thoroughly impregnated us with a love of the string quartet, the purest form of musical composition, and his supporters, "the people," prove by their attendance and their steady attention to every note of the music, that he has rightly felt the popular pulse. Herr Joachim and his coadjutors have won for themselves a world-wide reputation, and not only on Monday nights, but on Saturday afternoons in S. James's Hall, and at provincial towns, has the same success attended them. Amateur quartet parties, too, are on the increase, and a new society under Herr Molique's direction is hard at work. The great want in this class of music seems to be a society for the practice of new compositions, (similar to that of the Musical Society of London, for the trial of orchestral music,) for although prizes are offered by the Society of British Musicians and are gained by many deserving writers, among whom we may specially mention Mr. E. Prout, B.A., yet, with the exception of one semi-public performance, their works seem to be shelved, and, of course, we cannot blame Mr. Ella or Mr. Chappell for remaining steadfast to the great classics. A monthly performance of new works by a competent party of instrumentalists would, we feel sure, be a stimulus to young composers which is much wanted at the present time, especially in this country where public honors to musicians are so seldom bestowed. Mr Ella's season was rendered noteworthy by the performance of four new and promising pianists, M. Diemer from the Paris Conservatoire, Mr. Hartvigson, a Dane, Mdlle. Gayrard Pacini, and Mdlle. Trautmann, both first prize pupils from Paris. Herr Auer, and Herr Wieniawski were the leading violinists, Her Goffrié taking the violin in the place of the late Mr. Henry Webb; Signor Piatti still held his post as violoncellist. The programmes were of the usual excellent character. At the Monday Popular Concerts the

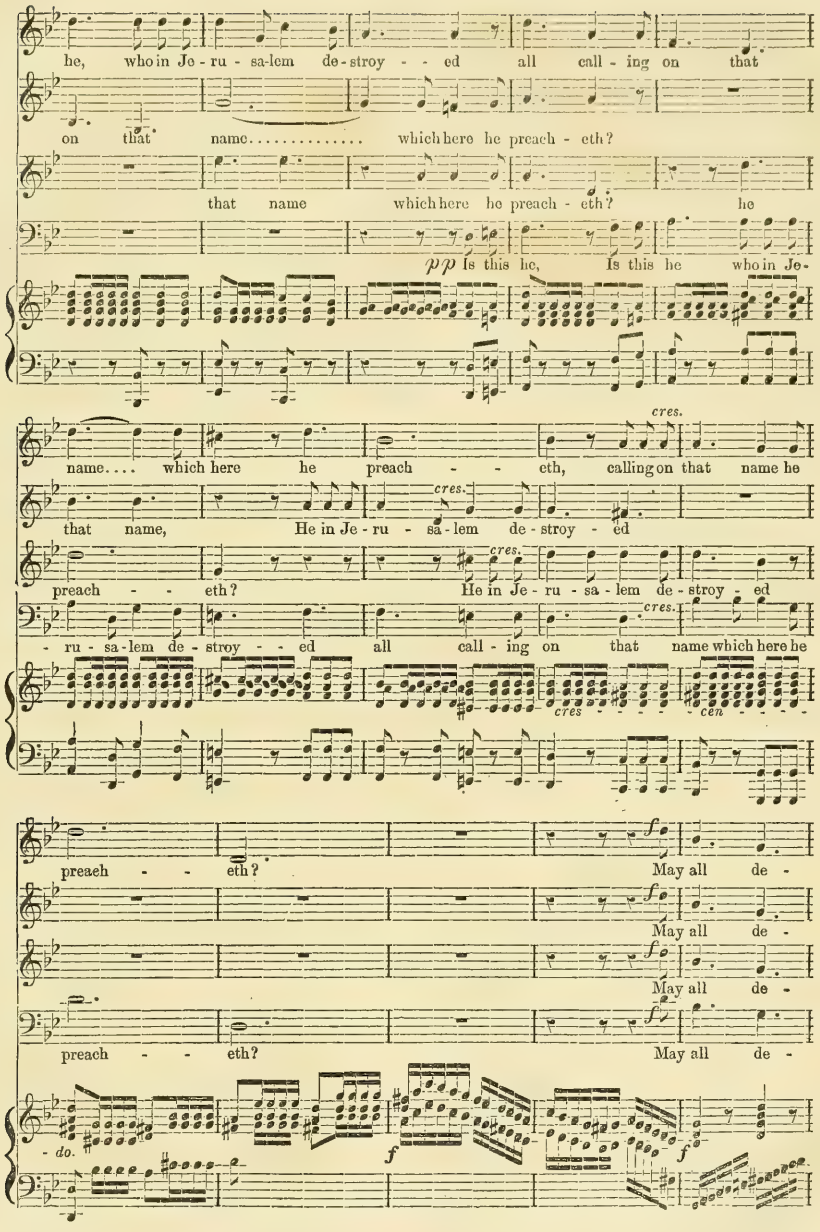

f
Thus saith the Lord, I am the Lord! and be - side me is no Saviour, no
Lord, I am the Lord! and be - side me none, and be - side me is no Sa-viour, no
- side me none, be - side me none, and be - side me is no Sa-viour, no
- side me none, be - side me none, and be - side me is no Sa-viour,
Sa - - viour. Thus..... saith the
Sa - - viour. Thus saith the Lord, thus saith the Lord, I am the
Sa - - viour. Thus saith the Lord, I am the Lord, I..... am the
Thus saith the Lord, I am the Lord, the Lord! I am the
Lord, Thus saith the Lord, I am the Lord! and be - side me is no Sa - - - viour.
Lord, Thus saith the Lord, I am the Lord! and be - side me is no Sa - - - viour.
Lord, Thus saith the Lord, I am the Lord! and be - side me is no Sa - - - viour.
Lord, Thus saith the Lord, I am the Lord! and be - side me is no Sa - - - viour.
f

RECITATIVE.



No. 29. Chorus.—"IS THIS HE."




he, who in Je - ru - sa-lem de-stroy - - ed all call - ing on that
on that name..... which here he preach - eth?
that name which here he preach - eth? he
pp Is this he, Is this he who in Je-
name.... which here he preach - - eth, calling on that name he
that name, He in Je - ru - sa - lem de - stroy - ed
preach - - eth? He in Je - ru - sa - lem de - stroy - ed
- ru - sa-lem de - stroy - - ed all call - ing on that name which here he
cres.
cen
preach - - eth? May all de -
May all de -
May all de -
preach - - eth? May all de -
- do.


- ceiv - - ers ev - er be con-found - ed! May all de - - - ceiv - - - ers
- ceiv - - ers ev - er be con-found - ed! May all de - - - ceiv - - - ers
- ceiv - - ers ev - er be con-found - ed! May all de - - - ceiv - - - ers
- ev - er be con-found - ed! Force him a - way! Force him a -
- ev - er be con-found - ed! Force him a - way! Force him a -
- ev - er be con-found - ed! Force him a - way! Force him a -
f
- way! Hence! hence, a - - way! hence, hence, a -
- way! Hence! a - - way!..... a -
- way! Hence! a - - way!..... a -
ff

pieces played for the first time were Haydn's Quartets in G major, Op. 76, No. 1, and in E flat, Op. 33, No. 2, and his Trio in C; Spohr's Duo Concertante in G minor for pianoforte and violin; Dussek's Sonata, "The farewell;" Mendelssohn's Prelude and Fugue in E minor, Op. 35; Mozart's Quartet in E flat; Beethoven's Pianoforte Sonata in F sharp major, Op. 78; Mozart's Divertimento in G major for strings and two French horns; and Schubert's Grand Pianoforte Sonata in A major. Thus Mr. Chappell has worked well through the year, and having gained possession of S. James's Hall earlier this year than he did in 1865, he has been enabled to give an ante-Christmas season.

The great Choral Societies, devoted to the production of oratorios and large works of a similar nature, give little to record. Both the Sacred Harmonic Society and the National Choral Society are very much in the same position as last year; neither have left the beaten track, although the older society has revived Haydn's *Seasons* and performed some Masses, which were perhaps intended as a sop for those who, like ourselves, charge the committee with apathy and indifference to the requirements of the public in this class of music, which, so long as the many noble and yet unknown works are left on the shelf, will not be satisfied.

In Glees and Part-Songs, Mr. Henry Leslie's Choir still reigns supreme, and, indeed, we may add in solitary grandeur, for it has had no competitor; and that this should be the case in a nation which owns the greatest glee and madrigal writers amongst its musical worthies, is a matter of regret, and is moreover a proof that conductors are not awake to the wants of the day, as the support Mr. Leslie has received gives proof that if another choir could attain, by equally diligent practice, to the same state of efficiency, it would soon gain favor. We still have amongst us men able to write a good part-song, and this makes it an additional cause for regret that there are so few choirs able to sing them as they ought to be sung. Among the novelties produced by Mr. Leslie were Mr. Salaman's eight-part setting of the 29th Psalm; a quaint Christmas coral by Mr. Silas; with anthems by Messrs. Barnby and Leslie, and Dr. Wesley. There were two Lenten Concerts with rich programmes; and the last subscription performance was entitled a Madrigal Concert, chiefly on account of the programme including the three compositions which gained the prizes offered by the Bristol Madrigal Society in 1865:—Mr. Leslie's "Hark! how the winds," Mr. W. J. Westbrook's "All is not gold," and Mr. Lahee's "Thine eyes so bright," none of which created any great impression. In the suburbs several societies have been working quietly and steadily in Mr. Leslie's steps, among which we may specially mention the Islington Vocal Union and the Canonbury Vocal Union.

The Concordia Choir, for the production of little-known masterpieces, performed Cherubini's *Requiem Mass* in C minor, at the Hanover Square Rooms, and, although, considering the difficulty of the work and the absence of any brass instruments, it was tolerably satisfactory, the conductor, Mr. W. Volckman, has resigned his post, not receiving the support he expected. Among the other smaller societies which have devoted their time to choral music we may mention the West London Madrigal Society, the West Central Choral Society, the Hullah Choral Society, the West London Sacred Choral Society, and the City Sacred Harmonic Society.

Among the private enterprises of the year none deserves more honorable mention than Mr. Charles Halle's Pianoforte Recitals, at which he gave the whole series of Beethoven's Pianoforte Sonatas. M. Wieniawski and Mr. G. A. Osborne gave an excellent programme at their benefit concert. Madame Sainton-Dolby gave several Ballad Concerts with programmes composed chiefly of the modern style. Mr. Alfred Mellon's Promenade Concerts, which have filled up the autumn and winter months, have been characterized by all their usual attractions though with the exception of the Thursday evening programmes of classical music there had been little of interest to any but the lovers of popular songs and dance music.

The Provincial Festivals were eminently successful. The Three Choirs at Worcester produced nothing worthy of note beyond the stereotyped oratorios and secular concerts; but at Norwich Mr. Benedict contributed a Cantata, *S. Cecilia*, and Mr. Sullivan a concert overture, both of which were very successful. Handel's *Passion Music* was included in the scheme.

The annals of Musical Literature still show an improvement. Several valuable works have been issued during the year, including "Beethoven's Letters," translated by Lady Wallace, and Herr Engel's "Introduction to the Study of National Music." The musical journals, too, have been altered to some extent, the Choir and Musical Record having adopted a fortnightly, and the Musical Standard a weekly issue.

Although, therefore, the signs of absolute progress have been few and far between in the year that is past, still we have not been standing still. Our societies have kept up their standard of excellence, in so far as the style of performance goes; and it is only in the absence of new or unknown works from their programmes that we have any fault to find. In fact, before a well-grounded change can be made either in the musical tastes of the English people, or in the programmes of their concerts, we must have a solid improvement in the education, both at our private schools and in our public institutions.

Music Abroad.

HALLE. The *Orchestra* has the following letter from this old town, dated Dec. 18, 1866. It will interest the admirers of Handel and of Robert Franz.

This fortunate town is the birthplace of immortal Händel, the man whose works, impressed with the mark of rare power, will last as models of inspiration and science. The great project of building a large music hall, exclusively dedicated to the performance of his works, having been abandoned for want of money, a very modest monument was with difficulty erected in the middle of the principal market-place of Halle, bearing a bronze statue of mediocre merit. On one side of the pedestal are written the following words:—"ERRICHTET VON SEINEN VEREHRERN IN DEUTSCHLAND UND ENGLAND." Two great nations, after having made so great a noise about Händel, have joined together to bring out this puny result! In fact, only a few pounds came over from England; the Queen sent £50 and the Prince Consort £25. In Germany altogether there was collected about 400 thalers, and the greatest part of the expense was supported by the inhabitants of Halle, each piously bringing his mite towards the sacred undertaking. In 1857 Jenny Lind sang the "*Messiah*" in the said town, devoting the receipts of the concert to the Händel monument. In the same year, the sculptor, H. Heidel, from Berlin, made the model of the statue. On the 14th July, 1859, the statue was discovered, and "*Samson*" given in the market church, under the leadership of Doctor Robert Franz. Upon the desk, on which the statue of Händel leans, lies the score of the "*Messiah*." Heidel refused any payment for his work, his expenses excepted, asking only as compensation that the statue might be cleaned every month, so as to retain a good color. This very modest desire of the artist having fallen into oblivion, the pigeons and sparrows have colored the head and coat of bronzed Händel in their own peculiar way.

The market people, who were furious at the beginning, because the monument in question interfered with their usual arrangements, are now reconciled to it and utilize the steps round it to sell their cabbages, carrots, potatoes, &c. This famous type of the *femmes de la Halle* of Halle could not understand why the English people should send money for the monument of Händel; and as about here a pork-butcher called Händschel is very celebrated for his capital sausages, they asked ingenuously if Händel got the monument for *having improved the manufacture of sausages in England!*

Musical pitch does not stand very high in Halle, in consequence of the indifference of the rich. The town is poor and does literally nothing for music. However, there is a very fine orchestra, a Stadtmusikdirector, and a Doctor der Musik at the University. The first of these gentlemen, Herr Sohn, is an industrious musician, who derives a hundred thalers a year salary from the town, and makes his living out of teaching and letting-out the orchestra, which is engaged at his own cost. As there are two concert societies and a theatre, Herr Sohn organizes a new orchestra every winter, and lets it out on hire. The second gentleman, Robert Franz, is one of the great living German composers. His *Lieder* are celebrated in Germany and America; and he is *fanatico* for ancient music in general and for Bach in particular. He has already arranged and published ten cantatas, six duets, four collections of airs for soprano, tenor, contralto, and bass by Bach, and is going to publish at Härtel's a newly-arranged *Passione* by the same composer. I have also seen a very fine edition of a *Magnificat* by Durante, and a *Stabat Mater* by Astorga, also arranged by Franz. The principal occupation of Dr. Franz is teaching and lecturing on music at the University. I have had the chance of making his acquaintance, and found in him a highly interesting philosopher and musician, of simple manners. Unfortunately, through the explosion of an engine at a railway station many years ago his hearing became deranged.

The two concert societies of Halle are directed by Sohn and Franz alternately, and both gentlemen are capital leaders. One of the two societies is a subscription concert society, open to the public at large, and the other is a private association, called *die Berggesellschaft*, which is no other than a freemasons' society. The first-named concerts are given in the fine and large room of the Communal School; the others are given in the room of the lodge. I was present at the second concert of the *Berggesellschaft* on the 14th instant, and must confess that I was agreeably surprised by the capital execution of the orchestra under Herr Sohn. The first part of the concert was filled by the charming symphony in B flat major of Niels W. Gade, one of the best of our modern instrumental composers, and an artist not sufficiently known in England. His music, without possessing great proportions, is rich in fine thoughts, scored in a masterly manner. In the second part of the program we had the well-known overture of the "*Genoveva*" by R. Schumann.

LEIPZIG.—On the evening of the 12th Dec., the Direction of the Conservatoire here gave a *soirée musicale par invitation* in honor of the King of Saxony's birth-day. First came a chorus for male voices, "Salvum fac regem," expressly composed for the occasion by Mr. Nathan B. Emanuel, from Birmingham, a pupil of the Conservatoire of Leipzig. Although the somewhat uncertainty of form and the crudity in the modulations of this work show want of experience in the young composer, it is not devoid of invention. A quartet by Schumann, for stringed instruments (No. 1. in A minor), played by four pupils, gave evidence of the good school still prevailing at this celebrated old establishment. The same may be said about the execution of a quintet for stringed instruments, composed by Reinecke (the Kapellmeister of the Gewandhaus) which was the *morceau brillant* of the programme. A *concerto-pastorale* for the pianoforte, by Moscheles, and an *adagio* and *fugue* for violin, were excellently performed by R. Heckmann from Mannheim, and Mr. Davidoff from Petersburgh. Another very indifferent, "Salvum fac regem" for male chorus, composed by R. Heckmann, closing the concert, proved that this young gentleman is a better pianist than a composer.

The eighth Gewandhaus Concert was almost entirely (?) devoted to R. Schumann's compositions, Mme. Schumann being the only artist engaged on the occasion. A *Concert-Ouverture* of Jadassohn, (manuscript) directed by the composer himself, met with a very cold reception on the part of the public. The title *Concert-Ouverture* is in no way in keeping with the form of this very pale composition, which may be better denominated an *Allegro, primo tempo*, from a symphony. Not a single new melodic idea, not a single new instrumental effect is to be met with in the entire work. In a word, this composition is a very good exemplar of the modern *rational school*. The concerto for piano and orchestra (No. 2. D minor) of Mendelssohn was beautifully performed by Mme. Schumann. The two movements from a Symphony of F. Schubert (manuscript), which were played afterwards, are very far from being so great as the Viennese papers would make out, and nothing to be compared with better works of the great composer, as for example, the Symphony in C major. The effect produced upon the audience by these fragments was a *succès d'estime*—that is a very cold one. A Prelude of T. Kirchner, *Scherzo*, and "Traumswirren" of R. Schumann, were magnificently executed by Mme. Schumann, who, on being vociferously recalled, played a charming romance in D minor, composed by her husband. The symphony by Schumann (No. I, in B flat major), capitally performed by the orchestra, brought the concert to an end.

At the next Gewandhaus Concert, I hear they are going to give the celebrated "Ballade," for solos and male chorus, the *Frithjof* of Max Bruch (author of the Opera *Loreley*), with Signor Marchesi as the hero (Frithjof). Signor Marchesi—who has been a great favorite here for many years—sang already with great success in the Gewandhaus concerts on the 6th instant. A real treat was the fourth *soirée für Kammermusik* in the Gewandhaus on Saturday last, Mme. Schumann being the pianist, and the Herren Concertmeister David, Röntgen (violin), Hermann (viola), Hegar (violoncello), Guenpert (horn). The ever-charming quartet for stringed instruments in A minor (Op. 29), by Schubert, executed to perfection, was the gem of the evening. Not so charming, but very interesting was the quartet in F major (No. 2), by Schumann. On the other hand a trio for piano, violin and horn, by S. Brahms, one of the modern composers who try to replace the real inspiration of musical thoughts by eccentricity and extravagance,

was positively tiresome. The masterly execution of David, Mme. Schumann, and Guenpert could not help to transform this mass of heterogeneous sounds into a musical sympathetic unity. The last number of the programme was a *fantaisie* for piano, in three parts (Op. 17) by Schumann, played by Mme. Schumann.

COLOGNE.—Of an uncommon interest was our Gürzenich concert; the great oratorio, in three parts, of F. Hiller, *Saul*, being produced for the first time here. If was first given in 1857, at the musical festival in Düsseldorf, and later in Vienna, Wiesbaden, and Basle. F. Hiller, following the progress of the musical art with its new instrumental resources, had already taken, in the first oratorio, *Die Zerstörung von Jerusalem*, the same path traced by Mendelssohn, especially in the *Paulus*, attempting to conciliate the pure religious feeling with the dramatical forms and worldly expression required by our present musical taste. In *Saul* he has made a great step forward, so that this very beautiful work is more to be called a "Biblical Drama" than an oratorio. The impression on the occasion was grand. Many numbers, however, having been generally appreciated as exceptional, can be already pointed out as the *morceaux brillants* of the work in question. To this category belong (in the first part) the recitative and aria (David, "O, holde Jungfrau," for tenor; the soprano solo (Michal); and female chorus, "Weckt ihn nicht;" the recitative and solo for bass (Samuel), "König Israels;" and a charming little duet for soprano and tenor (Michal and Jonathan) "Vater Gottes, Zorneswölke." In the second part was remarkable the solo for soprano (Michal), "O du den meine Seele liebet;" and sublime was the recitative and air for baritone (Saul), "Lasst von Verfolgung ab." The "Trauermarsch" in the third part is a real musical gem. The libretto, from the celebrated pen of Moritz Hartmann, is as capital for the form as elevated for the style. The execution under the leadership of the great composer was perfect, and the splendid choruses of the *Saul* were capitally rendered, for precision of intonation and rythmus. The soli were entrusted to the Herren Hill, from Frankfort, baritone; Schild, from Leipsic, tenor; Krolop from the opera-house here, bass; and the Fräuleins Ehmans, soprano, and Kneip, alto—both pupils of the Conservatoire of Cologne.

Dwight's Journal of Music.

BOSTON, JAN. 19, 1867.

Chamber Concerts.

"SCHUMANN SOIREES." The young pianist, Mr. CARLYLE PETERSILEA, gave the first of his four soirées, in which he intends to make the piano works of Schumann the conspicuous feature, on Thursday evening, Jan. 3, at Chickering's Hall. The audience was large, and the concert proved in the main one of rare and special interest. The artist showed good tact in the making up of his programme:

Fantasie. Op. 17.....Schumann.
Carlyle Petersilea.
Scena and Aria (Ah! perfido spergiuro).....Beethoven.
Mrs. H. M. Smith.
Sonata, C minor (for Violin and Piano).....Beethoven.
Mr. Henry Suck and Carlyle Petersilea.
a. How oft the young have wandered.....Mendelssohn.
b. Dedication.....Schumann.
Mrs. H. M. Smith.
Fantasie. Op. 15.....Schubert.

The selection from Schumann's piano-forte works, although but a single one, is equal to a large Sonata in length, and in richness and variety of matter in its three elaborate and interesting movements.

It was a well-chosen specimen, showing the individuality of Schumann, his genius (struggling with form), his depth of nature well. Hitherto we had heard only single movements of it in the concert room, and were now glad of an opportunity to hear the whole. We think it fully justifies all that is said of it by Wasielewski in the extracts which we translate on our first page today. It was an arduous task for the interpreter, but Mr. Petersilea seemed fully master of it, and presented it in all its breadth and contrasts as a clear, consistent, vigorous whole; the bold march-like movement of the second part, and the delicate dreamy, musing passages elsewhere made themselves fully felt. It was admirable execution, tempered by true taste, and spent upon a worthy subject, a noble and significant work which had been thoroughly and intelligently studied.

The Schubert Fantaisie made a fine counterpart to it. Indeed a more effective, characteristic illustration of Schubert's quality could hardly have been chosen; it seemed to us that there was more of Schubert's best power in it (certainly more of that power which an audience readily appreciates) than in either of the Sonatas yet presented in Mr. Perabo's "Schubert" concerts. It opens large and broad, as if sketched for an orchestral work; and it develops in Sonata form almost, only without pause between all the movements. The manner in which the mind is gradually prepared for the introduction of his "Wanderer" melody (Adagio), excites strong expectation, and the song is harmonized and worked out with wonderful power and beauty.

Then follows a delicate Presto in Scherzo form; and for a Finale a bold Allegro sets in in fugued style, which we find a little hard and dry and tedious in its length. The whole was played with firm, brilliant, even power.

The Beethoven Sonata suffered by some difficulty of keeping the violin always in tune; this must have been accidental, for Mr. SUCK commonly plays as true as any one. Otherwise it was finely rendered.

Mrs. SMITH's large, clear soprano tones—the higher ones especially—told well in Beethoven's *Scena* in Italian operatic style; it was a brilliant, but cold rendering. Schumann's "Dedication" (*Du meine Seele, Du mein Herz!*) was taken altogether too slowly and deliberately for a song of such fiery, impatient passion; neither singer nor accompanist (Mr. J. A. HOWARD), who played the other songs well, appeared to enter into the spirit of this piece. The serious Mendelssohn air was very well done.—The Soirée as a whole was one of the most unique and interesting chamber concerts we have had for some time.

Mr. Petersilea's second Soirée (Thursday of this week) must wait further notice. We can only allude now to the programme, which has more of Schumann in it, namely: The Sonata in F-sharp minor (spoken of on our first page), the Concerto (Mr. LANG playing the accompaniments on a second piano), and the Variations for two pianos. Also two movements of Chopin's E-minor Concerto; and songs by Schumann, Schubert and Mendelssohn, sung by Miss EDITH ABELL.

MENDELSSOHN QUINTETTE CLUB. The second subscription concert (Tuesday evening, Jan. 8) was one of the most delightful in the whole eighteen years history of the Club. The Chickering Hall was crammed, and the scene was doubly genial by reason of the re-appearance of many old musical faces whose presence had been missed for some years past. This also made the music sound the better, in spite of Handel's often quoted saying about the empty music hall. But the music was all decidedly good, both in matter and in presentation, thoroughly enjoyable to cultivated and refined tastes, as well as to the crowd in general. It consisted of these four interesting works by four masters:

Quintet in E flat. Op. 4.....Beethoven.
Sonata, for Piano and Violin, in B flat.....Dussek.
First time in Boston. Messrs. Lang and Schultze.
Quartet in A. No. 3. Op. 41.....R Schumann.
Piano Trio in D Minor. Op. 49.....Mendelssohn.

We thought we never had heard Mr. LANG play more admirably, never with such real fervor, force and delicacy, such thorough unity and vividness of conception, such fusion of all the details (finely clear as they separately were) in the pervading spirit of the whole, or with so sympathetic and musical a touch, so free from mere material brilliancy and dash, as he did in the Mendelssohn Trio. The work itself is one of the most perfect in form as well as genial in invention of all Mendelssohn's creations. The ideas, beautiful in themselves and pregnant, become completely clarified and as it were transfigured in the consummate working up. It was feast enough for one memorable evening to hear that old favorite again. The Sonata by Dussek, in a lighter, more old-fashioned style altogether, carrying you back to Haydn, Mozart and Clementi, but altogether spontaneous, limpid, graceful in its flow, and very naïve, purely a piano-forte work (as pianos were in that day), presented a very different task, yet one almost as difficult in its way, and was alike happy in the rendering. Mr. Schultze played the violin part very nicely, especially the beautiful *cantabile* episode which his instrument has in the middle of the Allegretto (if we remember rightly).

Of the newer matter, the Schumann Quartet was of course the point of especial interest. It was first performed here, by the Club, in November, 1862, and was repeated once or twice soon after with increasing interest. This time it was remarkably well played and was appreciated by a much wider circle. We can only recall our old impression of it (1862), which we find now in no way essentially qualified:

Alike in the inventive and imaginative qualities of genius, and in artistic handling of ideas and instruments; alike in inspiration and in counterpoint, in poetic substance, feeling, and in form, it is one of the most rewarding Quartets one can listen to and study. From beginning to end it is full of matter,—we mean musical ideas, all fine, original and fresh; there is not a common-place bar or cadence in it; nothing feebly said at second hand; nothing which does not somehow seem to open your mental vision, as when you come in contact with a fresh, clear soul. In the mere matter of part-writing it is as free and clear and natural, while finely complicated, as Mozart almost; no part in another's way, nor in its own way; no part wondering why it is there. The counterpoint is all transparent, a mingling of currents each alive. Then as to the instruments, significant and lovely passages, now in the 'cellos, now the tenor, &c., lie on the open strings, so that the sound thereof is marrowy and goes (vibrates) to its mark. The first theme of the Allegro, consisting of a sort of pointed invitation of two notes (foreshadowed in a few bars of introductory Andante of exquisitely pensive harmony,) and a phrase of graceful, airy melody for answer, is presently offset by a counter theme sung in some one of the parts, while the others catch their breath in the rather nice task of accompanying; and these, with wayside and connecting thoughts, are developed into a beautiful and rich poetic whole.

The second movement (*Assai agitato*) is a succession of distinct, delicately quaint thoughts, all pointedly and briefly hinted as it were; among them a short fugue, and a bold motive (*tempo risoluto*) in which the frisky instruments leap about for a while with a vivacity that made us think of Handel's frogs; but what page of four-part music can be more ideally lovely, as if written for the fairy Fine-ear, than that which follows, and in which the series subsides and murmurs to a close! We will not dare to speak of the Adagio, save to say that in its profoundly serious mood there is nothing to overcome one with drowsiness, and that it does not fall below one's expectation of the Adagio in a work all so admirable. The Finale is in that old narrative ballad-like strain, to which Schumann takes so naturally, beginning with a

jaunty, quaint refrain, which recurs after each stage of the finely diversified and fascinating story. But what we have said is nothing; perhaps some time we shall attempt a fuller description of the contents of this Quartet. Meanwhile who does not long to hear it still again?

The fine old Beethoven Quintet opened the feast delectably, bringing back memories of our best musical days.—The third concert will come Feb. 5, with ERNST PERABO for pianist.

THIRD "SCHUBERT PIANO MATINEE." The interest in the young pianist, ERNST PERABO, does not fall off at all, but only spreads and deepens, as the large and eager attendance on Thursday afternoon (Jan. 10) proved. His programme was as unique and full of novelty as ever, in many respects extremely interesting. If our friend, in his desire to give us just those works of great masters which are little known or seldom heard (for which opportunity we sincerely thank him) includes some in his programmes which cannot rank among their most important works, yet he does it with such hearty conviction, he is so interested himself in what he does, not thinking of mere effect, and he has such a purely musical way of playing everything which he remembers (and he remembers every thing which he likes, and likes nothing which is not, to say the least, good), that it is sure to charm. We may question the judgment, but we must yield ourselves to the music; and we are pretty sure to have learned something of the composers, both the style and the distinctive inner man of each, and to have felt some new revelations of the meaning of all music, such as only music knows how to express.

His playing on this occasion, we may say once for all, was as nearly perfect as we can ask to hear. These were the selections:

Prelude and Fugue in E major, Prelude and Fugue in A minor, Bach. Duet for Piano and Clarinet, (Op. 15 in E flat major), N. Burgmuller. "Thou art the rest," Schubert. "Now the shades are falling." Franz. Sonata, Op. 120 (in A major). Three movements, Schubert. "Ye faded flowers," Schubert. Fifteen Variations with Fugue. Op. 35, E flat major, Beethoven.

The Bach Preludes and Fugues, particularly the long Fugue in A minor from the First Book, were highly edifying; played with fine accent, perfectly clear and even. One's musical sense is clearer after such an exercise of listening; calmly alive to delicate impressions that may follow; for Bach is both fine and essentially healthy. The Burgmüller Duet seemed not much more than a musician-like and graceful composition, rather common-place in point of inspiration; but nicely rendered by both instrumeuts; Mr. RYAN'S clarinet tone was more sweetly subdued, less glaring than sometimes of old.

Another Schubert Sonata, and another of the minor ones in point of ideal or artistic importance. Thus far Mr. Perabo has not given us one of the half dozen *greatest* among Schubert's Sonatas, such as that first one in A minor, the other one in A major, the one beginning with the broad, superb Fantasia in G, &c. No doubt these will come in time; meanwhile we are bound to suppose he has his own good reasons for the selection he is making; and we for one own to being glad of opportunities to hear *all*, even the less striking works of a composer who is always individual, and whose pen cannot help but leave the gleam of genius on the page.

The first Allegro of this smaller Sonata in A major has a graceful, softly gliding melody and is delicately breathed upon the canvass. The Andante is in a sweetly pensive, serious vein, with two or three interesting surprises by a change of key. The Finale is a bright, piquant, happy Rondo, full of arch vivacity. Altogether a very pleasing work, characteristic too, and wonderfully well played.

But what we have most to thank the concert-giver for this time is the Beethoven Variations on two themes which he has used also as the foundation of the last part of the Heroic Symphony; the second and more melodious one appears originally in his music to the ballet: "The Men of Prometheus." Very pregnant themes both, and in the hands here of a great master of the Variation art. But these are hardly Variations in the same creative sense with the 33 on a Waltz by Diabelli, and the 32 on a theme in C minor. Those are variations of the thought, poetic, logical developments thereof, as well as of the form; these are more of the ornamental, formal kind, but opening richer and richer as they go on and full of the true Beethoven power. It was a great treat to hear the neglected work so ably and inspiringly brought out.

Miss BENNETT (a pupil, we believe of Mrs. HARWOOD) has caught not a little of that lady's genuine song expression; the character and spirit of the fine selections you felt to be there. The voice, musical and sweet in its essential quality, seemed somehow pinched and slightly nasal in its habit of delivery; but perhaps the timidity of a debut had much to do with it, for occasionally in passages where she gave herself out with full *abandon* the tones were as clear and searching as one could desire. Schubert's "*Du bist die Ruh*" is one of the most pure and spiritual songs ever written, and one of the most difficult to render truly; all the more credit, then, to the young singer and to the accompanist, Mr. J. B. SHARLAND.

Perabo's fourth Matinée will be on the 31st of this month.

A concert of unusual interest will be that of Mrs. J. S. CARY, our contralto, who has done such excellent service in the Oratorios, and than whom we have no singer of a more genuine artistic character or more respected personally. It will take place in the Music Hall on Wednesday evening, Jan. 30. She has engaged an orchestra, with Mr. ZERRAHN as conductor, and hopes to have the Seventh Symphony performed. CAMILLA URSO, Miss HOUSTON, and Mr. J. C. D. PARKER will assist, and there will be a fine selection of pieces vocal and instrumental. Let no true friend of music fail to go.

TOO MUCH AT ONCE. This week brings upon us an avalanche of music, (the avalanche of snow now sweeping down on us from the north-east (Thursday) furnishes the image).

To-night, for instance, we have first Petersilea's "Schumann Soiree;" also Italian Opera ("*L' Etoile du Nord*"); then, as if this were not enough, suddenly re-appears the Bateman troupe, PAREPA, ROSA, HATTON, MILLS and all, for three "farewell" concerts, heralded by rumors of strange new plans and alliances, all too bewildering to think of now. Then to-morrow comes the "Symphony Concert," with CAMILLA URSO and Schumann Symphony; and more opera and more Bateman night by night and afternoon too:—all of which falls after our going to press, which is (was) two days before date of publication.

The fifth SYMPHONY CONCERT (March 1) offers the ever welcome Gade Symphony in C minor; another Cherubini Overture (to "The Water Carrier," or "*Les deux Journées*"), and Mendelssohn's Overture to "Ruy Blas." Mr. LANG will be the pianist, and play a Beethoven Concerto—not one of the three we heard last year, but an earlier one, in B flat, and that same Schubert Fantasia we have talked about above, as worked up into an orchestral and piano piece by Liszt.

The Harvard Musical Association are making arrangements for an extra Symphony Concert in aid of the Greeks, to send food to the women and children of the Cretans. Many of our best musicians offer their services most heartily, and the programme will embrace music suggestive of classic Greece in its days of glory ("Antigone" choruses, &c.); selections from Mozart's "Seraglio" and from Beethoven's "Ruins of Athens," suggestive of the Turks; and end with the Fifth Symphony, full of grand hope and triumph. Particulars soon.

MARETZEK'S ITALIAN OPERA opened at the Boston Theatre on Monday with Rossini's "Barber." The delicious music was exquisitely relished by a very large and appreciative audience. RONCONI, in spite of apology for hoarseness, sang as well as usual and acted the mercurial Figaro with inimitable vivacity and truth. Miss KELLOGG has not the kind of voice, the warm rich mezzo-soprano quality, which we associate with Rosina, and had of course to treat the part in her own way; but she sang the music with wonderful fluency and finish and acted with a great deal of pretty *espiegleric*. Sig. BARAGLI is no Mario, but he showed finely finished execution in the florid music of Almaviva, though now and then with painful straining. ANTONUCCI as Busilio and BELLINI as Dr. Bartolo were satisfactory in the main. More hereafter.

SOCIAL REUNION.—The pupils of Professor E. B. OLIVER, of the MENDELSSOHN MUSICAL INSTITUTE, No. 26 Oxford street, in this city, had a social reunion on Monday evening last. A large number, both young and old, met together to congratulate each other upon the progress they had made under Mr. Oliver's care. Some of the young ladies sang extracts from celebrated composers in most excellent voice and taste. It was refreshing to hear music rendered strictly in accordance with the text, without the usual obnoxious slurs and slides.

The company were entertained with ices, cakes, fruits, &c., and all were highly delighted. Prof. Oliver's method of teaching meets with the approbation of all good musicians, and we are glad to learn that he is having large success.—*Transcript.*

NEW YORK. The Philharmonic Society has met with a great loss in the resignation of its President, Mr. WILLIAM SCHARFENBERG, (senior partner of the music firm of Scharfenberg & Luis,) who was one of the founders of the Society, an excellent artist, always ranking among the best classical pianists in the country. The musical firm is dissolved, and Mr. Scharfenberg intends to spend the winter in Havana. There are hints that he will make Germany his home again; but we trust that he will not finally forsake the country of his adoption, where for some twenty years he has identified himself with every good interest of Art, a true American in his ideas, a loyal, philanthropic, useful gentleman.

Mr. THEO. THOMAS'S third Symphony Soirée must have been an occasion of much interest, for he had an Orchestra of 80 performers, with the assistance of the Mendelssohn (choral) Union, under Mr. Berge's direction, and his programme contained: A new *Suite* in C, op. 101, by Raff; Mozart's *Ave verum corpus;* the Overture, Chorus: "Arise and shine, and Choral: "Sleepers, wake," from *St. Paul* and Schumann's D-minor Symphony.

A new experiment of German Opera is in progress, at the Thalia Theatre, in Broadway. The company is a union of the scattered artists of the late German and French troupes of Grover and Juignet, and the engagement runs and from the 2nd January, to the 15th April, 1867. They will give German and French operas, but principally German. The principal singers are: Mme. Frederici, Mlle. Naddi, and Mlle. Seelig, from Hanover, prime donne; Mlles. Dziuba & Laurentis, soubrettes; Theresa Bonconsiglio, contralto; Franz Himmer and Jean Armand, tenors (in heroic parts;) Wilhelm Groschel, lyric tenor, from Zürich; Paul de Surmont, tenor; Wilhelm Formes and Franz Wilhelm, baritones; Joseph Chandon, from Stuttgart, and Jean Vert, bassos. Herr Neuendorf is Conductor. Among the pieces already given are *Faust, Don Juan, Die Zauberflöte,* and *Der Freyschütz.* The *Faust* is described as an indifferent performance after what we have had by the old Grover troupe; Herr Himmer and his wife (Frederici) being the best part of it, and Mr. Chandon not making good the place of Hermanns. Some of the performances are said to be "fully as good as those of the late German Opera." Of that of *Don Juan* the *Weekly Review* says:

Miss Seelig sang at the last Philharmonic concert with more assurance than success, and we are happy that, although her assurance has not decreased, her success is more deserved in opera. Her impersonation of *Donna Anna* in "Don Juan" was very satisfactory, although it seemed highly improbable that a lady of her imposing figure and manifest strength would let a small *Don Juan* like Mr. Formes go so easily as she did. She sang with a great deal of vigor and good conception of the music. Her voice is not as carefully trained as might be wished, but she must have been a very meritorious singer some years ago, and to-day she still retains some very good artistic qualities. Mr. Groschel, who arrived here with very good recommendations, has not realized our expectations. He is a singer of a very good school, carefully trained, and just such an artist as would be an excellent singing teacher; but he has neither dramatic power, nor even the appearance of an operatic singer. Some of his notes are very pleasing, especially in the middle register, but as soon as he arrives at those notes which ought to be quite easily sung with the chest by a tenor, he has to use the *falsetto.* This he uses very well in a few tones, and rather badly in the upper register, his high A and B being evidently pressed and betraying the effort which it costs him to produce them. We cannot consider the acquisition of this artist a surprisingly

great one. Mr. Chandon is evidently just the opposite of Mr. Groschel. In possession of a very agreeable, not too strong, but sufficiently pliable voice, whose compass stretches over two octaves, Mr. Chandon has no more idea of stage business than a New Zealander has of kid gloves. To him it seems to be all the same whether he plays the part of *Leporello*, or of *Caspar* in the "Freischütz." His fine voice is occasionally a redeeming feature, but it is pitiable that Mr. Chandon should not possess the slightest talent for his profession, as a *dramatic* singer. Next week we are promised " Le Nozze di Figaro" and Glaeser's old opera "Des Adler's Horst." The impresario of the enterprise, Mr. Armand, has also taken charge of the French opera troupe, and that company will continue their performances. Madame Naddie singing in both companies.

HARTFORD, CONN. Of the recent performance of Costa's *Eli*, by the Beethoven Society a correspondent writes us :

"The rendering of the choruses and some of the solos was superior to that given in May. The principal Tenor part was given to Mr. Farley, who unfortunately was not well posted, and had a severe cold ; while Dr. Guilmette's engagement in Boston was so important that he could not afford time to attend a rehearsal, and came upon the stage to sing his "role" to some extent unprepared ; the effectiveness of his performance you can well imagine. He sang magnificently in the spring. Neither was the Orchestra as good as we have been accustomed to listen to. Notwithstanding these draw-backs, the wonderful and electric power and vitality infused into the choral part by the Society, made up for the imperfections in the solo portions. The lovely and interesting part of Samuel was sung by Miss Gertrude Frankau, with great sweetness and grace ; the Evening Prayer in particular was remarkably effective. No less excellent was Miss Ellen Miller in the part of Hannah. The fair debutante possesses a fine mezzo soprano voice, as well as musical expression. "I will extol thee," was sung by our young and rising prima donna, Miss Campbell. Great praise must be awarded to Mr. J. G. BARNETT, for his training of the chorus and resident solo singers ; they all seem to be inspired by his extraordinary vitality and power. To his great skill, care and judgment in conducting his orchestra and singers, are we indebted for this as well as many other great and intellectual musical banquets." S.

PHILADELPHIA. The Germania Orchestra give their public Saturday Afternoon Rehearsals still. Here is one of the last programmes :

Overture, Les Abencérages (first time).....Cherubini.
Eulogy of Tears (by request).....Schubert.
Elite Dances, Waltz .....Lanner.
Allegretto from Seventh Symphony.....Beethoven.
Overture, Fair Melusine (by request).....Mendelssohn.
Duet from Brewer of Preston (first time).....Adam.
First Finale from Shipwreck of the Medusa.....Reissiger.

The Bateman troupe were here last week, giving two "farewell" concerts.

ST. LOUIS. The Philharmonic Society, conducted by A. Waldauer, gave its second concert at Philharmonic Hall, Dec. 20. The programme included : Overture to *Der Freyschütz* ; Chorus from *Elijah* : "Blessed are the men who fear Him ;" Violin solo, *Fantasie brillante d'Otello*, by Ernst ; Four-part song : "Festival of Spring," by Kalliwoda : Andante and Minuet from Beethoven's 1st Symphony ; Trio from *Roberto Devereux* ; Overture, "The Wood Nymph," by Bennett ; "*Inflammatus*," from Rossini's *Stabat Mater*.

For Dwight's Journal of Music.

SUCCESSFUL MUSICAL CONVENTION. The Fourth Annual New Hampshire State Musical Festival, in Eagle Hall, Concord, commenced Monday evening, January 7th, and closed the succeeding Friday night. Nine hundred and twenty-five membership tickets were sold to active participants from every section of the State, and musical representatives of Maine, Vermont, Massachusetts, Rhode Island, Northern New York, &c.

The Church Music (selections from "The Offering"), and Glee Departments were effectively supervised by Mr. L. H. SOUTHARD of Boston, who ably conducted two concerts of miscellaneous music, Wednesday and Thursday evenings. Special attention was paid to the proper rendering of Oratorios under the skilful direction of CARL ZERRAHN. Mrs. Martha Dana Shepard, of Holderness, principal Pianist, nobly sustained her reputation of being the most accomplished lady accompanist and soloist in New Hampshire. Mr. J. H. Morey, of Concord, Mr. W. W. Graves of Salisbury, and Conductor Southard, also acceptably officiated at a truly "Grand" Piano. The "Social Hour" was made a prominent feature of each day, and brought out unostentatiously a good amount of talent.

During the Convention, vocal duets were nicely rendered by Misses M. and A. E. Porter, of Manchester, N. H. ; Mrs. A. C. Munroe and Mr. S. Richards of Worcester, Mass. ; Songs, by Mrs. Munroe, (whose rich contralto voice easily runs three octaves), Miss M. Porter, Mr. Richards, Mr. Arrighi of the Methodist Biblical Institute, Concord, Master Harry Baker, four years old, of Concord, and others. Piano solos by Mrs. Shephard, Messrs. Morey and Graves. "Helter Skelter Galop," "Frederick's March," &c., by Concord Orchestral Club. Anthem with soprano solo by Miss Lizzie S. Odlin, of Concord. Four-hand duets by Mrs. She ard and Mr. Morey ; Mrs S. and Mr. Graves. The Manchester Philharmonic Club, which has assiduously labored for several years, under the direction of Mr. E. T. Baldwin, to create a taste for classical productions in a not yet very musically educated community, delighted interested listeners by shading Mendelssohn's beautiful "Shepherd's Song," "Early Spring," "Presage of Spring," &c., in so artistic a manner as to not only receive the hearty plaudits of a critical audience, but also win high commendation from thoroughly educated masters of the Art.

Professional vocalists : Mrs. H. M. Smith, Soprano, Miss Addie S. Ryan, Contralto, Mr. M. W. Whitney, Basso, (all of Boston) and Mr. G. W. Haselwood (Director of Music at the "Old Roger Williams" First Baptist Church, Providence, R. I.), Tenore,—received many flattering encores for finished songs, cavatinas, duets, &c.

Each and all appeared to great advantage at the closing Oratorio Concert, Friday night, when portions of Handel's "Messiah," Mendelssohn's "Elijah" and Rossini's "Stabat Mater" were given with much taste, power and effect, splendid orchestral accompaniments being furnished by the Mendelssohn Quintette Club, assisted by H. Kehrhahn, of the Boston Theatre Orchestra, Double Bass ; Mr. Southard at the Cabinet Organ, and Mrs. Shepard. Hazelwood's "Comfort ye my people," and "Ye people rend your hearts" ; Mrs. Smith's "There were shepherds abiding in the field" ; Miss Ryan's touching "He shall feed his flock," and Mr. Whitney's "The people that walked in darkness," "It is enough," and, "Oh Lord, Thou hast overthrown Thine enemies," were rendered with genuine artistic fervor. "The Angel Trio" from "Elijah," by Mrs. Smith, Miss Abby Sanborn, of Pittsfield, N. H., and Miss Ryan, deserved its seraphic title by mellifluous sweetness. The magnificent choruses were by turns so appropriately subdued and inspiringly sublime as to satisfy the exacting critic.

Much of the improvement derived from this successful gathering of New Hampshire musicians, may justly be credited to Conductors Zerrahn and Southard, and their melodious coadjutors. The business managers, Messrs. Morey, Jackman and Davis, of Concord, were unflagging in their efforts to make the Festival pleasant as well as profitable.

AMATEUR.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Only a lock of hair. Song. *Claribel.* 30
A sweet and affecting song.

We rural Elves. Fairy laughing duet. *Glover.* 70
Capital. To be classed among Glover's most entertaining pieces.
The merry elves in their mischief lead travellers astray, ride the sleepy groom's horses over moor and mountain, and do not forget to pinch the toes of maidens whose rooms are not found to be tidy. With the "ha ! ha !" heartily given, this will be a very effective piece to sing for amusement of an evening.

O give me back but yesterday. Ballad. *F. Romer.* 30
Expressive and pretty. A good song.

Napoleon to Josephine. Song. *Mrs. Onslow.* 30
A charming, old-fashioned song.

Beneath the old oak tree, Kathleen. *M. L. W.* 30

Wouldn't you like to know. Song. *G. J. Breed.* 30
Excellent songs in popular style.

Jessy, the belle at the bar. *G. Ware.* 35
Her lovers were "A tinker and a tailor, a soldier and a sailor, a chap that used to talk about his pa and his ma, a butcher and a baker, and a quiet looking quaker," besides the unfortunate narrator.

The sorrows of a spinster. Song. *H. Paul.* 30

I'm a ladies' man. " " 30

Them blessed roomaticks. " " 30
The spinster could not spin a thread strong enough to bind a heart to her fortunes, but the ladies' man had to "carry a cane to keep the girls away." Roomaticks are often contracted in attic rooms, and it is natural that a poet familiar with garrets and aches should take up the theme. Good comic songs.

The message. (Mein Gruss). *Blumenthal.* 40
A difficult, but uncommonly beautiful song. The sentiment is elevated and elevating.

I will love thee. Solo, duet and quartett. (Sabbath evenings). *Southard.* 40

Ho, every one that thirsteth. Baritone song. *Fairlamb.* 35
Fine and useful sacred pieces, the last one, perhaps, the most difficult.

By-gone love. Song. *Linley.* 30
The music by Ascher, and has German and English words. Very good, and a little difficult.

Instrumental.

Thoughts at twilight. Nocturne. *J. W. Turner.* 30
In good taste, easy, and useful lesson piece.

Sighing for home. (Sehnucht). *A. Jungman.* 20
As pretty as Heimweh, and about as difficult.

Controversen Waltzes. *Strauss.*

Claribel. " *Coote.*
The first brilliant, of course, and the second includes some of Claribel's best melodies.

Blow, gentle gales. *B. Richards.* 40
Graceful and pleasing. Of medium difficulty.

The Harp at midnight. Nocturne. *V. B. Aubert.* 40
Contains a well-managed imitation of a harp-serenade, after which some pages of sparkling runs and arpeggios.

Galop Orientale. *G. W. Lyon.* 40
A very taking and pretty piece, and not difficult.

Dandini galop. *S. Hassler.* 30

Snow-bound polka. *J. M. Holland.* 30

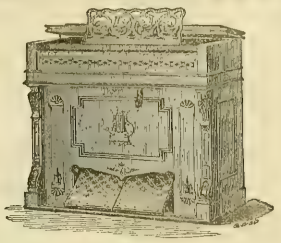
Fairy May polka. *T. H. Howe.* 30
Useful and easy pieces, and quite pleasing.

L'Etoile mazurka. *Fairlamb.* 50

Sea-side reverie for piano. *T. Bricher.* 40
Graceful pieces, and not especially difficult.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,

AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, **"The American Organ; or, Organists' Parlor Companion,"** containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

Oratorios and Cantatas.

ORATORIOS.

The Creation, *Haydn*. Cloth $2.00, Boards $1.60, Paper $1.38. Messiah, *Handel*, Cl. $2.00, B'ds. $1.60, Pa. $1.38. Moses in Egypt, *Rossini*, $2.25. David, *Neukomm*, $1.00. St. Paul, *Mendelssohn*. Cl. $2.00, B'ds. $1.60, Pa. $1.38. Eli, *Costa*, Cl. $2.50, B'ds. $2.00, Pa. $1.75. Naaman, *Costa*. Cl. $2.50. B'ds. $2.00, Pa. $1.75. Mt. Sinai, *Neukomm*, $2.00. Praise to God, *Bristow*, $2.25.

CANTATAS.

As the Hart Pants, *Mendelssohn*, B'ds, 60 cts. Pa. 50. Hear my Prayer, *Mendelssohn*, 50. Hymn of Praise, *Mendelssohn*, $1.00. Miriam's Song of Triumph, *Schubert*, 75. Praise of Friendship, *Mozart*, 50. St. Cecilia's Day, *Von Bree*, Cl. $1.25, Pa. 1.00. May Queen, *Bennett*, Cl. $1.25, Pa. 90. The Morning, *Reiss*, 50. Storm King, *Baker*, 38. Burning Ship, *Baker*, 85. Winter Evening's Entertainment. *Cull*, Cl. $1.25. Pa. $1.00. Transient and Eternal, *Romberg*, 38. Great Rebellion, *Webster*, $3.00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.

The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, **Richardson's New Method**, takes the lead and seems destined to keep it. **Twenty-five thousand Copies of Richardson's Method are sold every year,**—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S

PRACTICAL

PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 Cents.

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Piecss in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 Cents.

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,

068—3m. 1104 Chestnut St., Philadelphia.

MODERN SCHOOL

FOR THE

ORGAN.

A New, Progressive and Practical Method.

IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing.—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—in the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE

EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

NEW PIANOFORTE GEMS.

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

Choice Piano Pieces.

Abendstern, Der Romanze. *Chs. Mayer.* 50
Adio. Nocturne. *Sipp.* 40
Annie on the Banks of Dee. *B. Richards.* 40
Arìel, Caprice de la Valse. *B. Richards.* 50
A te o cara, (Love my dearest), *"I Puritani."* 40
Baladine, Caprice. *Lysberg.* 50
Caprice Hongroise. Etude de Concert. *Ketterer.* 75
Caprice Militaire. *E. Ketterer.* 60
Chanson a Boire. (Drinking Song). *Leyback.* 60
Chanson de Printemps. (Spring Song). *Henselt.* 60
Chatelaine. Valse de Salon. *Ketterer.* 75
Chœur des Moissonneurs. de l'Opera "Mireille." Transcription. *Kruger.* 40
Cousin et Cousine. Schottish élégante. *Egghard.* 40
Croyez moi. (Trust in me). Melodie. *Ascher.* 30
Do they think of me at Home. *Everest.* 20
Dream after the Ball. Fantasia. *Lumbye.* 75
Dreams of the Forest. *Smith.* 60
Dying Poet. Meditation. As performed by Gottschalk with great success. *"Seven Octaves."* 60
Echo Idylle. *Oesten.* 35
Echoes of Killarney. Transcription. *Richards.* 35
Golden Bells. Caprice de Concert *Smith.* 75
Graziella. Morceau de Salon. *Kuhe.* 50
Her bright smile haunts me still. *Everest.* 20
Lily of the Valley. *Krug.* 40
How Sad all Nature. From the Operetta "Fanchette." Transcription. *Richards.* 50
Le Chant du Martyr. Grand Caprice Religieux. *"Seven Octaves."* 75
Let me Kiss him for his Mother. Variation brilliante. *Grobe.* 60
Little Spring Song. Salon Studie. *Hering.* 30
Look! this is Joy. Transcribed from the Operetta of "Fanchette." *Richards.* 40
Love and Chivalry. Caprice eleganté en forme de Schottische. *"Seven Octaves."* 75
Love lighted Eyes. (Liebesblicke). *Oesten.* 40
Moonlight Night. Nocturne. *Kölling.* 50
Morning Dew. *Smith.* 75
Mountain Stream. *Smith.* 70
Northern Pearl. Nocturne. *Cloy.* 30
Oft in the stilly night. *Richards.* 50
On the Rialto. *Oesten.* 35
O, whisper what thou feelest, *Hoffman.* 75
Orphan's Prayer. *Badarzewska.* 40
Perle du Soir. Mazurka de Salon. *Ketterer.* 75
Priere d'une Mere. Reverie *Trekell.* 50
Qui Vive! Grand Galop. *Ganz.* 75
Sicilian Vespers. *Beyer.* 35
Spanisches Standchen. (Spanish Melody). *Spindler.* 50
Starry Night. Serenade. *Smith.* 60
Tarentelle. Op. 85, No. 2. *Heller.* 60
The Fountain. No. 1 of "Tone Pictures." *Reynald.* 30
Who will care for mother now, Variations. *Baumbach.* 60
Wilt thou not love me. *Krug.* 40

Operatic Gems.

Barber of Seville. Fantasie brillante. *Leybach.* 1.00
Fantasia. Sur le Chœur des Soldats et le Chœur des Viellards dans "Faust." *Favargr.* 75
Fantasie. Sur Don Pasquale. *Rosellen.* 1.00
Fantasia on Airs from "Faust." *Osborne.* 90
Flower Song. Gems from "Faust." *Rimbault.* 30
Gems from "Ione." *Baumbach.* 60
Gems from "Mireille." *Johnson.* 60
Il Balen. (Tempest of the Heart). From "Il Trovatore." Variations. *Grobe.* 50
Martha. Fantasie brillante. *Ketterer.* 75
"Mireille." Fantasie. *Lysberg.* 75
Potpourri. From "Faust." *Grobe.* 80
Puritani. Fantasie. *Leybach.* 90
Soldier's Chorus. "Faust." *Rimbault.* 30
Somnambula. Fantasie. *Leybach.* 75
Souvenirs. "Mireille." *Rosellen.* 60
Un Ballo in "Maschera." *Leybach.* 1.00

Brilliant Four-Hand Pieces.

"Faust." Fantasia. *Beyer.* 75
Faust. Potpourri. *Cramer.* 1.25
Mephisto Galop. *Labitzky.* 50
Overture. "Allessandro Stradella." 75
Overture. "Poet and Peasant." 1.00
Radieuse. Grande Valse. *"Seven Octaves."* 1.50
Soldier's Chorus. "Faust." *Richards.* 60
Un Ballo in Maschera. *Beyer.* 75

New Organ Music.

Choice Morceaux from Beethoven's Symphonies. Transcribed by *Batiste.*
Op. 31. No. 1. Communion. *Ut Major.* 50
" " 2. Offertoire. *Re Major.* 75
" " 3. Offertoire Funebre. *Heroique.* 75
Op. 32. No. 1. Elevation. *Sib Major.* 60
" " 2. Communion. *Ut Minor.* 50
" " 3. Offertoire. *Pastorale.* 50
Op. 33. No. 1. Offertoire. *La Major.* 50
" " 2. Offertoire. *Fa Major.* 50
" " 3. Grand Sortie. *Avec Chorus.* 75

Dorothea. A dramatic Scena, composed for the Mason and Hamlin Cabinet Organ. *Southard.* 50
Dorothea Lenda hears from a distance the Requiem of a noble youth, whom she had secretly loved, killed while leading a successful attack upon the enemy.

Grande Offertoire de Concert, as played by the composer on the Great Organ in the Boston Music Hall. *Thayer.* 75

Grande Sonate. *Thayer.* 1.00

Three Offertoires as played by the composer on the Great Organ in the Boston Music Hall.
No. 1. Grand Offertoire de Concert. *Thayer.* 60
" 2. La Priére. For Bassoon. " 35
" 3. La Meditation. For Vox Humana. " 35

Mendelssohn's Sonata in A. as performed at the inauguration of the Great Organ in the Boston Music Hall, by *B. J. Lang.* 75
With a fine vignette picture of the Organ.

Six Morceaux. Composed expressly for the Mason & Hamlin Cabinet Organ. *Southard.*
No. 1. Anticipation. 35
" 2. Reminiscence. 35
" 3. Penitence. 35
" 4. In Memoriam. 35
" 5. Children's March. 35
" 6. Gaiety. 35

Favorite Polkas & Waltzes.

Arion Waltz. Arranged from the celebrated Vocal Waltz of Vogel. *Knight.* 30
Bridal Wreath Polka. *Lighthill.* 30
Carol Polka. *Whitney.* 30
Cricket Polka. *Withers.* 30
Delta Psi Waltz. *H. W. & A. T. S.* 30
Dolorsolatio Waltz. *Miller.* 60
Eugene Valse Brilliante. *Gilbert.* 30
Faust Waltz. (Colored Vignette). *Coote.* 75
Filligrane Polka Brilliante. *Ketterer.* 60
Forest Echos Polka. *Riédel.* 35
Forest Glade Polka Brilliante. *Gottschalk.* 60
Frolic of the Frogs Waltz. *Watson.* 30
Immortellen Waltz. *Gung'l.* 60
Kate Kearney Waltz. *Brown.* 30
Kiss Waltz. "Il Bacio." (Easy). *Everest.* 35
Morgenblatter Waltzer. *Strauss.* 60
Orfa. Grande Polka *"Seven Octaves."* 60
Partridge Polka Characterisque. *Koppitz.* 40
Peggy Baun Waltz. *Clarke.* 60
Whip-poor-will Polka. *Spaulding* 30

Quadrilles, Redowas, Mazurkas, Schottisches, Dances, Galopades, &c.

Annie Polka Redowa. *Schultze.* 30
Bay of Quinte Polka Mazurka. *Chalaupka.* 30
Croquet Galop. (Colored Vignette.) *Coote.* 75
Dew Drop Polka Redowa. *Warren.* 30
Double Clog Dance. *Carroll & Queen.* 50
Evening Bells Galop. *Clarke.* 50
Ever Merry Mazurka Caprice. *Whitney.* 30
Fairy Land Schottische. *"Seven Octaves."* 75
Faust Quadrille. (Colored Vignette). *Coote.* 75
Gorilla Quadrille. *Marriott.* 60
Helter Skelter Galop. *Cassidy.* 30
Hird's Sensation Galop. 35
Horse Guards Quadrille Lancers. *Knight.* 40
Ione Galop. "Ione." *Knight.* 25
Opera Box Mazurka. *Mack.* 35
Pensive Polka Redowa. *"Seven Octaves."* 60
Polka Mazurka. "Faust." *Ketterer.* 60
Sally Come up. (Dance). *Buckley.* 60
Shadow Song Polka Redowa. *Knight.* 30
Stamp Galop. (Colored Vignette). *O'Leary.* 60
Toujours Mobile Galop. *Birgfield.* 35
True Love Polka Mazurka. *"Faust."* 30
Warren Combination Schottische. *Birgfield.* 35

New Marches & Quicksteps.

Drummer Boy's March. Introducing the favorite melody of "The Captain." *Winner.* 30
Farragut's Grand March. *Strauss.* 40
Funeral March as performed on the occasion of services commemorative of the death of Pres. Lincoln. *Donizetti.* 30, with vignette. 40
Funeral March in honor of Edward Everett as performed at his funeral. (Vignette). 40
Grand March Triumphale. *Kuhe.* 60
In Memoriam March, in honor of President Lincoln. *Huase.* 30
Letty Lorne Quickstep. *Johnson.* 30
Requiem March, in memory of President Lincoln. *Fiske.* 30
Sheridan's Grand March. (Portrait). *Gung'l.* 40

Violin or Flute & Piano Music.

Chopin's Funeral March. *Eichberg.* 35
Funeral March, from Sonata op. 26. *Beethoven.* 35
Gondelied. *Winner.* 30
Hurrah Storm Galop. " 30
La Forza del Destino. *Eichberg.* 50
Muscovite Mazourka. *Winner.* 30
Peabody Schottische. " 30
Peri Waltzes. " 30
Prize Banner Quickstep. " 30
Smith's March. " 30
Stradella. *"Operatic Potpourris."* *Eichberg.* 50
The Captain. *Quickstep* *Winner.* 30
Sultan's Polka. " 30
Turkish March. *Mozart.* 35
Turkish March. "Ruins of Athens." *Beethoven.* 35
War March of the Priests, from "Athalia." *Mendelssohn.* 40
Wedding March, *Mendelssohn.* 40

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 674. BOSTON, SATURDAY, FEB. 2, 1867. VOL. XXVI. No. 23.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

Concert for the Cretans.

The Harvard Musical Association,

In furtherance of the Subscription for sending food and clothing to the exiled and starving women and children of the Cretan patriots, fighting for liberty against the Turks, will give a

Vocal and Instrumental Concert,
IN THE
BOSTON MUSIC HALL;
ON MONDAY AFTERNOON, FEB. 18,
At 3 o'clock precisely.

The following Societies and Artists, have generously offered their assistance:

The Orchestra of the Symphony Concerts,
The Orpheus Musical Society,
Miss J. E. HOUSTON,
Mr. RUDOLPHSEN,
Mr. P. H. POWERS,
As Solo Singers.
Messrs. DRESEL, PERABO, LANG and LEONHARD, as Pianists.
Messrs. CARL ZERRAHN and AUGUST KREISSMANN, as Conductors.

The Programme includes Mozart's Overture to "Idomeneo;" Chorus of Priests from the "Magic Flute;" Double Chorus from Mendelssohn's music to the "Œdipus" of Sophocles; "Les Contrastes," (for eight hands,) by Moscheles; Selections from Mozart's "Seraglio" and Beethoven's "Ruins of Athens;" and the FIFTH SYMPHONY of Beethoven.

Tickets, with reserved seats, at One Dollar each, for sale on and after Saturday, Feb. 2, at the Music Hall. 674-5.

Chamber Concerts, 18th Season.

THE MENDELSSOHN QUINTETTE CLUB'S Third Concert of the Series, will take place at Chickerings' on Tuesday evening, February 5th, assisted by Mr. Ernest Perabo, Pianist.

PROGRAMME:

1. Quintette in F.....Rubinstein
2. Concert Piece for Violoncello and Piano, composed by Thomas Byan,
   Messrs. Fries and Perabo.
3. Tenth Quartette. in E flat, op. 74.....Beethoven
4. Piano Trio in E flat, op. 100.....F. Schubert
   Messrs. Perabo, Schultze and Fries.

Packages of four tickets, $3; single tickets, $1 each. To be had at the music stores. Concert at 7 1-2 precisely. 674

WANTED "SINGERS."

A First Class BASSO and TENOR for a Quartette, in an Episcopal Church, in Chicago. Salary liberal. None but good Soloists need apply. Address, stating qualifications, terms, etc., ORGANIST, 130 N. May St., Chicago, Ill. 674-7.

Harvard Musical Association.

Sixth Symphony Concert,

BOSTON MUSIC HALL,
Friday Afternoon, February 15, at 4 o'clock,
Precisely.

Programme:

PART I. Symphony in D, No. 9, Mozart; Mendelssohn's Violin Concerto. played by Madame CAMILLA URSO.

PART II. Schubert's Overture to "Fierabras;" Hummel's Piano Concerto in A minor, played by Mr. J. C. D. PARKER; Ballade et Polonaise, by Vieuxtemps (CAMILLA URSO); Overture to "Egmont," Beethoven.

Tickets, with reserved seats, at One Dollar each, for sale at the Music Hall, on and after Monday, Feb. 11. 674

BOSTON CONSERVATORY OF MUSIC,
Mason & Hamlin's New Marble Building.
154 Tremont Street, fronting the Common.
DIRECTOR.....Mr. JULIUS EICHBERG.

REFERENCES: Gov. A. H. Bullock, Hon J. A. Andrew, Col. H. Ware, Surg-Gen. Dale, John S. Dwight. Dr. J. B. Upham, Loring B. Barnes, Charles F. Shimmin, Howard M. Ticknor, Augustus Flagg, Oliver Ditson, F. H. Underwood, Theron J. Dale, Henry Mason, Dr. J. P. Ordway, Esqs.

BOARD OF INSTRUCTION.

Messrs. J. EICHBERG, AUG. KREISSMANN, HUGO LEONHARD, A. SUCK, HOWARD M. DOW, ROBERT GOERING, JUNIUS W. HILL, S. WILDER, M. ARBUCKLE.

Classes will be opened in Musical Rudiments. Solfeggio, Harmony, Singing, Chorus Singing, Piano, Organ, Cabinet Organ, Violin, Violoncello. Bassi, Flute, Cornet, and other Orchestra Instruments.

The Conservatory will be opened MONDAY, February 11, 1867.

For particulars, terms, &c., please apply at the Office of the Conservatory, 154 Tremont Street, from 10 to 12 A.M., and 2 to 4 P.M.

Circulars will be found at the Music Stores, and will also be sent by mail to any address. 674.

ALL communications for CAMILLA URSO, will please be addressed at No. 110 Spring Street, New York. 674-7

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Basslni; at Russell's Music Store, and 7 Ashland Place. 652-3mos

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms. Address, care Oliver Ditson & Co., Boston. 671-tf.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

NEW AMD IMPROVED EDITION
OF
Jousse's Musical Catechism.

With an *Appendix* containing Modulations from the various Major and Minor Keys and a Treatise on the Syllables and the Construction of Chords, by J. C. J. 25 cts. Sent post-paid. Oliver Ditson & Co., Publishers, 277 Washington Street.

PHOTOGRAPHS

from Authentic Steel Engravings and Lithographs, of the Great Masters; comprising, Bach, Beethoven, Gluck, Handel, Haydn, Mendelssohn, Meyerbeer, Mozart, Weber. Price $1.00 each; size, 6 1-2 x 8 1-2. Also, The FUGUE, price $1.50.

All fine impressions, clear and accurate. For sale by OLIVER DITSON & CO.

New Music for February.

VOCAL.

I will love thee. Solo, duet and quartett. (Sabbath evenings).....*Southard.*	40
Ho, every one that thirsteth. Baritone song. *Fairlamb.*	50
By-gone love. Song.....*Linley.*	30
Only a lock of hair. Song.....*Claribel.*	30
Beneath the old oak tree, Kathleen....*M. L. W.*	30
Wouldn't you like to know. Song...*G. J. Breed.*	30
We rural Elves. Fairy laughing duet...*Glover.*	70
O give me back but yesterday. Ballad. *F. Romer.*	30
Napoleon to Josephine. Song.....*Mrs. Onslow.*	30
Jessy, the belle at the bar.....*G. Ware.*	35
The message. (Mein Gruss).....*Blumenthal.*	30
The sorrows of a spinster. Song.....*H. Paul.*	30
I'm a ladies' man. " "	30
Them blessed roomaticks. " "	30
When evening chimes. Ballad...*J. W. Turner.*	30
The little wayside station. " "	30
Zilla Ree. Song and Chorus.....*P. G. Salis.*	30
When golden Phoebus in the west. (Evening). *Nicholai.*	40
Uncle John. Song.....*R. Tissington.*	30
The bridge. " .....*Lady Carew.*	40
Nazareth. Sacred song for Bass or Contralto. *Gounod.*	50
Old house on the hill. Ballad.....*Claribel.*	30
Swallow, come again. Song. "	35
Howard Paul's great skating song and chorus...	35
O summer night, so calm and fair. Ballad. *Westlake*	35
Letty Lorne. Ballad.....*G. Perren.*	30
A Granata. (At Granada). Song.....*Rossini.*	60
And there were shepherds.....*Fairlamb.*	70
Italy from Alp to sea. Song and Chorus.*Brizzi.*	30
If on thy banks, O Guadalquiver.....	30

INSTRUMENTAL.

Thoughts at twilight. Nocturne...*J. W. Turner.*	30
Controversen Waltzes.....*Strauss.*	
Claribel. " .....*Coote.*	
L'Etoile mazurka.....*Fairlamb.*	50
Dandini galop.....*S. Hassler.*	30
The Harp at midnight. Nocturne...*V. B. Aubert.*	40
Galop Orientale.....*G. W. Lyon.*	40
Blow, gentle gales.....*B. Richards.*	40
Snow-bound polka.....*J. M. Holland.*	30
Sea-side reverie for piano.....*T. Bricher.*	40
Fairy May polka.....*T. H. Howe.*	30
Alone I strayed. Mazurka.....*L. A. Doane.*	40
Reflections on spring. Valse.....*A Berge.*	30
Meditation on prelude by Bach. Piano and Violin solo, or Violoncello with acc. on Organ or 2d Violoncello, ad. lib.....*Gounod.*	75
Plato galop.....*G. H. Florance.*	30
Valse de Fascination.....*S. Smith.*	1.00
Pas de Sabots. Morceau Char..... "	80
Maypole dance. Rustic sketch..... "	70
Consolation in Sorrow. Elegie..... "	60
La Voix du Ciel. (Heavenly Voices). Reverie for Piano.....*A. B. Neldy.*	60

BOOKS.

HOHMANN'S PRACTICAL COURSE. In 4 Nos.	
No. 1.....	38
" 2.....	25
" 3 and 4.....	45

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

A. KREISSMANN.
Residence, 618 Washington Street. 671—tf.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver DITSON & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL,** from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Arimiuta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

Sing to me Softly, Dear Sister.
A most beautiful new Song and Chorus by "Eastburn." Price, 30 cents.

"Oh, sing to me softly, dear sister,
And smile on me, darling to-night,
For my soul is encompass'd by darkness,
And shut from the kingdom of light;
Thy voice like the clear thread of silver,
That winds thro' the still grassy lane,
Shall steal thro' by heart's silent chambers,
And waken their music again."

This charming Song is destined to become one of the most popular ever published. Its beautiful melody and fascinating style will find admirers wherever it is heard. Sold by all music dealers throughout the country, or sent post-paid on receipt of price.

S. BRAINARD & SONS, Publishers,
673—4 Cleveland, Ohio.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensalear Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.
Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

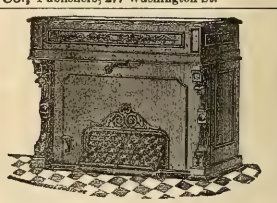
BOSTON MUSIC SCHOOL.
THE WINTER TERM will commence on MONDAY, Jan. 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $35.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafi in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



The Mason & Hamlin
CABINET ORGANS.
FORTY STYLES....ONE TO TWELVE STOPS.
Prices of Drawing Room Models, from $135 to $1000.
Finished in Cases of varied and elegant design; some of the Styles being very exquisite as pieces of Furniture.

Few in this country are aware of the extent to which Reed Instruments, (among which MASON & HAMLIN'S CABINET ORGANS are now universally recognized by the musical profession, to occupy the first rank), have come into use in the *Salons* of Paris, and of persons of musical cultivation generally in Europe. No other evidence is needed, that these instrumenis are so widely appreciated, than the very numerous compositions expressly for them by the most eminent writers of the present day, as well as adaptations from classical and popular works, which are constantly appearing from the presses of the principal music publishers in Europe.
It is not surprising that this should be so, when it is considered that instruments of sustained tones possess obvious advantages for rendering very much of the best music, while in connection with the Pianoforte, Violin, Violoncello, &c., they are capable of effects of surprising beauty and variety. In the MASON & HAMLIN CABINET ORGANS, such improvement has been effected, especially in its quality of tone, its expressive AUTOMATIC SWELL, its variety of registers, orchestral and quartette effects, as compared with other Reed Instruments, that the field for the use of this class of instruments, must be almost indefinitely extended.
The Manufacturers cordially invite all who have any interest in music to visit their Warerooms, where they will always be happy to afford an opportunity of judging of the merits of these new instruments.

MASON & HAMLIN,
154 Tremont Street, Boston,
596 Broadway, New York.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for suppiying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 674. BOSTON, SATURDAY, FEB. 2, 1867. Vol. XXVI. No. 23.

Bach's Works.

(From "John Sebastian Bach; his Life and Writings. Adapted from the German of C. L. Hilgenfeldt, with additions from other sources," as published in the London *Choir*).

The knowledge of what Bach did as a performer, we are compelled to derive from history and the uniform reports of his contemporaries. But of the spiritual element of his art, and the forms in which he moulded it, we can judge ourselves from a study of his works, which are extant in sufficient number to gather from them the greatness and originality of his productive genius. In all his compositions there is no passage, no note, which does not express something, and clearly something that it was intended to say. We find no passages written merely for the sake of the rhythm, and which might be omitted. All that he does is from necessity. Starting upon the principle of unity, and always bearing this in mind, he puts down his fundamental idea so clearly, that we never lose sight of its aim. But, in the working out, the chief idea appears in so many forms of combination and contrast, that the hearer is carried to the highest reality of this intention. Each "voice" in his composition, so to say, is an independent melodious thread, which, nevertheless, freely joins itself to the firmly united texture. Thus the artistic whole is logically developed, clear and distinct in all its parts.

The early German music, chiefly that of the Church, has the character of earnestness, solemnity, and dignity. At the revival of science and art, the organ became the chief musical instrument in Germany, and remained so until the general spread of the modern Italian music. Upon the treatment of this instrument, which possesses in so high a degree the power of giving utterance to grand and noble harmonies, the whole music of that time rested. No wonder, then, that the love of harmony increased and the study of the science became general.

In Italy it was different from the beginning as regards this art. Here music had never been the exclusive property of the Church, but came first from the people. It never had that ascetic character which was impressed on it in Germany. In Germany the full-toned but rigid organ prevailed: in Italy the flexible human voice was paramount. In Germany complicated harmonious combinations were sought after and cherished: in Italy simple melodious strains carried the day. In Germany, the song formed itself after the fashion of the instrument, and was subject to it: in Italy, the instrument was subservient to the song, following it, and clinging to it. On the one side, richness and fullness of harmony; on the other, beauty and loveliness in simple continuity. Thus North and South each took their own way, until at last the splendor of harmonic combination was carried into Italy, and then, though much later, the acknowledgment of the melodious element possessed by the latter spread far and wide, It soon became so general that already, in the eighteenth century, Italy became the music-school of the whole of Europe.

The Italian style of music prevailed at an earlier period in France, and formed itself into a certain independence, which manifested itself in various ways. The German musicians studied the compositions of both countries, extracting all that was commendable from each.

Bach created a school of his own. First he studied the French, then the Italian masters. He did not condescend to imitate either, but he tried to unite the elements of both with the German style. The idea was his own, and its execution devolved upon him alone. He had to make many trials before he could carry out his views, but in all his attempts he strictly adhered to the great principle of the art—that of unity. He recognized in this all that was perfect and beautiful. His chief artistic effort aimed at forming, from a single idea—often, at first sight, apparently an insignificant one—a complete harmonious whole; to bring this idea by melodious and rhythmical treatment so before the soul of the listener, that he could never for a moment swerve from it. Thus, then, in the compositions of Bach, the melody is never the casual result of artistically harmonious combinations. The even application of artistic elements, and the æsthetic unity produced by them, is the principal reason that even now, more than a hundred years after his death, Bach's glorious genius shines before all others on the summit of the art.

The eminent perfection of form in Bach's works is most admirable, but it is only a consequence of the inner requisites. Form and substance, however, give to his compositions the stamp of genuine works of art—namely, the representation of that which is beautiful in perfect outward form.

Bach's compositions claim the most lively interest and attention as regards the course of their æsthetic development. He who would only look to isolated effects, and judge the works of Bach by the greater or smaller number of such, should leave them untouched.

Bach's reputation as an organist and clavicinist was far spread before he ventured to bring his compositions before the notice of the public; and his first attempts, in spite of much beauty, bear the stamp of a striving yet unsatisfied mind. It is easy to see by them that the great musician had not clearly settled his system. Bach's knowledge of the science was not derived from theoretical treatises, but rather from the study of the best examples of the art. Kirnberger, Bach's pupil, has left us many interesting particulars concerning his master's "true principles of the use of harmony." Each interval was considered by him as the offspring of some fundamental tone, which may and must be used in proportion to another fundamental tone. By the recognition of this simple principle he placed himself beyond that painful musical scholasticism which had become intolerable pedantry. It must be mentioned that, towards the close of the seventeenth century, it was pretty generally agreed among musicians that the old musical system had become useless, and was no longer applicable to the improved state of the art. Almost at one and the same time a number of clear-headed men, amongst whom were Tartini, Rameau, and Mattheson, were busying themselves in the endeavor to supply something that should take the place of the old doctrines. Bach, the contemporary of these men, did not care for theoretical essays. He conceived that reform was equally necessary in the practice, and prepared to show by examples what could be effected, leaving it for others to extract from his compositions the theoretical principles upon which he had worked.

Bach's system of harmony rests chiefly on the principles of the "Fundamental Bass,"—a system, the discovery of which is erroneously attributed to Rameau. Bach had long settled his principles and given his works to the public when Rameau's *Traité de l' Harmonie* appeared in 1772. He clearly saw that every combination of harmony, in its application, rested on *one solid foundation*. It is only upon the adoption of this theory that he justified his combinations, which would be considered faulty according to the doctrines of the old masters. The peculiar treatment of dissonances, and the use of new harmonies, upon which no composer had before ventured, in this way receive full theoretical foundation. Learned theorists, "schoolmen," have even down to our own time shaken their wise heads at some of Bach's "novelties," although they could not oppose them by ear and feeling.

Perfect flow in all the parts was one of Bach's great aims, and this he always carried out irrespective of all other things, provided always that the ear was not offended. He sometimes, it is true, transgressed the ordinary rules by the use of octaves and fifths. "Everybody knows," says Forkel, "that there are cases in which they sound well, and that they must be avoided when they cause a great emptiness or nakedness of the harmony." But Bach's octaves and fifths never sounded empty or bad. However, he himself made in this point a great difference. Under certain circumstances he could not even endure covered octaves and fifths between two middle parts, which, otherwise, we at the most attempt to avoid between the two extreme parts; under other circumstances, he wrote them down so plainly, that they offended every beginner in composition, but afterwards soon justified themselves. Even in the later corrections of his earlier works, he has changed passages, which, according to the first reading, were blameless, merely for the sake of greater harmony, so that evident octaves are rarely met with in them.

It is a remarkable thing in all Bach's works, that they are strictly arranged according to the place where they were to be performed, and with regard to the means by which they were to be brought out. In his so-called "Chamber Music," he changes the endless stream of harmony quickly and continually; but in larger vocal compositions, to be performed by a considerable number of performers, he hems this rapid stream so as not to obscure the perception by redundancy. Here the harmony takes a quiet course, and yet what stupendous effects he produces by his simplicity! A similar difference exists between his clavichord and organ compositions.

(To be continued).

Unpublished Letters of Felix Mendelssohn-Bartholdy to Frederick Schneider at Dessau.*

I.

Most highly respected Capellmeister,—I venture to address myself on the present occasion immediately to you, because I wish to recall to your memory that some years ago I had the honor of making your acquaintance, a circumstance you have probably forgotten. I must, however, now remind you of it, because I wish to make my request to yourself personally. You may, perhaps, have seen by the papers that I intend producing Sebastian Bach's *Passionsmusik*, a very fine and noble specimen of sacred music of the last century, and the performance will take place positively on Wednesday, the 11th March, in the rooms of the Singacademie. My question and request amount to this: Would you not mind the fatigue of the journey, and favor us with your company on the above-named evening, stealing a few days of your valuable time in favor of the old master, and by your presence lending additional lustre to our musical festival? Earnestly begging you to comply with my request, and anxiously hoping it may be fulfilled, I remain, with feelings of the deepest respect, your obedient servant,

Felix Mendelssohn-Bartholdy.

7th March, 1829.

[There is no mention made of the place whence this letter was written, but it was probably Berlin.]

* For these highly interesting letters, published by the *Signale* for the first time, we are indebted to the kindness of Herr Theodor Schneider, a son of Friedrich Schneider.—*Lond. Mus. World*.

II.

Respected Friend,—Receive my thanks for the above designation, which is so honorable for me, and also for your kind letter generally; it has caused me very great delight. Our friend Schubring has probably informed you atwhat an unhappy time it came to hand, and, in consideration of the circumstances, I trust you will excuse the lateness of my reply. I was, last week, in Berlin, whither I had been summoned by the loss of my father. It is the first severe calamity I have ever experienced, but then it is the heaviest I could possibly suffer, and I do not know whether or when I shall be able to resume and continue the labors in which I have hitherto taken a delight, or, in a word, the vocation of my life; I clearly perceive, however, that it is my duty to do so, and, consequently, I will make the attempt. I will not, therefore, delay offering you my thanks for the friendly kindness you have manifested for me in your letter, and begging you always to entertain the same feeling; I cannot say much more to-day, and feel assured that you will excuse me.—I will merely add my thanks for your sending the Symphony, towards the performance of which I look forward with great pleasure, and intend studying the work most thoroughly for the occasion. I think of giving it at one of the early concerts next year (since the two in this are already settled), and, therefore, taking advantage of your courteous offer, beg you will be kind enough to forward me the necessary parts (namely, three violins on each side, two tenors, and three double basses) some little time before Christmas. Bach's Cantatas I herewith return, and am extremely obliged to you for your kindness in sending them; I already have them, and am quite in raptures with that in E-major 12-8. His Concerto for Three Pianos was received just as (in my opinion) everything is received which is presented to people in the right way, provided it be really good. They clapped after both movements, and seemed most heartily pleased. Whether it has made any impression is a question I will not attempt to decide, but we have, at any rate, had the pleasure of hearing it, and so I should have been perfectly satisfied even though they had grumbled a little. I have quite neglected Kalliwoda, and I might now, perhaps, beg you to write me about him, since, as I am told, he has gone to Dessau, where, doubtless, you will hear him very often. The Pixis, too, I heard only once, and then not on the stage, though I propose writing shortly to you about her; to-day, I am incapable of a sensible opinion or a sensible letter. Pray excuse me! The Clergyman disappeared after that morning and has not been seen again.—

Adieu, my dear *Capellmeister*. I wish you health and happiness; continue to entertain towards me the same sentiments of friendship you do now. Yours truly,

Felix Mendelssohn-Bartholdy.

Leipsic, the 6th Dec. 1835.

III.

Respected Capellmeister,—Not before now have I been able to return, with my best thanks, the parts you were kind enough to forward me for the Subscription Concert here. Unfortunately we had no opportunity of having also the second symphony, which you sent with that in B minor, performed this winter, and as there was no score, even I myself could not become acquainted with it; on the other hand I think you would have been contented with the performance of the Symphony in B minor, had you been present; it went with precision and animation, the audience repeatedly manifesting their approbation, especially of the Andante, which, by the way, was the part in which the orchestra was most successful. I wish I had had a couple of better hornists for the first movement; however, even they did their best, and got through without any mistakes, though, it is true, without grace; the last movement and the Scherzo, on the other hand, went almost irreproachably. Accept once more my thanks for sending the work, and for the pleasure you have thereby afforded every one.

Your new oratorio will, probably, not be heard in Leipsic for some little time, since, for the moment, there appears to be an utter want of proper feeling and zeal among the vocal dilettanti, and I think it would be a mistake to have your choruses sung by the Thomaner only, since they strike me as written expressly for female voices. It has not been possible once during the whole winter to produce any great work with choruses, and I am almost afraid that it will be no easy task to find a remedy for this unfortunate state of things.

Pray excuse, respected *Capellmeister*, these hurried lines, but I have been so overwhelmed with business of all sorts for the last few days, that I could hardly manage to write a letter at all; I did not, however, want to let the music go back without sending you my thanks and best compliments with it. Farewell; remember with friendship yours, truly,

Felix Mendelssohn-Bartholdy.

Leipsic, the 21 March, 1836.

IV.

Respected Capellmeister,—I hereby forward, with many thanks, the music which you had the kindness to send me, by Herr Rust, the *Stiftsrath*, for the Subscription Concert. It was, unfortunately, too late for me to produce one of the Symphonies; one of your earlier overtures was,however, already included in the programme, so I was enabled to substitute for it the newer one you forwarded; that such was the case, and with what interest it was received by the public and the orchestra, you have doubtless heard ere this. The execution was good nearly throughout, and we are all greatly obliged for the enjoyment you afforded us. If you had no objection to return us by the beginning of the next Series of Concerts one of the Symphonies, I can assure you that both I and all lovers of music would feel exceedingly grateful. With the highest respect I remain yours truly,

Felix Mendelssohn-Bartholdy.

Leipsic, the 2 April, 1839.

V.

Leipsic, 15 *February*, 1840.

Respected Kapellmeister,—These lines will be brought you by your son Bernhard,whose musical as well as personal acquaintance I have had very great pleasure in making. I trust and hope I shall have frequent opportunities of enjoying it. On Thursday he played successfully, and with great purity and precision, the two pieces suggested by you, which really astonished me, because, towards the end, the temperature became almost insupportable; he failed, however, in nothing, proving himself a thoroughly excellent musician who does honor to his master and his school. I hope he is not dissatisfied with the reception he met with at Leipsic.

I have now to return you my thanks for the Symphonies you so very kindly sent me. As there was fortunately still an opening in the next Subscription Concert, I immediately communicated the fact to the Directors, who had great pleasure in placing your work on the programme; your son, so he told me, wrote to you some days ago about the parts, which I hope are already on the road. I should feel obliged by your kindly informing me which of the three you would prefer having performed here; I thought of taking that in E minor, as it appears to be the last; but your son said you yourself were most partial to that in A minor, or at least that it was the one played most frequently in Dessau. As I should like to do what would be most agreeable to you, perhaps you would have the goodness, between now and then, to drop a line or two, to serve me as a guide.

I remain with the greatest respect, yours most obediently,

Felix Mendelssohn-Bartholdy.

VI.

Leipsic, 21 *February*, 1840.

Respected Kapellmeister,—You will, I trust, receive safely in a few days the parts and scores of your three Symphonies through the firm of Herr Kistner, the music-publisher, and I must return you my best thanks for your friendly kindness in sending them. Yesterday evening we performed that in A major amid great applause, which was bestowed on it after each movement, and with redoubled animation at the conclusion. It took up the second part of the programme, and I think you would, on the whole, have been satisfied with the execution; at any rate, the orchestra played it with evident interest and attention. In the parts of the last movement there was a cut, but I took no notice of it, for I can hardly believe it was made by you; subsequent to the development of the second part, instead of returning to the theme, as it naturally should after the fermata, ought it to spring immediately to the forte, omitting the theme altogether? Was this really your intention? As I was in doubt on the subject, and as the movement did not strike me as being too long, I remained true to the score and the written parts. I had proposed to give the Symphony in E minor as the last of the three, and it was mentioned in the bills by mistake as No. 18, but I afterwards changed my mind, and am glad of it, in so far as this Symphony was so liked, and met with as lively appreciation on the part of the public as we could possibly desire. Receive once more my thanks for the pleasure you have so kindly procured us, and give all sort of remembrances to your son Bernhard from yours respectfully and obediently,

Felix Mendelssohn-Bartholdy.

VII.

Respected Kapellmeister,—Ever since becoming acquainted with the facts you recently communicated to me respecting the house in which my grandfather was born at Dessau, I have been turning them over and over in my brain, and cannot repress a desire to see the memory of my grandfather perpetuated in some tangible form. I myself should prefer a simple tablet over the door, with an inscription or something of the kind.

Before puzzling myself further about it, I should wish above all things to learn to whom the house at present belongs; whether it is likely that the owner will not for the moment dispose of it to any one else; and whether he would *cheerfully* accept and respect such a tablet? Should it, however, be for sale, could you not quietly inform me what sort of a house it is, and what would be the price? But I can only ask this altogether on the quiet, and must, above all, beg you will excuse my troubling you with such matters, before I have really made up my mind what is to be done, or, indeed if anything at all can be done.

As it was, however, yourself who by your friendly information first started the subject, I hope you will excuse my again troubling you, and drop me a couple of lines in answer as soon as possible. By so doing you will confer a very great favor on yours most faithfully,

Felix Mendelssohn-Bartholdy.

Leipsic, the 30 September, 1845.

VIII.

Esteemed Kapellmeister,—Allow me, by these lines, to introduce to you M. Léonard, a very distinguished Belgian violinist, and to beg that you will give him a friendly reception. M. Léonard, formerly, and for a long time, a member of the orchestra of the Académie Royale in Paris, is one of those virtuosos who, in attaining manual dexterity and elegance, have not forgotten a sure and steady foundation. He is, in the best sense of the word, a thorough and accomplished musician, and I am, therefore, convinced that both his solo-playing, and his quartet-playing will really afford you gratification. If you can, and will, aid him in appearing either at Court, or at a concert of his own, or at one of your Subscription Concerts, you will be doing him a favor, and render me very much your debtor. I remain, as always, with the greatest consideration —Yours, most obediently,

Felix Mendelssohn-Bartholdy.

Leipsic, the 21 Dec., 1845.

(To be continued.)

The Philosophy of the Fine Arts.

(From the North American Review].

(Concluded from page 380.)

It may be safely affirmed, that at no period in the world's history, has there been so much musical instruction resulting in so little musical education as at the present day. By musical education we mean the cultivated ability to understand good music, to comprehend the laws of composition, to judge of their application, and discriminate the musical styles of different epochs. Musical instruction, on the other hand, may lead to nothing more than a certain finger-dexterity (playing, as it is very properly called), in which there is not the least element of culture. The former is of the soul; the latter, of the hands. Of what use to us is a knowledge of the alphabet, if we stick fast in the horn-book, and never learn to read Shakespeare or the Bible? and what benefit do we derive from our endless strumming, if we are not able to render or appreciate in the original the masterpieces of our classic composers, without having them brought down to us over the *pons asinorum* of a piano-adaptation? And yet how few even of our professional musicians ever get beyond this! Indeed, so rapid has been the common degeneracy in this respect during the last century, that the sublime *Passionsmusik* of Bach has become like a dead language to us, and to the frequenters of our concert-halls is scarcely more edifying than the Latin Salutatory of Commencement-day.

Music, like architecture, originated in the service of religion. The man who first made "barbarous dissonance" on a gong or a tom-tom had no intention of imitating any noise that he had ever heard, but was simply giving expression to his devotional feelings; it was his manner of worship. There is nothing in national melodies which shows them to have been inspired by any external agencies,—mountains, seas, deserts, rich valleys, or rocky glens. The origin of all modern sacred music is the *cantus firmus* and Ambrosian chant; so that in this respect, also, the Church is the oldest school of Christian art, and in our opinion there is no desecration in its continuing to perform this function. May it not be secondarily a school of art, as it is only secondarily a school of morality? Do not religious worship and art spring from the same feeling, and employ the same faculties? and are not the highest aims of each identical? If one cannot endure solecisms in a sermon, or bad grammar in a prayer, why should one be content with discord in church music or disproportion in church architecture? Worship is not necessarily more spiritual in the barn-like kirk than in the magnificent cathedral. The bronze gates of the Florentine baptistery (called by Michel Angelo "the gates of Paradise"), or the mosaic pictures of St. Peter's, are no more traps for the soul than are the rough wooden doors and white walls of the most ascetic meeting-house. Only let art be honest and genuine, and it can nowhere be more fittingly employed than in the offices of religion. Let all the arts with filial love and reverence vie with each other in beautifying and honoring the Church, their nursing mother. The oratorio, as its name implies, is essentially a prayer. But it is impossible to conceive of a grander Thanatopsis than Bach's Cantata for the Sixteenth Sunday after Trinity, the theme of which is death aad immortality. The terror of the creature in view

> "Of the stern agony and shroud and pall,
> And breathless darkness and the narrow house."

is painted by the tenor and the bass in deep dramatic colors, unsurpassed even by Gluck in the Iphigenia in Tauris. The alto sustained by a quartet of violins, raises the fearful questionings of the soul concerning a future state. Immediately the response falls from the orchestra in a cheerful ritornello, describing the saving union of the emancipated spirit with Christ the Redeemer. Finally the soprano leads the way in a recitative to a rich, angelic choral, in which we hear the exultation of a believing soul in the assurance of eternal life. There is surely nothing in such a musical representation which ought to excite suspicion in any Christian mind; yet these very masterpieces of dramatic music, which Bach, Handel, and Beethoven wrote expressly for religious worship, a so-called spirituality now banishes to the concert-hall. George Whitefield and John Wesley saw the impolicy of letting Satan have all the opera airs, although there are some which we would gladly resign to his monopoly and wish him "luck o' his prize." Even the stern John Calvin committed the music of the Reformation to Goudimel, the master of Palestrina and the greatest composer of his age. He did not think that it would contribute any the less to religious edification because it also edified artistically. We are aware that the general introduction of such music would be impracticable, owing to the difficulties attending both its execution and appreciation; it is not, however, on any plea of profanity that it should be thrust from the portals of the sanctuary. The perfection of sacred music must be sought, not so much in complicated instrumental combinations as in the simple but entrancing harmonies of the voice, the finest example of which is the pathetic Gregorian Chant of Holy Week in the Sistine Chapel at Rome. As a means of expression, vocal music stands higher than instrumental, and marks the transition from music to poetry, the blending of which constitutes song. Contrary to the common theory, we are inclined to regard instrumental music as the earlier and more primitive form. It is certainly that which prevails among savage tribes; and Jubal, the first musician mentioned in the Hebrew writings, is not spoken of as a singer, but as "the father of all such as handle the harp and organ." Between music and poetry there is a close affinity; each admitting of the same classification into epic, lyric and dramatic. The Greek poets were all musicians, and the Germans call a composer *Tondichter*, i.e. a poet of tones. Gluck, the great musical dramatist, says, that in composing the *Alcestis*, he repeated the text until he had completely entered into the spirit of it, when the music came of itself. The perfect understanding of the words developed the melody in them, as the eye of the painter sees the fresco in the cartoon before it has been pricked to the wall.*

Poetry, both in form and content, is a richer, more spiritual, and more comprehensive art than music. It is art articulate,—art with its tongue loosed. Its material is not mere sound, but speech—sound embodied in word; its domain is coextensive with the realm of the imagination. The specific difference between the tone which is sung and the word which is spoken consists in this, that the former is the spontaneous outgushing of the feeling soul, whereas the latter is the conscious product of the thinking mind. The substantial tone and the articulate word stand to each other in the relation of sentiment to thought, of the passive soul to the active intellect. Originally every word is a musical note, i. e, the idea is expressed entirely by the sound; but language soon frees itself from this limitation, and the word becomes a mere sign for the thought or thing,—the sound is no longer essential to it. The word *man* conveys to the mind a certain idea or image; but this idea or image is not exclusively associated with the sound produced by uttering that word, but can be denoted by other sounds,—*ἄνθρωπος, homo, Mensch, l'homme*, &c. The articulate word, although originally the tone-image of an object, loses, in the perfected language, this characteristic, and becomes the mere sign of the object. In music, on the contrary, the sentiment cannot be separated from the sound; the latter cannot be changed without changing the former. An ode of Horace or a sonnet of Milton may be translated into another tongue, or resolved into rhythmic prose, yet the meaning is not lost, and it still remains a work of art; but an attempt to disturb, in like manner, a sonata of Mozart, or one of Beethoven's symphonies, would transform all their harmonies into a farrago of crotchets, "full of sound and fury, signifying nothing." Music awakens thought by means of emotion; poetry excites emotion by means of thought; consequently the effects of the former are more immediate and intense, those of the latter more indwelling and enduring. A musical composition is a series of evanescent pictures or dissolving views, each of which is "a moment bright, then gone forever": nothing remains of the beautiful creation but the coarse machinery that moved it,—dead notes and dumb instruments. Poetry is less dependent on material conditions, and speaks at once to the heart and the intellect without the agency of wood, wire, or catgut. The earliest poetry was connected with music in the religious chant, and bore a priestly stamp. Such were the productions of the Grecian bards Olen and Orpheus, the hymns of the Indian Veda and Persian Avesta, the Hebrew Psalms, the old Salian chants, and the Scandinavian Eddas. Next came the age of heroes and hero-worship, and the development of epic verse. With the progress of civilization and political freedom, and the intergrowth of social and domestic life, lyric poetry sprang up, and last of all the drama.† Thus out of the amorphous material of rude hieratic songs arose the three generic forms of poetry; as in the hollow tree we find the germ of the classic temple, and in the rough, Arcadian stone trace the origin of the beautiful Phidian statue.

* "Ich glaubte," says Gluck in the *Zueignung* of his Alcestis, "die Musik müsse für die Poesie das sein, was die Lebhaftigkeit der Farben und eine glückliche Mischung von Schatten und Licht für eine fehlerfreie und wohlgeordnete Zeichnung sind, welche nur dazu dienen, die Figuren zu beleben, ohne die Umrisse zu zerstören."

† This classification is made by Aristodemus in Xenophon's Memorabilia, I. 4. 3; by Plato in the Republic, II. 97; and also by Aristotle in the Poetica, 3. 2.

To the perfection of the drama each of the lower arts contributes its highest result; the symmetry of architecture, the gracefulness of plastic beauty, the vividness of color, and the sweet soul of melody, combined and enlivened by action, blend in harmonious whole. Painting is no longer mute and motionless;

> "Verse ceases to be airy thought,
> And sculpture to be dumb."

Only a few nations, comparatively, have reached the height of dramatic poetry. The Hebrews never rose above the lyric, and the Scandinavians attained only a crude epic. Greek poetry was the first that passed through a complete cycle of development, reaching its zenith in the tragedies of Æschylus, Sophocles, and Euripides. English poetry culminated during the sixteenth century in Shakespeare; French, during the seventeenth, in Corneille, Racine, and Molière; German, during the eighteenth, in Goethe and Schiller. In Æschylus we find frequent traces of epic and lyric elements which disappear in Sophocles and Euripides; and this is true also of the older English dramatists, as compared with the "Swan of Avon." Likewise in mediæval literature we observe the same chronological order. First, the priestly poetry of which Muspilli, Krist, and Heliand are specimens; secondly, the epopee or heroic poem represented by the Nibelungen and Kudrun; then the lyric of Troubadours and Minnesingers; and lastly, sacred and profane drama in the Mysteries and Miracle-plays. As song forms the transition from music to poetry, so the drama is the connecting link between poetry and prose. In it rhyme ceases to be an ornament, and becomes an excrescence and a hindrance; and the only species of verse at all suitable to it is the Iambic measure, which approximates very closely to prose. Indeed, modern dramatic poetry shows a constantly increasing tendency to rid itself of all metrical restraints and employ the freer vehicle of artistic prose. A versified tragedy degenerates almost inevitably into declamation and rhetoric, a fate from which even the genius of Schiller has failed to save it.

The youngest and most spiritual of the arts is prose. Its instrument is speech, like that of poetry; but it is speech emancipated from the limitations of metre, alliteration, and rhyme,—speech set free, *oratio soluta*; consequently it has fewer technical difficulties to overcome, and expresses itself more clearly and directly. The Muse of poesy is not the less fettered, because with truly feminine taste and tact she makes an ornament of her thraldom, and weaves her chains into garlands. Besides, the source of prose is not the imagination alone, nor any other isolated faculty; it is an outflow of the whole mind, and its domain is coextensive with the combined powers of the soul. It is as much above poetry as character is superior to faculty, or a full symmetrical man to a single fine feature. With a less complex mechanism it can do more, and is an organ of higher revelation. The essential nature of poetry is plastic; the spirit of prose is picturesque. The former is allied to sculpture, as the latter is to painting, or as music is to architecture. The higher and more spiritual an art is, and the finer the material which it employs, the more intimately it is connected with the personality of the artist. The architect projects the plan; others erect the building. The sculptor moulds the clay in the form of the statue, and is thus brought into closer relations to his creation; but it is the stone-cutter who puts it in marble, and the founder who pours it in bronze. The painter, however, not only sketches the cartoon, but with his own hand limns the picture. So in music, the lowest of the speaking arts, the composer who creates the work commits it to the musician for execution, and it has no real existence until the latter embodies it in sound; and it seems to us that prose, as compared with poetry, bears the seal of the author's individuality more clearly impressed upon it, inasmuch as the poet is obliged to fit his conception to a Procrustean form which he has only a very limited power to modify; his thought is forced into an artificial channel, whilst that of the prose-writer flows with the wider freedom of a river wearing its own bed and heaping up its own shores. In poetry, too, there is a lingering vestige of music; its full effect depends as much on the tone, color, weight, and temperature of the words and letters, as on their meaning. The versification of Coleridge's Christabel, or of Milton's Allegro and Penseroso, is inseparable from the very sentiment of those poems; and Shakespeare's Tempest is a symphony with passages as beautifully modulated as any in Beethoven; indeed, the whole play, like Caliban's enchanted island, is

> "full of noises,
> Sounds, and sweet airs, that give delight, and hurt not."

In prose these purely *sensuous* qualities of language are less prominent; the word is valued more for its

signification, and not so much for its sound. Chronologically, also, prose is a later development than poetry, as it presupposes a greater maturity of the general mind. From the epos sprang romance and history; from the lyric, theology and philosophy; and from the drama, oratory. Thus in Grecian literature we can trace this continuity of growth, and find that Homer and Thucydides, Pindar and Plato, Sophocles and Demosthenes, are connected by a link as logical as that which binds conclusion to premise in the clamps of a syllogism. It is only a progress from individualization to generalization; from the concrete to the abstract, corresponding to the growth of the intellect in men and nations.*

As the most romantic landscapes lie where craggy mountains and fertile lowlands meet, so the most poetical periods in history are where a rude and dark age just begins to brighten with the soft tints of a dawning civilization; but with the increasing light of culture is ushered in the era of prose, which, like an invading monarch, first takes possession of the valleys and the plains as a legitimate domain, and then pushes his conquests into the highlands, whose native queen, Poesia, retires farther and farther into her constantly diminishing realm, until at length nothing remains obedient to her sceptre but the solitude of a Parnassian peak. In literature, the ascendency of prose is always in direct ratio to the general advance of the human spirit, and the clearing up of the intelligence. As a vehicle for the movement of ideas, it is far more adequate than poetry, and is therefore a better exponent of modern civilization. *Substantially*, the barriers between these two arts are already broken down, so that the terms poetry and prose no longer represent distinct circles of thought and emotion; they also become assimilated in *form* and *grammar* in proportion as the sensuous life of language dies out, and the spiritual qualities predominate. Thus, one of the most marked peculiarities of modern language is what might be called their prose organization; i. e. their prosody or metrical system is founded, not on quantity, but on accentuation, so that by this change the chief distinction between *oratio vincta* and *oratio soluta*, as understood by the ancients, is lost; and we may confidently look forward to the time when the fusion of these forms shall be rendered more complete, by the abolition of that "bondage of rhyming,' which Milton condemns as "the invention of a barbarous age," and which Ben Jonson characterizes as "wresting words from their true calling." There is no good reason why the relative duration of successive syllables in time should have been insisted upon as essential to poetry; for we might with equal propriety follow the example of Simmias of Rhodes, and establish a canon that the lines should be of such length, and so arranged, that the finished poem would present to the eye the form of a heart, a battle-axe, an egg, a flute, or a phœnix. But the constant tendency in human speech is to shake off these conventional shackles, in proportion as it frees itself from the dominion of the senses, and becomes an organ of revelation for the higher reflective faculties. The spiritualizing and enfranchising influence of Christianity transformed Greek into an accentuated language; and Grimm has shown that the same process took place also in German, which originally made quantity or the temporal value of the vowels the basis of its prosodical system.

Did our space permit, it would be easy to cite passages from standard authors in illustration of what has been alleged as to the pre-eminence of prose, its wider range and superior capabilities as a form of literary art. If her younger muse, like a Cinderella, is generally made to perform all the drudgeries of life and leave the finer fancy-work to her poetic sister, she sometimes throws aside the kirtle and the clog, and appears at the king's feast in rich robes and silver slippers. It is in some of his most splendid and pathetic passages that Shakespeare unclasps the golden cincture of verse, and revels in the fuller freedom of imaginative and impassioned prose; and there are many portions of Milton's Areopagitica which rival in grandeur the best books of the Paradise Lost. The reader, however, must remember that the prose to which we have awarded the highest place among the fine arts is not that which M. Jourdain had been speaking more than forty years without knowing it. *Tout ce qui n'est point prose est vers,*

* Quintilian calls history *carmen solutum*, in distinction from *poesis alligata ad certam pedum necessitatem* (Inst. X. 1); and Schelling characterizes it as *das ewige Gedicht des göttlichen Verstandes* (Ueber das Academische Studium, p. 219). Plato in his divine Dialogues repeatedly speaks of the poets as not only sons and prophets of the gods, but also as fathers and guardians of wisdom. Plutarch, in his "Morals," defines poesy to be a primitive philosophy (*πρώτην τινὰ φιλοσοφίαν*), or rather a storehouse of pre-philosophical material (*ἐν ποιήμασι προφιλοσοφητέον*); and according to the acute and critical Montaigne, *philosophie est une poesie sophistiquée.*

et tout ce qui n'est point vers est prose, is a definition well suited to the limited faculties of the *Bourgeois Gentilhomme*; but for the purposes of philosophical discussion we prefer the nicer distinction made by De Quincey between "literature (*literæ humaniores*) and anti-literature (*literæ didactiœ.*)" To literature thus defined belong poetry and prose, including, not the sum total of things printed, but only those books which seek to communicate power, and the purpose of which is not to convey information to the intelligence in a pedagogical sense, but to *inform* the soul in an artistic or creative sense. To anti-literature belong works of science which seek to impart knowledge, grammars, dictionaries, cyclopædias, chronicles, most histories and books of travel, and, in general, all productions of the press wherein the matter to be communicated is paramount to the manner of its communication.* This immense mass of useful knowledge is wholly excluded from prose considered as a fine art, and consequently can claim no place in literature proper, to which it bears the same relation that the color-bag does to the painting, or the quarry to the cathedral. Art is the service of the ideal; and the more refined and intellectual this service becomes, the more spiritual is the medium which it employs for its manifestation. "Beauty," says Michel Angelo, "is the purgation of superfluities;" and it is by this law that the progress of art may be computed. Temple, statue, picture, oratorio, and book are not repetitions of the soul, but each in its turn gives a fuller and finer measure of it. They are related to one another like the substances in the chemical tables, where every positive becomes negative by having a new substance placed above it. At present, this highest positive point is occupied by literature. The artists of to-day are the men of letters. But literature itself is only the surrogate of life. Deeds of goodness and courage are a higher incarnation of the beautiful than words, however wise and eloquent. Campbell says of Sir Philip Sidney, that his life was "poetry put into action." All the nobilities of his nature were enshrined in that form. Everything that man can do may be divinely done. The great soul converts the lowliest duty into a sublime work.

"A servant with this clause
Makes drudgery divine;
Who sweeps a room as for thy laws
Makes that and the action fine."

The poet gleans from the barren field a rich harvest which the husbandman knew not of. Beauty will come to every condition of life, when men once learn to lift themselves above selfish aims, and serve the ideal in whatever they do,—when all the machinery of our civilization, like the wheels in Ezekiel's vision, shall move in obedience to divine impulses, as the supplements of man's spiritual nature, and the ship, the railroad, and the telegraph be transformed from the mercenary agents of trade into the shining vehicles of truth and liberty and universal brotherhood.

* "Poetry is not the proper antithesis to prose, but to science. Poetry is opposed to science, and prose to metre. The proper and immediate object of science is the acquirement or communication of truth; the proper and immediate object of poetry is the communication of pleasure." In this quotation from Coleridge, substitute *power* for pleasure, and the definition becomes essentially the same as that which we have given.

"Royalties" and "Claribel."

(From the London Orchestra, Jan. 12.)

It would be a curious though a humiliating study to speculate to what extent the future historian of art in Great Britain, in treating of the artistic *status* of 1866, will ascribe the decline of song music to the influence of the Royalty system. That this system has exercised a deleterious influence on musical literature, admits of no doubt. In estimating the corroding effect exerted by materialism on art, the preponderance of that materialistic element, commercial speculation, cannot be too strongly taken into account. That selfish, circumscribed, one-idea'd, and subversive noun substantive only fully expressed in English of all European tongues, and by us called Business, is at once the encourager and the destroyer of art. It exercises its fostering influence when regulated by judgment and taste: it subverts when all its leading principle is implied in the idea of gain. For gain, pure and simple, includes—in art matters at least—an engrossing care of the simply remunerative elements at the expense of the true; and with this is bound up a seeking after whatever is popular and therefore profitable, without regard to the enquiry whether it is veracious, or pure, or what would be the effect on the arts generally, if this spirit obtained elsewhere as it does in music. In painting we should have our sole results in the representation of those vulgar details which interest the common crowd: the picture of a street-fight would command readier sale than the poetry of a Turner; a Correggio would cede in interest to the limner of a shebeen. In sculpture the debased would prevail, and command the general support of the ill-informed majority. In literature poetry would soon cease to exist, as possessing no charms for the illiterate million, and as affording a less remunerative speculation than the sensational and emotional fiction. But it is chiefly into music that the commercial spirit so strongly enters; and this spirit threatens to engross all other and higher considerations.

We have persistently—in common with a contemporary whose earnestness and disinterestedness on musical topics even those who disagree with some of his principles dare not question—denounced the system of Royalties on songs, as one utterly subversive of true art. We care not to enter on the abstract question whether a singer does not deserve a share of the profits of a song which he or she helps materially to popularize; and we would even admit the right of such perquisites if we saw that these had produced beneficial results—beneficial, that is to say to art—in any prominent instance. But what are the true results of the Royalty system? That we are deluged with a flood of inferior productions—music so poor that no epithet can sufficiently stigmatize it, and in each instance leading to such a direct pecuniary profit to the singer that such a state of things is fostered by the individual who sees a considerable income assured by the debasement of the true in art. By such means charlatanism acquires a popular triumph, while the works of the true artist and conscientious musician are neglected.

A glance at the productions we have alluded to is sufficient argument against them. Had we space, we could fill our pages with instances of the injurious music—always feeble, often destructive—which characterizes them. But why harrow our readers' eyes, as their ears have been harrowed at unending concerts? The literature of the things is on a par with their music; for Claribel writes "poetry" too, and in this fashion:—

And so I am going to be married,
This brightest, merriest day!
They are gathering now for the bridal:
O what will the neighbors say?

Or take the following piece of feminine "archness," to which the Royalty signature of C. A. B. is attached—not by many the first instance of a hack Pegasus yoked to a C A B:—

On Sunday after church, Robin,
I looked around for you.
I thought you'd see me home, Robin,
As once you used to do.
But now you seem afraid to come;
And almost every day
I meet you in the meadows,
You look the other way.

The music of the above, wholly worthy of the words, owes like them its inspiration to Claribel. The interesting production, in common with most of the same ware, is published by a respectable music-firm in Holles-street.

"Milly's faith" is no renegade to the same order. Milly's lover Mark is gone for a soldier—"o'er the salt sea-foam," presumably being a marine. Milly thus bewails him:—

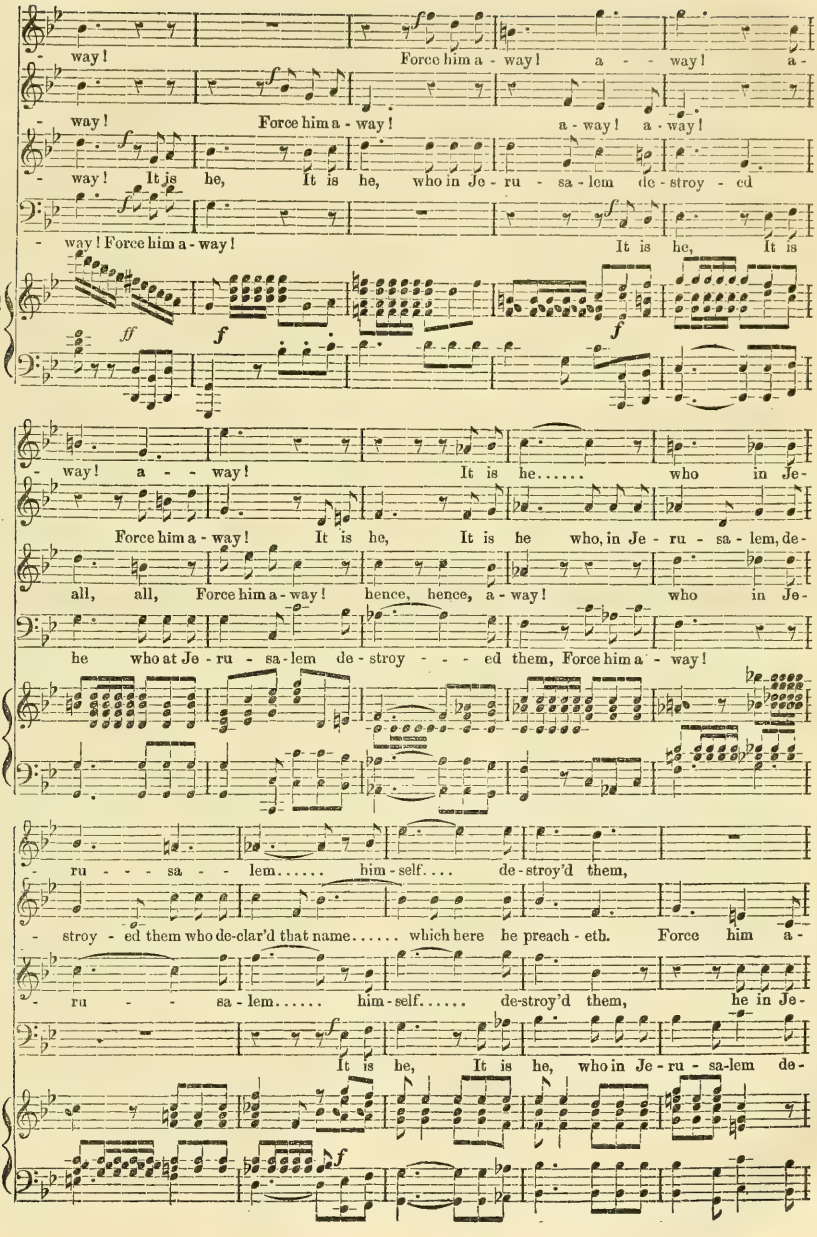
Oh would those drums had never come near!
For Mark was happy and peaceful here,
Content to follow his father's plough.
Oh I wish in my heart he was after it now.

We wish he were! It would save him the despicable fate of being the hero of a Royalty ballad. We may be permitted to differ politely from a wish expressed by this same author and lyrist in a popular song to which Mme. Sainton Dolby lends ignoble aid. In the composition quoted the poet remarks:

I cannot sing the old songs,
For visions come again
Of golden dreams departed,
And years of weary pain.
Perhaps when earthly fetters
Shall set my spirit free,
My voice may know the old songs
For all eternity.

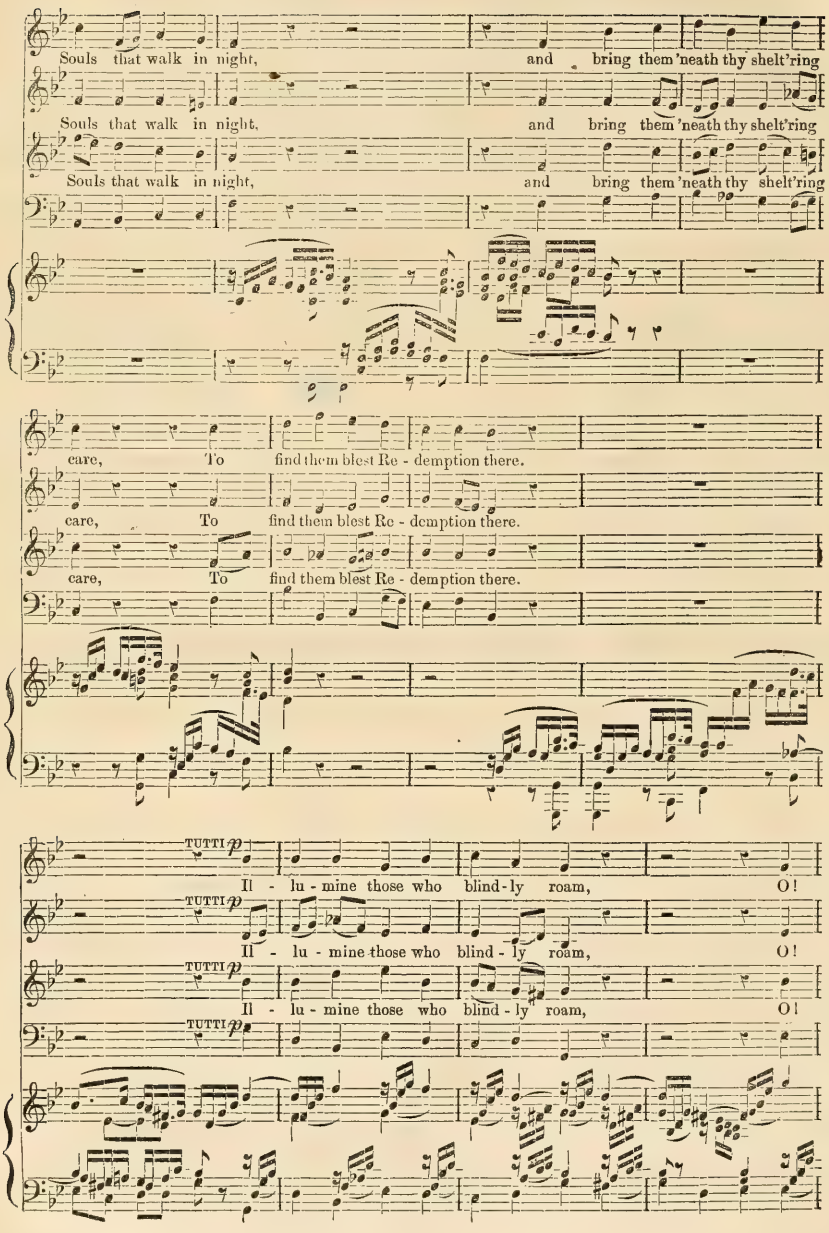
Heaven forfend! For the future state, in which Claribel's old songs constitute the music of the spheres, must be, not to put too fine a point on it, Hades; and we are far from wishing so much ill to any suffering spirit as to join in the sentiment which dooms it to hear Claribel-ware eternally.

The immediate pointing of our moral is the concert announced by Mme. Sainton-Dolby for next Wednesday—another of those affairs, euphuistically termed Ballad Concerts, which are from time to time got up by this artist for the purpose of foisting more musical *bric-a-brac* on the public. Additional royalties are to be introduced at this gathering; additional sixpences on the sale of these will drop into the singer's pocket; additional injury be done the cause of music. It must not be understood from our reiter-


- way! Force him a - way! a - - way! a -
- way! Force him a - way! a - way! a - way!
- way! It is he, It is he, who in Je - ru - sa - lem de - stroy - ed
- way! Force him a - way! It is he, It is
- way! a - - way! It is he..... who in Je-
Force him a - way! It is he, It is he who, in Je - ru - sa - lem, de-
all, all, Force him a - way! hence, hence, a - way! who in Je-
he who at Je - ru - sa - lem de - stroy - - - ed them, Force him a - way!
- ru - - - sa - - lem..... him - self.... de - stroy'd them,
- stroy - ed them who de-clar'd that name..... which here he preach - eth. Force him a -
- ru - - - sa - lem..... him - self..... de-stroy'd them, he in Je-
It is he, It is he, who in Je - ru - sa-lem de-


It is he, It is
- way! Force him a - way! Force him a - way! Hence! a -
- ru - sa-lem, de - stroy'd them in Je - ru - sa lem, de - stroy'd them all. who de -
- stroy - ed in Je - ru - sa-lem, de - stroy'd them all, all,
he who in Je - ru - sa - lem de - stroy'd them. Hence! hence! a -
- way, a - - way! Force him a - way! a - - -
- clar'd. that name. which here he preach - - eth.
- way! a - way! a - - way! It is he who in Je - ru - sa - lem de -
- way! It is he, It is he who in Je - ru - sa - lem de -
Force him a - way! It is he, It is he who de -
all. It is he, It is he who in Je - ru - sa - lem de -
ff


- stroy'd them all..... who de - clar'd that name he here preach - eth.
- stroy'd them all who de - clar'd that name he here preach - eth.
- stroy'd them all who de - clar'd that name he here preach - eth.
sf
CHORAL. ADAGIO. MET. ♪= 72.
SOLO.
CHORAL. ADAGIO.
SOLO. O
CHORAL. ADAGIO.
SOLO. O
CHORAL. ADAGIO.
SOLO. O
ADAGIO. MET. ♪= 72
p
CHORAL. ADAGIO.
dim.
Thou, the true and on - ly Light!
Di - rect the
Thou, the true and on - ly Light!
Di - rect the
Thou, the true and on - ly Light!
Di - rect the


Souls that walk in night, and bring them 'neath thy shelt'ring
Souls that walk in night, and bring them 'neath thy shelt'ring
Souls that walk in night, and bring them 'neath thy shelt'ring
care, To find them blest Re - demption there.
care, To find them blest Re - demption there.
care, To find them blest Re - demption there.
TUTTI p
Il - lu - mine those who blind-ly roam, O!
TUTTI p
Il - lu - mine those who blind - ly roam, O!
TUTTI p
Il - lu - mine those who blind - ly roam, O!
TUTTI p

ated objections to these speculations that we deprecate ballad concerts in the legitimate sense of the word. On the contrary. Our English audiences enjoy ballads: it is a part of the national character to love this class of music; nor would we see the feeling altered. So strong is the public fondness for ballad music that the mere name will attract a good audience in the hope of getting what they love and want—a good old English ballad—even where the word of promise is kept to the ear and broken to the hope. With most of us there is always some old and tender association bound up with the hearing of a ballad, some memory of childhood, some face of the friend that sang it years and years ago before absence or death had silenced the tender voice; so that the music is woven into the history of our lives, and the hearing of it is like the opening of a forgotten page. But are the trivialities of the needy speculators of today worthy the immemorial name of Ballad? When Mr. Ransford, or any honest musician of his stamp, announces a ballad concert, we know what it means: when Mme. Sainton-Dolby does the same we know what *that* means—and that is, Royalties. It is at once reprehensible and piteous that an artist who has gone through Mme. Sainton's career, with such a worthy retrospect, should come to this. We know that the sunset of fame brings out strange characteristics: we have heard of great generals, crowned with laurels, descending when old to speculate in army-clothing, and laying aside the sword for the shears. Mme. Sainton is doing her best—or worst—to reconcile us with the decay of her powers, and to lessen the regret we shall feel when she takes her leave of the platform. But while she remains on it she should conserve some respect for her past. A true artist is no huckster. Were it not for their professional self-respect, our concert-singers might all fly to the music-hall as more remunerative; and we commend this issue to Mme. Sainton-Dolby's notice as the direction in which her present policy would tend, if she followed it out to its natural conclusions.

Music Abroad.

BERLIN. Herr Stockhausen, the famous baritone singer, gave lately a concert in the Singakademie, assisted by instrumental artists, who played Beethoven's Trio in D, a Quintet by Scholz, and some solos. "Stockhausen himself (so writes Gumprecht in the *Nationalzeitung*) "greeted his audience with Schumann's *Löwenbraut* (Chamisso's ballad). It was a model of delivery in the thorough interpenetration of word and tone, as well as in the fine characteristic shadings and transitions. Richest variety in detail and pervading unity of style went hand in hand. The latter element, we thought, preponderated in the purely lyrical songs which followed, Lenau's '*Schilflied*' and Heine's '*Herbstlied*' by Mendelssohn, and three of the Scotch songs arranged by Beethoven with trio accompaniment, against which a soprano voice would have stood out better than a baritone."

On the same evening, the pianist Tausig began a *cyclus* of very private (*privatissimen*) soirées in Arnim's hall. Several such cycles are to occur. One is devoted to so-called "Chopin evenings;" another to "Beethoven evenings." The first one was opened by Music-director Weitzmann, with a lecture on the life and works of Chopin; after which Herr Tausig played the *Allegro de Concert*, the Polonaise with the *Andante spianato*, some Mazourkas and the last Etudes of Op. 10, with a really demoniacal fire and incomparable *technique*.

Tausig is thus spoken of in an article from the *Nieder-Rheinische Musikzeitung*:

Karl Tausig, who, some twelve years since, was, as a youth in Weimar, on account of his eminent natural taste for music, especially pianoforte-playing, distinguished by Liszt above all the other students who came to him for instruction, has brilliantly confirmed the prophecies of the master concerning his pupil's future greatness. His playing at the Soirée on Tuesday last, notwithstanding the great reputation which preceded him, and which—to speak frankly—from the manner in which it was heralded in certain papers, renders us suspicious rather than confident, certainly surpassed our expectations, high as those were. The audience, not a very numerous one, by the way, as the concert happened to fall on the same evening as the performance of our artistic visitors, Herr and Mme. Jauner, at the Opera, was perfectly overpowered by the amazing feats accomplished by the performer, for the manner in which they are executed is something absolutely fabulous. We are very well aware that it is the proper thing for classical dilettantism to shrug up its shoulders in a noticeable manner when speaking of such a virtuoso, and especially of his "technical" skill, or executive powers; but the unenvious musician will laugh compassionately at this same shrugging of the shoulders, because he knows that, without inborn genius, perfection of execution is an impossibility. In music there are three kinds of genius: the genius of invention; the genius of thematic and contrapuntal work; and the genius of virtuosity. The three are never, or rarely, combined, if we take the word "genius" in its true acceptation; in this, as in everything else, Mozart forms an exception. Let us, therefore, accord to each of these three gifts, wherever nature has bestowed it, the laurels due to it; Liszt and Paganini, for instance, will consequently, in our estimation, always occupy the highest possible place, as men possessing unrivalled executive genius. We say "unrivalled," and this we will maintain in regard to Liszt, Bülow, and Tausig notwithstanding. Tausig performs things on the piano which certainly we never heard performed in such perfection, and, we should almost say, with such profound effect even by Liszt himself. But to that magic and spiritual, though, it is true, unnameable something, which, both in Liszt's melodic and *bravura* style, went to the soul of his hearer, whom it threw in a peculiar and elevated frame of mind, we have found nothing analogous either in Bülow or Tausig, despite their undeniable genius as virtuosos. Tausig strikes us, by-the-bye, as master, in a high degree, of the gentler kind of expression, as was proved by his mode of giving a "Notturno" by Field, and a "Caprice-Walzer," with which we were unacquainted, by Schubert—a pretty, but curious composition, in which the left hand keeps on the *Ländler* step in continuous three-four time, while the right indulges in graceful and changing play among the flowers and leaves, set in motion by the wind as it rustles through them. The flowery perfume of this piece was admirably rendered by a gentleness of touch, and a transparent correctness of the figures which appear breathed not played. But a genuine specimen of the *non plus ultra* of mastership was exhibited by him in Liszt's "Tarantella" on the choral motive from the *Muette de Portici*, and in Chopin's mighty "Polonaise" in A flat (Op. 53). Liszt once said that in Chopin's "Polonaises" the rattle of the Polish sabres and spurs ought to be heard, and we can affirm that Herr Tausig causes the earth to groan under the hoofs of an Uhlan regiment, in the continuous and fearful bass *crescendo* which he raises not merely from *piano* to *forte*, but from *forte* to *fortissimo*, and then to a fulness of sound such as was never previously heard upon a piano, and never thought possible. Such elasticity of touch, steadily increasing in strength in a quick *tempo* so long kept up, is something that really borders upon the Incomprehensible.

An operetta has been successfully brought out at the Friedrich Wilhemstädtsche Theater Berlin, called "Franz Schubert." The composer—or, rather, arranger—has dived into Schubert's melodic riches, and brought many gems to the surface, which make up a happy *pastiche*.

LEIPZIG. The *Orchestra's* correspondent (Dec. 28) pronounces the "*Frithjof*" of Max Bruch, lately performed at the Gewandhaus, a masterpiece:

Not only does the coloring through the whole score stand in harmonical unity with the subject, but its details are so true that every melodic phrase, every chord and every instrumental effect are as true and impressive as the whole itself. The best proof of my assertion is, that not only on the first performance, through all Germany, was the succes of *Frithjof* great, but after the second and third reproductions of it, like here in Leipsic, it has mounted in favor.

Undoubtedly the best execution of the work I have heard was this last one at the Gewandhaus Concert, on the 20th inst. The choruses were capitally sung by the intelligent young students of Leipsic (the Pauliner Gesangverein), under the clever leadership of Dr. Langer, a spirited musician, who always sings at the head of his pupils. The beautiful part of *Frithjof* was entrusted to Signor Marchesi, who, according to the general opinion here, threw a new dramatic life into it, bringing out many beauties. The part of *Ingeborg* was not in good hands, the Fräulein Scheuerlein, pupil of the Conservatoire of Leipzig, being a mere beginner, and wanting a few more years' learning to become an artist. However, as she possesses a fine voice, is really gifted, and has studied the part very accurately, she produced some effect and was deservedly applauded. I hear with pleasure that Fräulein Scheuerlein has left to-day for Cologne, to learn singing at the Conservatorium there. No doubt under a good teacher this young lady will become a first-rate singer. It is quite unnecessary to speak of the excellence of the execution on the part of the orchestra of the Gewandhaus on the occasion. The violino obbligato to the delicious quartet, "*Sonne so schön*" (4th scene), was wonderfully played by Concertmeister David, and the small but important tenor part in the same quartet was very finely sung by Herr Wiedemann from Leipsic. The harpist was a young artist, Herr E. Liebig from Berlin. It was a magnificent ensemble, and the public as well as the local newspapers are unanimous in declaring this last performance of "*Frithjof*" the best of the three which have already taken place in Leipsic.

As the "*Frithjof*" filled only the second part of the programme, we had in the first part an overture by J. W. Kalliwoda (died on the 3rd inst.), first time of performence in Leipsic, composed in 1857, "*zur 50jährigen Jubelfeier des Prager Conservatoriums.*" This work, technically well composed, is exceedingly pleasing, though wanting in melodical originality. As to its style, it answers exactly to the purpose of a commemorative feast; and the end of it, introducing the Austrian national hymn, is really imposing. A Fräulein Ch. Dekner from Pesth, a violinist, played the *Concerto* of Mendelssohn first, and afterwards a *Sarabande* and a *Loure* of J. S. Bach. This talented young lady is undoubtedly a very fine player in a technical point of view, but she will never reach the highest sphere of art, lacking as she does its first element, sentiment. Her best achievement was the *Sarabande* of Father Bach, and she was unanimously recalled.

Abert's "Astorga" continues its successful career through Germany. It has now been given at Stuttgart, Leipsic, Carlsruhe, Prague, Schwerin, and Baden—and everywhere has met with enthusiasm. Beyond the frontiers, it is going to France; for M. Carvalho, according to *Figaro*, intends having it translated into French for performance next winter.

MUNICH. The General Intendanz of the theatre announce that it is their intention to fill up the intervals between acts with stringed quartets, and they have charged several composers to write pieces with that object.

BASLE. At the third Trio Soirée of Herren Hans von Bülow, Abel, and Kahnt, among the pieces performed were Beethoven's Sonata, op. 102, No. 1; Raff's Trio, op. 112; and Kiel's E flat major Trio, op. 24.

FRANKFORT. At the third Museum Concert the band performed C-major Symphony, Haydn; Entr'acte to "Rosamunde," Franz Schubert; and Overture to "Abu Hassan," Cherubini. Mme. Clara Schumann played Schumann's A-minor Concerto, together with some smaller pianoforte pieces, and Herr Hill sang some songs by Schubert and Schumann.

COBLENTZ. At the first Subscription Concert, under the direction of Herr Max Bruch, the works selected for performance were, C-minor Symphony, Beethoven; "Jubelouverture," Weber; and "Frühlingsbotschaft," Gade. Herr de Swert, also, played a Concerto by Molique.

WIESBADEN. The Intendant of the Theatre Royal has announced six Subscription Concerts, at which, in contradistinction to the displays of frivolous virtuosity forming the staple attraction at the concerts got up by the directors of the Kurhaus, classical works alone will constitute the programme. Herr Jahn has been selected as conductor, and the following works will be played at the first concert:—Part First: "Passacaglia," J. S. Bach (scored by H. Esser); Recitative and Aria from "Rinaldo," Handel (scored by Meyerbeer); Overture to "Ali Baba," Cherubini; Serenade for five female voices, F. Schubert; Prelude to "Die Meistersinger von Nürnberg," R. Wagner. Part Second: Sinfonie in G major (6), J. Haydn.

COPENHAGEN. The Musical Union of which Professor Niels W. Gade is the director, give every season—from October till April—three grand concerts, and seven minor ones. The distinction lies in the fact that the first-named are given in the large room of the Casino, which holds between twelve and thirteen hundred persons, and the others in the smaller room, where only five or six hundred persons can be

accomodated. The directors publish at the beginning of each season a prospectus, naming the principal compositions which they intend to bring before the public at the minor concerts. Three of these compositions are devoted to chamber music, and the other four are scored for orchestra. From the last published prospectus we learn that Joachim has accepted an engagement, and that the programmes of chamber-music concerts have not yet been decided upon. The following works will be performed:—Beethoven's Sinfonia No. 9; "Meeresstille und glückliche Fahrt;" "Oh, perfido spergiuro;" and the Concerto for Piano, No. 4.—W. S. Bennett's Concerto for Piano, No. 4, in F minor; Cherubini's overture to "Faniska;" Haydn: Sinfonia and "La Tempesta;" Mendelssohn: selection from "Elijah," and Hymn for soprano, chorus and orchestra, in G major; Mozart: Sinfonia; Vesper Song for chorus and orchestra, and Recitative and Aria for soprano, with piano and orchestra obbligato; R. Schumann's Overture to "Manfred," and "The Paradise and the Peri." By Danish composers the following will be performed:—Professor J. P. E. Hartmann's Overture to Oehlenschläger's tragedy "Correggio;" Emil Hartmann's "Havfruen" (the Mermaid), for tenor, chorus and orchestra; P. Heise's Sinfonia in G minor.

Musical Correspondence.

PHILADELPHIA, Jan. 28. The most interesting musical events of the present season have been the two, of the series of three, Symphony Concerts of Messrs. Jarvis and Schmitz, given at the Musical Fund. They deserve especial mention, as being the initiatory steps to the regular establisbment of entertainments of this character. It has been quite a disgrace to so large a city as Philadelphia, that with all the partiality that is here professed and manifested for the best of music—the different classical soirées of Messrs. Wolfsohn, Jarvis, Gaertner, Cross, and others, being invariably well attended,—that orchestral concerts have been so rare. These gentlemen, Messrs. J. and S., two of our leading musicians, possessing great ability and the necessary zeal in behalf of art, have determined that the reproach shall remain no longer; and they, no less than the music-loving public, are to be congratulated upon the success that has resulted from their determination. Mr. Jarvis is well known throughout the country as occupying a prominent position in the ranks of American pianists. Mr. Schmitz is the talented young director of the Germania Orchestra, and a violoncellist of great excellence.

The first concert was given last month, when the 7th Symphony of Beethoven was produced, Mr. Schmitz leading, with a very full orchestra of nearly 60 of our best resident artists. This glorious work, often called the Students' Symphony, from its peculiarly jubilant character, was very satisfactorily interpreted. The magnificently instrumented "Carneval Romain" Overture of Berlioz was the introductory item of the programme.

At the second concert, on Saturday evening last, the Jupiter Symphony was the great attraction. The orchestra was even larger than at the first concert. To be brief, Mr. Schmitz won new laurels as a Conductor. By his success in directing these performances he has triumphantly overcome no little prejudice existing against him, on account of his youth and inexperience.

At the last Concert, also, Camilla Urso was present, and performed the Mendelssohn Violin Concerto, and the *Fantasie Caprice* of Vieuxtemps. Your readers are familiar with the merits of this artiste, and there is no need of my enlarging thereupon.

Mr. Jarvis' Piano performances at these entertainments have been of his best, including Weber's *Concertstück*, the 2d Concerto of Chopin, and other morceaux.

The next concert will be given in about a fortnight, when the 1st Symphony of Schumann will be given.

The attendance on each occasion has been gratifyingly large. MERCUTIO.

Dwight's Journal of Music.

BOSTON, FEB. 2, 1867.

Concerts.

THE FOURTH SYMPHONY CONCERT (Friday Afternoon, Jan. 18) was a brilliant case of Art triumphant over weather,—over the worst obstacles in fact that winter can heap up. For though that day was bright, the great snow storm of the day and night before had laid an embargo on all travelling, and one almost feared that the primitive wild elements had risen in rebellion to bury up our old rotten civilization and make society impossible. But such weather crises always brings with them a certain inspiration and make things lively; what we do enjoy, we do it with a keener zest than usual, if we take the pains to have it, at such times. The suburban subscribers were unfortunately cut off from a fine concert; but in the city, though drive-ways were obliterated in most streets, there was good walking through narrow paths, mid high and sparkling white embankments, through an uncommonly clean world. So the Music Hall showed an unexpectedly large audience, with a majority of ladies, and just the most attentive and appreciative class of listeners. Fuss and fashion never know these good times.

The hour of the concert had arrived, but not yet Mme. CAMILLA URSO, who was to play Mendelssohn's Violin Concerto. She had left New York by the train on Thursday morning, and at the concert hour on Friday had reached a snow-bank on the outskirts of the city, whence, after waiting two hours, cold and half-starved, she *walked* into town, too late and of course in no condition to appear. She had done her best in bravely persevering in the desperate attempt.

Fortunately the same storm kept the Bateman concert troupe in town, and by favor of Mr. Bateman, who allowed his own disadvantage to work to our advantage, Mr. CARL ROSA very kindly consented, at such short notice and with scarcely any preparation, to play the Concerto in case Mme. Urso should not arrive by the time the Symphony was over. This was an awkward and trying situation for him, but the announcement was most welcome to the audience; for did not the very mention of Rosa and the coupling of his name with that Concerto recall delightful memories of the very first Symphony Concert, when his playing of that piece and the *Chaconne* of Bach lent such lustre to the beginning, and made the whole enterprise seem doubly sure?

This time, nervous as he was up to that moment, he seemed inspired as soon as he put his bow upon the strings; and, if carrying the music home to every hearer, if holding an audience spell-bound with delight for half an hour be any true criterion, he played even better than before. We know not what slight technical defects in detail there may have been—some forcing of the tone, perhaps, at times—but it was beautiful, it was music, it was divine. Manly strength and almost feminine delicacy, bold enthusiasm and well-tempered, even unity and consistency alike characterized it. The Mendelssohn Concerto was thoroughly enjoyed, and the young artist's praise was soon in every mouth; indeed we have come to think of him as ours, as vitally part and parcel of the Symphony Concerts.—After the last Overture, Rosa played, with piano accompaniment by Mr. DRESEL, the "Souvenirs de Haydn," by Lèonard, that very effective fantasia on "God save the Emperor," which he has often given in the Bateman concerts, bringing out the full chords with rich, searching tone and sure mastery.

This was not the only providential escape of that concert. About a dozen members of the orchestra were snowed up in returning from engagements in neighboring States; but, thanks to the presence of the Italian Opera in the city, there was the full complement of instruments, and the Symphony, Schumann's in D minor, the fourth and last, went very finely and was greatly and (we believe we may safely say) generally relished. It had been played in Boston only once before, and that was ten years ago in one of Mr ZERRAHN's "Philharmonic Concerts" then held in the old Melodeon.

The Symphony in D minor was principally written in 1841, immediately after the first, in B flat; but was worked over anew in 1851 and published as No. 4, Op. 120. It was first produced at the Dusseldorf festival in 1853. The more we hear it the more we are inclined to think it the best of all the four. Schumann had by this time become master of the polyphonic form, and this work espccially has that thorough unity and integrity as a whole which we admire in the great models before him. Nothing can be more unjust than to charge him, in these Symphonies, the Concerto in A minor, &c., with throwing away the traditions of the Symphonic form. Here there is not only a leading motive worked into the texture of each part like organic fibre; but the motives of one movement reappear in another, knitting it all logically and poetically together. Thus the little phrase out of which the first Allegro is wrought is born already in the midst of the thoughtful, sombre Introduction, where after an opening crash in unison of all the orchestra, the middle instruments, reeds, &c., flow in sixths (3-4 time) with pleading accent. Then comes the Romanza in A minor, a quaint and lovely melody, so serious and earnest, sung by violoncello (how beautifully FRIES played it!) and oboe in octaves, which calls up very naturally a reminiscence of the slow Introduction, and this muses on in undercurrent while a new subject, a delicious, cool, fresh passage in triplets (sixteenths) sets in from the first violins. That Romanza is an exquisite poem and justifies its title.

The Scherzo, which follows in the original key, in sharp, wilful, almost surly accents, reminds one of now and then a strong Minuetto of that sort in Mozart, and has like emphatic unity and conciseness; its stern mood melts into a fascinating Trio in B flat, the first violins first leaning on a syncopated note and then gliding off in a smooth, liquid passage, made of phrases of six notes. This gradually dies out, weaker and weaker, murmurs itself in fragments, goes to sleep;—the tempo is held back, while reeds and lower strings heave a few tranquil sighs, and suddenly, *pianissimo*, with *tremolo* accompaniment, in doubly slow time, that leading phrase of the first Allegro steals back in the violins, and mysteriously the whole orchestra awakes and swells to a sublime climax, holding out on a full dominant seventh chord, which fills the mind with expectation. This sea-breeze before dawn, as it were, is the transition

to the Finale; it harbingers the return, with renewed strength and startling martial accompaniment, of that same dear phrase of the first Allegro. The new and bolder theme however prevails; relieved by episodes, one of which is like a sweet gush of tenderness out of the heart (Adagio) of the Choral Symphony. The bit of martial fugue into which it determines itself towards the end, the loud and stern brass passages, and finally the rushing Presto are grandly exciting. Indeed the whole movement teems with glorious ideas, as when the mind in a creative mood gets thoroughly wrought up and summons all its swift faculties about it; so that the Finale now seems to us (as it did not ten years ago) the logical, clear climax and conclusion to a noble and sincere Art product. Much might be said of the fine instrumentation, the clear individualization of parts in the harmonic web, and so on; but without any such analysis of detail, the ideal, earnest, noble character of the whole Symphony was sure to impress itself on such an audience in such a performance.

Cherubini's Overture to "Les Abencérages" (first time) made a very pleasant opening to the concert; it is a light, but very genial, artistic composition, and only increased the desire to know all Cherubini's overtures. The breezy and invigorating "Euryanthe" overture of Weber, full of the woods, of chivalry and romance, (its mystical ghost-seeing episode only making the whole by contrast more brilliant and inspiring) was an admirable close.

Yesterday's Concert (of which hereafter) contained Gade's C-minor Symphony; Overtures to "The Water-Carrier," by Cherubini, and to "Ruy Blas," Mendelssohn; Beethoven's second Piano Concerto, in B flat, and Schubert's Fantasia, op. 15, arranged for orchestra and piano by Liszt:—both played by Mr. B. J. Lang.

The Sixth Symphony Concert will be on Friday, the 15th inst., and then Mme. Camilla Urso, anxious still to fulfil her engagement with the Association, has kindly offered to play the Mendelssohn Concerto, &c., as before announced. There will also be a *Piano* Concerto, by Hummel, in A minor, played by Mr. J. C. D. Parker. The Symphony will be another charming one by Mozart (in D, without Minuet); the Overtures, that to "Fierabras," by Schubert, and that by Beethoven to "Egmont."

Carlyle Petersilea's second "Schumann Soirée" (postponed by the great snow storm to last Saturday) drew a goodly audience, and was highly interesting both by its unique, rich programme and the young pianist's superb execution of so many large and extremely difficult compositions.

1 Grand Sonata, Op. 11. ..... Schumann.
2 Zuleika. ..... Mendelssohn.
3 Concerto, E Minor, Op. 11. Last two movements ..... Chopin.
4 *a.* Spring Night } ..... Schumann.
4 *b.* Dedication. }
5 Concerto in A Minor. Op. 54. ..... Schumann.
6 Barcarolle. ..... Schubert.
7 Variations, for two Pianos. Op. 46. ..... Schumann

Every student of the master composers must have welcomed this first opportunity to hear that early, very ambitious, and very characteristic Sonata by Schumann. In itself it is not very edifying; it struggles painfully with form; is full of strange contrasts, which we suppose explain the meaning of its original "*Davidsbündler*" title of "Florestan and Eusebius;" wearies by its recurrences and long stretches of thankless short, dry rhythm, and yet more by its heavy gloom; while it has some rich and striking passages. On the whole, it seems to us to justify what Wasielewski says of it, for which we refer the reader to our last number. But it was nevertheless interesting to have this significant specimen from the fermenting early period of Schumann, when his genius flashed forth such promise, but before he had attained to clear mastery of form except in smaller efforts. We hope Mr. Petersilea will also give us the other Sonata, in G minor.

In the A-minor Concerto, which he played with masterly clearness, firmness, and unflagging ease, and in the Chopin movements, he had the orchestral parts well suggested by Mr. Lang on a second piano. The Variations for two pianos were extremely interesting and rewarding.

Miss Edith Abell, with a bright young voice, clear and telling, has an easy, clever execution, with a good deal of *abandon*, but has hardly caught the spirit of those fine songs by Schumann and Schubert. Mr. Sharland played the accompaniments creditably.

Amateur Concert. Last Monday evening the Vocal Club which for several years has studied so much of the choicest choral music under the direction of Mr. J. C. D. Parker, and which has attained to remarkable unity, precision and chaste expression in its execution, gave another of those soirées to invited friends. These entertainments have established for themselves so high a character and have regaled and instructed so many listeners (quite as many as attend any Chamber Concerts) that they deserve a place in the musical record of each year in Boston. This time the programme was delightful, and so was the singing.

First came the *Kyrie*, (soli and chorus) by Robert Franz; then the Cradle Song from Bach's Christmas Oratorio, beautifully sung of course by Mrs. Harwood; then a most impressive *Incarnatus* (trio and chorus) from the Mass in E flat by Schubert, new to us; then a couple of part-songs: "O fly with me," by Boïe, and Mendelssohn's "Nightingale," given with rare perfection. A couple of Duets: Hiller's *Abendlied* and Mendelssohn's "May-bells and Flowers," were delicately rendered by two amateurs, sisters. The exquisite Chorus of Fairies from the first scene of *Oberon* was enough to make that dainty monarch smile in his sleep. Mrs. Harwood sang a couple of Franz songs; and then came a new part-song by Mr. Parker, strikingly original in character, to Longfellow's "A wind came up out of the sea," and another, an old favorite, by Mendelssohn: "The Forest Birds." Finally the 114th Psalm by Mendelssohn, for double chorus: "When Israel out of Egypt came," &c., grandly impressive. The rich contralto, and chaste, artistic style of Mrs. Cary was pleasant to hear in several solo passages. But the concert is to be repeated; so we need not say more now.

Mrs. J. S. Cary's Complimentary Concert on Wednesday evening, in the Music Hall, was a success. All was good of its kind, only the programme was too long. An orchestra of twenty-five, under Zerrahn, played Beethoven's *Fidelio* overture and Seventh Symphony, and the *Tannhäuser* March. Camilla Urso's playing, in the *Fantaisie Caprice* of Vieuxtemps and the *Elegie* of Ernst, was perfection, as to purity and fineness of tone, grace and unbroken continuity of bowing, and the most feminine refinement of artistic style throughout. Mrs. Cary loses nothing of the purple bloom or tenderness of her voice, and sang charmingly a Cavatina from Mercadante's *Giuramento*, a Romance from Halevy, and in Rossini's *Quis est homo*, with Miss Fisher, of Cambridge. The latter lady is a young debutante, whose clear, sweet soprano voice, good style and feeling give high promise. She sang the Scena from *Der Freyschütz* quite acceptably. Miss Houston limited herself to a Scotch Ballad, "Mary of Argyle," which she sang very expressively, and to a share in the Angel Trio from *Elijah*. Mr. J. C. D. Parker played in his usual artistic style, the *Cappriccio brillant* of Mendelssohn, with orchestra. The audience was large, appreciative, and could not testify too frequently or too warmly its respectful admiration for the lady and the artist in compliment to whom the concert had been arranged.

Mr. Perabo's fourth "Schubert Matinée," on Thursday, was made up wholly of Schubert compositions. Of this hereafter.

Next in Order. *To-night*, Petersilea's third "Schumann Soirée," with the Quintette Club and and Miss Ryan.

To-morrow evening, a huge Gilmore's Sacred Concert, with orchestra and chorus (Catholic) and great organ; Camilla Urso; Alice Dutton (to play Mendelssohn's G-minor Concerto); Mr. Wilcox, Mr. Powers, Miss Riddell, Dr. Guilmette, &c.

Friday, 15*th*, Symphony Concert.

Sunday, 17*th*, Oratorio, Handel's "Jepththa," by the Handel and Haydn Society, with Mme. Parepa.—The "Creation" soon to follow.

Monday, 18*th*, the Concert for the Cretans, for full programme of which see advertisement.

Saturday, 23*d*, Mme. Parepa gives a classical Chamber Concert with Carl Rosa and Otto Dresel.

On the Table. We had laid ourselves out this week for the discussion of several big topics:—Philosophy of the Fine Arts, about which we have been copying a very interesting and able article from the *North American Review*, with whose classification of the Arts we cannot at all agree;—Thayer's Life of Beethoven (first Vol., in German);—Mr. Eichberg's new "Conservatory of Music," which we hope will succeed (with the right kind of success);—the Harvard Musical Association, as it has just again read its horoscope in the genial, roseate mirror of the annual supper;—some sort of review of long accumulating heaps of new or newly published music; besides a fortnight of Maretzek's Opera, of which the only new feature, except fair revivals, but not fine, of the always new "*Il Barbiere*" and of "*La Favorita*," was the French Herold's "*Zampa*," an effective, genial work, of rather superficial character, imitating (at a great distance) *Don Giovanni* in its statue business and in the depicting of grotesque, Leporello-like terror, but which made a hit;—three farewell Bateman Concerts, too, which offered nothing new (though everything welcome) except the accession of the best contralto in the country, Adelaide Phillips, and the romantic interest which henceforth attaches to the conjunction of two prime stars in that constellation, the full-blown prima donna and the blushing rosebud namely;—but time and fatalities prevent. The great snow storm, interrupting outward business and travel, is only typical of influences that have blocked the highways and by-ways of our thoughts. We hope to live to do better.

Philadelphia.—A new musical society, called the "Mendelssohn Society," has been established under the direction of Messrs. Jean Luis and H. G. Thunder, and already numbers 250 voices in its chorus. It made its debut in a "Grand Private Concert" (why *grand?*) at the Musical Fund Hall, Saturday evening, Jan. 19. The *Bulletin* says of it:

Mendelssohn's "Lauda Sion" was very well sung in some of its parts, but needed a great deal more rehearsal to bring out its full expression and to develop the capacity of the really fine chorus. In the "Choral Fantasie," the Society acquitted itself very creditably, and this beautiful composition of Beethoven's, hitherto almost unknown in Philadelphia, will be established as a great favorite with our musical world. Mendelssohn's "National Songs" and his Four-part song, "On the Sea," were the real successes of the evening. They were sung with a degree of spirit, precision and accuracy which showed careful and thorough rehearsal and a good appreciation of the great composer. The selection from "Il Trovatore," with which the audience was threatened in the first programme, was judiciously withdrawn and a pretty English duet, "Flow gently, Deva," was well sung by Mrs. Behrens and Mr. Robarts, in its place. It would have been better for the success of the concert and the credit of the Society if the integrity of the programme had been preserved by striking out "Rigoletto" as well as "Trovatore."

The spirit of Mendelssohn was gloriously avenged

upon his unfaithful worshippers who had set up an altar to the Italian idol, in the very temple called by his name. Why the quartet from "Rigoletto" was introduced into the programme, it is difficult to imagine. But since it was there, it was perhaps fortunate that it was so badly sung that there will be no excuse in future for intruding Verdi where, with all his peculiar genius, he is so utterly out of place. Without particularizing this performance more than is necessary, suffice it to say that the tenor, who evidently felt that the burden of the quartet was on his shoulders, seemed to have acquired all the contortions of the Italian style, without its intonation, purity or finish. Miss Blackburne bravely labored to rescue the performance from disgrace, and it was probably owing to her powerful voice and attractive personal style, that the audience actually encored it. It was sung a little worse the second time than before, and the curtain fell, we hope forever, on the anomaly of giving Verdi's music at a Mendelssohn concert.

The instrumental part of the concert was in the hands of the Germania orchestra, and, as usual, was thoroughly satisfactory, while Mr. Thunder played the piano accompaniments, on a Steck grand, with excellent precision and expression. The conductor, Mr. Jean Luis, is entitled to great praise for his management of the whole concert. His chorus was admirably balanced, and it was easy to see that he was thoroughly master of his business. We have rarely seen so large a chorus and orchestra held so well in hand, or led with such an intelligent alertness to all the requirements of the occasion. While the rhythm was admirably marked, there was a want of due modulation in the chorus passages, but that was only attributable to the short time devoted to the rehearsals, which precluded the possibiliiy of that fine shading which only comes with time and hard practice.

The Mendelssohn Society is now fairly embarked in its generous and friendly emulation of the older Handel and Haydn Society. It contains an unusual amount of fine material in all the parts, and it has chosen a field of music so rich and varied that there is no possibility of its being exhausted.

The same journal, for Jan. 22, informs us:

This week is rich in fine musical entertainments. On Thursday afternoon we have Mr. Jarvis's second matinée of the season, at the foyer of the Academy. The programme includes Beethoveu's Trio in B flat (op. 11), for piano, clarionette and violoncello; Chopin's Allegro de Concert (op. 56), piano solo, by Mr. Jarvis; Mozart's Sonata in A major for piano and violin; Schumann's Quartet in E flat (op. 47), for piano, violin, viola and violoncello. Mr. Jarvis will be assisted by Messrs. Gaertner, Schmitz, Plagemann and Kammerer.

On Saturday evening, the second of Messrs. Jarvis and Schmitz's Symphony concerts will be given at the Musical Fund Hall. The first of this series was a great success, and the second concert presents even greater attractions. The grand orchestra, under Mr. Schmitz, numbering about fifty instruments, will perform the Oberon Overture of von Weber, and Mozart's Symphony in C. (Jupiter No. 4.) Camilla Urso, the famous *violiniste*, will play Mendelssohn's Concerto (op. 64), with orchestral accompaniment, and also Vieuxtemps's Fantasie Caprice, an exquisite violin solo. Mr. Jarvis will give the last two movements of Chopin's Concerto, in E minor, (op. 11) with orchestra.

Here is the programme of the last Germania Orchestra public Rehearsal:

Concert Overture, op. 75 (first time).....Kalliwoda.
Nocturne—Midsummer Night's Dream.....Mendelssohn.
Hymen's Festive Sounds—Waltz.....Lanner.
Allegretto Scherzando from Eighth Symphony.Beethoven.
Overture—Hebrides (by request).....Mendelssohn.
Song, Erl King (by request.....F. Schubert.
Duet from Zampa.....T. Herold.

New York. The Philharmonic Society (Bergmann Conductor) gave its third concert, at Steinway Hall, last Saturday evening. We hear much praise of the performance of the orchestra of eighty, and much satisfaction expressed with the new Symphony, in D minor, by Volkmann. The Overtures were Mendelssohn's "Hebrides" and Cherubini's "Water-Carrier." Mr. William Mason played Beethoven's piano Concerto in G, and Mr. Wenzel Copta, newly come, a violin Concerto of Vieuxtemps with much éclat.—The fourth Concert, March 9, will contain Bëethoven's second Symphony, Liszt's "Tasso, Poéme Symphonique," and Mozart's "Magic Flute" Overture. (The *Evening-Post* speaks of Volkmann's Symphony as "abounding in beautiful though *reticent* (!) passages.")

German Opera still struggles bravely on in the small Thalia theatre, not very well supported. Mmes. Johannsen and Rotter and the basso Hermanns have joined the troupe, the latter re-appearing in his capital old part of the jailor in *Fidelio*. Flotow's *Stradella* was brilliantly sung by Johannsen as Leonore and Himmer as Stradella, together with William Formes, Ulrichs and others. The company is still said to lack a *tenore di grazia* in Habelmann's place, and the young director, Neuendorff, is declared too careless and superficial to fill the place of Anschütz or Bergmann. The next operas were to be *Tannhäuser* and Gläser's *Des Adler's Horst*, a simple, antiquated thing long popular in Germany.

The new Academy of Music—now pronounced safe, in spite of the presentments of grand juries, by the superintendent of public buildings in his annual report—will be opened by Manager Maretzek, and his excellent company, on March 7th. The regular season will be prefaced by a *bal d'opera*, similar to that which last winter set the fashionable world agog.

The French Opera has come to a timely end, if the following account, from the *Weekly Review*, be just:

The last performance given by the troupe was that of "Orphée aux Enfers," and, although it is a rule not to speak ill of the dead, we confess that the performance of the opera was partly amusing, partly an insult to the public. The audience, which had been attracted by the name of the opera as well as by recollections of its performance in Paris, was very large, and every seat was taken. But the curtain did not go up, and one of the singers stepped before it and excused the management on account of the sudden indisposition of one of the singers, which would be removed, however, in a few minutes. We should have been much pleased if this announcement had not proved true, since the entire performance gave just cause for derisive laughter and disgust. We believe that the opera was given without the slightest rehearsal. To say that the orchestra was bad is mild. The chorus sang in German. The person, who had the hardihood to appear in the part of *Venus*, was accompanied by loud laughter throughout her little *chanson;* the scenery was wretched; the Olympus was represented by a drawing-room: in short, the performance surpassed all ideas which mortal man can have of a farce. If it was not hissed, and the actors and singers were not driven from the scene, this is owing to the great forbearance of the public. After the performance of this opera, a dispute arose between the artists, which led to the happy dissolution of their contract with each other, and thus endeth the second attempt at giving French opera without a proper management.

The Bateman troupe, as such, have dispersed. The closing concert under that name took place at Steinway Hall on Wednesday evening of last week. Crowds, ovations to the several artists, programme doubled in length by *encores*. But "the selections" (so the *Albion* says) "were of a singularly ancient and well-worn character, Mr. Hatton, or whoever makes them, evidently fearing to add the shock of novelty to the other trying emotions which a farewell performance might naturally be expected to excite."

Mme. Parepa, with Messrs. Rosa and Mills, are engaged for Mr. Harrison's classical and sacred concerts from Jan. 27 to the end of February.

Rochester, N. Y. Mr. Tracy's "Piano-forte Recitals" are given for the improvement of his scholars and a few personal friends who take an interest in the promotion of piano-forte art. Some of his pupils take part in them. In the third Recital of the present series (Jan. 31), Mr. Tracy himself was to play three Beethoven Sonatas, namely that in G, op. 31, No. 1, that in E flat, op. 7, and the "Moonlight" (C-sharp minor). One of the young ladies was set down for Mendelssohn's G-minor Concerto and a couple of Chopin's Etudes (Nos. 8 and 11, of op. 10); another, for Weber's brilliant Polonaise in E; a third, for the "Invitation to the Dance"; and a young gentleman for the other Weber Polonaise (in E flat). The fourth Recital is to contain three more Sonatas of Beethoven, Weber's *Concert-stück*, and two Sonatas by Clementi.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Zilla Ree. Song and Chorus. *P. G. Salis.* 30
The song is piquant, and one of the best of its class, which is saying a great deal.

When golden Phoebus in the west. (Evening). *O. Nicolai.* 40
Somewhat difficult, but finely elaborated. Vocalists will be glad to make acquaintance with this song of the famous musician and conductor.

Uncle John. Song. *R. Tissington.* 30
A warm hearted, genial song, with very pleasing music. Words by J. C. J. The good old man's philosophy is commended to all.

Nazareth. Sacred song for Bass or Contralto. *Gounod.* 50
Worthy to be placed in the first class of sacred songs. Moderately difficult. Very pretty accomp't.

Old house on the hill. Ballad. *Claribel.* 30

Swallow, come again! Song. " 35
The best thing you can do, when you see a song with Claribel's name on it, is to purchase forthwith. The fine taste of this writer will not allow the publication of a poor song.

Howard Paul's great skating song, with chorus. 35
"Hi-yi!" here's a song for the merry skaters. The snow-crust will soon be ready for the sport, if the rivers are not, so learn your part in this merry chorus.

O summer night, so calm and fair. *F. Westlake.* 35
A calm, fair and sweet song, in excellent taste.

Letty Lorne. Ballad. *G. Perren.* 30
A simple ballad, with an unusually sweet melody.

When evening chimes. Ballad. *J. W. Turner.* 30

The little wayside station. " " " 30
Mr. Turner's compositions are always welcome, and these two are in danger of being quite popular.

The Bridge. Song. *Lady Carew.* 40
Longfellow's poem, with new music, which fits it perfectly.

Instrumental.

Alone I strayed. Mazurka. *L. A. Doane.* 40
This curious title begins a piece which is very sparkling, and almost too bright for a mazurka, but would please under any title.

Reflections on Spring. Valse for piano. *A. Berge.* 30
This again, is almost too mellow and gliding for the name of *Waltz*, but is very pleasing to all who like quieting and soothing melodies.

Plato galop. *G. H. Florance.* 30
Has full, rich chords and a kind of stately movement, with considerable brilliancy.

Meditation on prelude by Bach. Piano and Violin solo, or Violoncello with accomp't of Organ or 2nd Violoncello, ad. lib. *Gounod.* 75
A piece which will sound finely with Piano and a good reed instrument, or any of those mentioned above.

Books.

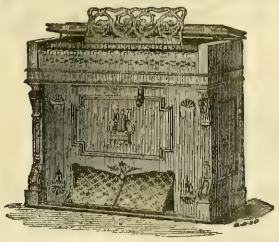
Hohmann's Practical Course.

No. 1, with songs. 38
" 2, 25
" 3 and 4, 45

This simple and very thorough course is in use in all the younger classes of the Boston schools, and is well known in many other places. A peculiar merit is, that common school teachers, with an occasional visit from a music teacher, can go through the course with perfect success. No. 1 is for the youngest children and the others gradually increase in difficulty.

Music by Mail.—Music is sent by mail, the expense being two cents for every fourounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES,
AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards. $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

Oratorios and Cantatas.

ORATORIOS.

The Creation, *Haydn*, Cloth $2.00, Boards $1.60, Paper $1.38. **Messiah**, *Handel*, Cl. $2.00, B'ds, $1.60, Pa. $1.38. **Moses in Egypt**, *Rossini*, $2.25. **David**, *Neukomm*, $1.00. **St. Paul**, *Mendelssohn*. Cl. $2.00, B'ds, $1.60, Pa. $1.38. **Eli**, *Costa*, Cl. $2.50, B'ds, $2.00, Pa. $1.75. **Naaman**, *Costa*, Cl. $2.50. B'ds, $2.00, Pa. $1.75. **Mt. Sinai**, *Neukomm*, $2.00. **Praise to God**, *Bristow*, $2.25.

CANTATAS.

As the Hart Pants, *Mendelssohn*, B'ds, 60 cts. Pa. 50. **Hear my Prayer**, *Mendelssohn*, 50. **Hymn of Praise**, *Mendelssohn*, $1.00. **Miriam's Song of Triumph**, *Schubert*, 75. **Praise of Friendship**, *Mozart*, 50. **St. Cecilia's Day**, *Van Bree*, Cl. $1.25, Pa. 1.00. **May Queen**, *Bennett*, Cl. $1.25, Pa. 90. **The Morning**, *Reiss*. 50. **Storm King**, *Baker*. 38. **Burning Ship**, *Baker*, 85. **Winter Evening's Entertainment**. *Cull*, Cl. $1 25, Pa. $1.00. **Transient and Eternal**, *Romberg*, 38. **Great Rebellion**, *Webster*, $3 00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, **Richardson's New Method**, takes the lead and seems destined to keep it. **Twenty-five thousand Copies of Richardson's Method are sold every year,**—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S
PRACTICAL
PIANO SCHOOL,
In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales. Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 *Cents.*

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete, $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

MODERN SCHOOL
FOR THE
ORGAN.
A New, Progressive and Practical Method.

IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and perspicuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests — Claviers, Key-Bands, or Manuals —Draw Stops—Pipes — Flute and Reed — Size and Compass of the Stops — Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing. — Organ Touch — Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords. Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and urnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN

PUBLICATIONS

IN

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC ESPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND QUARTETTS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

RONDOS, FANTASIAS, OPERATIC AIRS, SONATAS, AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COTILLONS.

REDOWAS, WALTZES, POLKAS, GALOPADES, DANCES, ETC.



AND THEIR

CATALOGUE

OF

BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND EXERCISES.

CATECHISMS, DICTIONARIES, PRIMERS, AND ENCYCLOPEDIAS.

TREATISES ON HARMONY AND THORO' BASS.

Instructions, Exercises & Music

FOR THE

ORGAN AND VOICE,

MELODEON,

SERAPHINE, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARIONET AND FLAGEOLET,

Concertina, Violoncello, DOUBLE BASS,

AND ALL

BRASS INSTRUMENTS.

COLLECTIONS OF VOCAL AND INSTRUMENTAL MUSIC, OPERAS, ORATORIOS, SACRED MUSIC, JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign Languages on Music and kindred subjects, German Part-Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from $25 to $300 each; and to Let from $4 to $12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 675. BOSTON, SATURDAY, FEB. 16, 1867. VOL. XXVI. No. 24.

Advertisements.

Concert for the Cretans.

The Harvard Musical Association,

In furtherance of the Subscription for sending food and clothing to the exiled and starving women and children of the Cretan patriots, fighting for liberty against the Turks, will give a

Vocal and Instrumental Concert,

IN THE

BOSTON MUSIC HALL;

ON MONDAY AFTERNOON, FEB. 18,

At 3 o'clock precisely.

The following Societies and Artists, have generously offered their assistance:

The Orchestra of the Symphony Concerts,
The Orpheus Musical Society,
Miss J. E. HOUSTON,
Mr. RUDOLPHSEN,
Mr. P. H. POWERS,
As Solo Singers.
Messrs. DRESEL, PERABO, LANG and LEONHARD, as Pianists.
Messrs. CARL ZERRAHN and AUGUST KREISSMANN, as Conductors.

The Programme includes Mozart's Overture to "Idomeneo;" Chorus of Priests from the "Magic Flute;" Double Chorus from Mendelssohn's music to the "Œdipus" of Sophocles; "Les Contrastes." (for eight hands,) by Moscheles; Selections from Mozart's "Seraglio" and Beethoven's "Ruins of Athens;" and the FIFTH SYMPHONY of Beethoven.

Tickets, with reserved seats, at One Dollar each, for sale on and after Saturday, Feb. 2, at the Music Hall. 674-5.

The Handel and Haydn Society,

Having secured the services of the EMINENT ARTISTE,

MME. PAREPA,

Will give a performance at the

BOSTON MUSIC HALL,

On Sunday Evening, Feb. 17,

OF

HANDEL'S ORATORIO,

JEPHTHA.

SOLOISTS,

Mme. PAREPA,
Mrs. J. S. CARY,
Miss KATE RAMETTI,
Miss CLARA M. LORING,
Mr. GEO. SIMPSON,
Mr. M. W. WHITNEY.

THE LARGE CHORUS OF THE SOCIETY,
a FULL ORCHESTRA, and

THE GREAT ORGAN.

CARL ZERRAHN.....Conductor.
B. J. LANG.....Organist.

Tickets with secured seats, at $1.50 and $1, according to location, now ready for delivery at the ticket office of the Hall. Doors open at 6. Oratorio will commence at 7 o'clock.

On Sunday Evening, Feb. 24,

HAYDN'S CREATION.

WITH

MADAME PAREPA,

IN THE SOPRANO ROLE.

Tickets for both Oratorios for sale at the Music Hall.

N. B. EXTRA TRAINS will be run for both the Oratorios from NEWTON and BROOKLINE, as follows:

Leave NEWTON LOWER FALLS at 5.30, and return at 10 o'clock or fifteen minutes after close of Oratorio.

Leave BROOKLINE at 6.15, and return at 10.05, or fifteen minutes after close of Oratorio.

LORING B. BARNES, *Sec.*

CHICKERINGS' HALL.

HERR CARL ROSA

has the honor to announce a

MATINEE

Saturday, February 23, 1867.

at 3 o'clock, with the assistance of

MADAME PAREPA

AND

MR. OTTO DRESEL.

Secured Seats $1.50. To be had at Ditson & Co's Music Store. Doors open at 2 1-2 o'clock.

Chamber Concerts, 18th Season.

POSTPONEMENT.

The Mendelssohn Quintette Club's Fourth Concert will be changed from the 5th to the 19th of March.

NEW ENGLAND CONSERVATORY OF MUSIC, at MUSIC HALL BUILDING, BOSTON, MASS.

OPENS ON MONDAY, FEBRUARY 18, 1867.

DIRECTORS.

ROBERT GOLDBECK, EBEN TOURJEE,

STAFF OF PROFESSORS.

B. J. LANG, ERNST PERABO, CARL ZERRAHN, S. P. TUCKERMAN, MUS. DOC. GEORGE E WHITING, SIGNOR DAMA, WM H. SCHULTZE, WULF FRIES, AUGUST STEIN, S. A. EMERY, ROBERT GOLDBECK, and EBEN TOURJEE.

Ladies and Gentlemen are hereby invited to enter their names as pupils, on the Books of the New England Conservatory of Music, at the office in Music Hall, Boston, during the hours from 10 A.M., to 5 P.M.

Terms $10, $15, $20 and $25 per quarter.

For particulars see Circulars in Music Stores, or address

E. TOURJEE,
Music Hall, Boston, Mass.

The Christian Hymnal.

HYMNS WITH ACCOMPANING TUNES,

COMPILED AND EDITED BY

Rev. FRANK SEWALL.

A carefully made collection of the best Hymns in our language, including translations of favorite German and Latin Hymns, set to appropriate tunes from ancient and modern sources. Many of the German Hymns translated in their original metre, are set to their proper chorale. Among the tunes are comprised, besides the best of the standard tunes commonly in use, such as *Old Hundred*, *Duke Street*, *St. Anns*, and the like, also a number of ancient church melodies and some beautiful modern English Tunes which will rapidly become favorites on being once learned. The whole conveniently arranged with indexes of tunes, composers, and authors, and well adapted for social and congregational use.

I. Vol. pp. 250; 12mo. Cloth.

Published by J. B. LIPPINCOTT & CO., Philadelphia. For Sale by all Booksellers. 675-6

WANTED "SINGERS."

A First Class BASSO and TENOR for a Quartette, in an Episcopal Church, in Chicago. Salary liberal. None but good Soloists need apply. Address, stating qualifications, terms, etc., ORGANIST, 130 N. May St., Chicago, Ill. 674-7.

ALL communications for CAMILLA URSO, will please be addressed at No. 110 Spring Street, New York. 674-7

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms. Address, care Oliver Ditson & Co., Boston. 671--tf.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

New Music for February.

VOCAL.

I will love thee. Solo, duet and quartett. (Sabbath evenings).....*Southard.*	40
Ho, every one that thirsteth. Baritone song. *Fairlamb.*	50
By-gone love. Song.....*Linley.*	30
Only a lock of hair. Song.....*Claribel.*	30
Beneath the old oak tree, Kathleen....*M. L. W.*	30
Wouldn't you like to know. Song...*G. J. Breed.*	30
We rural Elves. Fairy laughing duet...*Glover.*	70
O give me back but yesterday. Ballad. *F. Romer.*	30
Napoleon to Josephine. Song.....*Mrs. Onslow.*	30
Jessy, the belle at the bar.....*G. Ware.*	35
The message. (Mein Gruss).....*Blumenthal.*	30
The sorrows of a spinster. Song.....*H. Paul.*	30
I'm a ladies' man. " "	30
Them blessed roomaticks. " "	30
When evening chimes. Ballad...*J. W. Turner.*	30
The little wayside station. " " "	30
Zilla Ree. Song and Chorus.....*P. G. Salis.*	30
When golden Phœbus in the west. (Evening). *Nicholai.*	40
Uncle John. Song.....*R. Tissington.*	30
The bridge. " .....*Lady Carew.*	40
Nazareth. Sacred song for Bass or Contralto. *Gounod.*	50
Old house on the hill. Ballad.....*Claribel.*	30
Swallow, come again. Song. "	35
Howard Paul's great skating song and chorus...	35
O summer night, so calm and fair. Ballad. *Westlake*	35
Letty Lorne. Ballad.....*G. Perren.*	30
A Granata. (At Granada). Song.....*Rossini.*	60
And there were shepherds.....*Fairlamb.*	70
Italy from Alp to sea. Song and Chorus.*Brizzi.*	30
If on thy banks, O Guadalquiver.....	30

INSTRUMENTAL.

Thoughts at twilight. Nocturne...*J. W. Turner.*	30
Controversen Waltzes.....*Strauss.*	
Claribel. " .....*Coote.*	
L'Etoile mazurka.....*Fairlamb.*	50
Dandini galop.....*S. Hassler.*	30
The Harp at midnight. Nocturne...*V. B. Aubert.*	40
Galop Orientale.....*G. W. Lyon.*	40
Blow, gentle gales.....*B. Richards.*	40
Snow-bound polka.....*J. M. Holland.*	30
Sea-side reverie for piano.....*T. Bricher.*	40
Fairy May polka.....*T. H. Howe.*	30
Alone I strayed. Mazurka.....*L. A. Doane.*	40
Reflections on spring. Valse.....*A Berge.*	30
Meditation on prelude by Bach. Piano and Violin solo, or Violoncello with acc. on Organ or 2d Violoncello, ad. lib.....*Gounod.*	75
Plato galop.....*G. H. Florance.*	30
Valse de Fascination.....*S. Smith.*	1.00
Pas de Sabots. Morceau Char..... "	80
Maypole dance. Rustic sketch..... "	70
Consolation in Sorrow. Elegie..... "	60
La Voix du Ciel. (Heavenly Voices). Reverie for Piano.....*A. B. Neldy.*	60

BOOKS.

HOHMANN'S PRACTICAL COURSE. In 4 Nos.	
No. 1.....	38
" 2.....	25
" 3 and 4.....	45

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

A. KREISSMANN.
Residence, 618 Washington Street. 671—tf.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver Ditson & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL**, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. 7 Summer Street, Room No. 6, or Address at Oliver Ditson & Co's. 666—1y.

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.
Estella, the beautiful daughter of Mr. Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.
"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.
Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.
The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

BOSTON CONSERVATORY OF MUSIC,
Mason & Hamlin's New Marble Building.
154 Tremont Street, fronting the Common.
DIRECTOR.....Mr. JULIUS EICHBERG.

REFERENCES: Gov. A. H. Bullock, Hon J. A. Andrew, Col. H. Ware, Surg-Gen. Dale, John S. Dwight, Dr. J. B. Upham, Loring B. Barnes, Charles F. Shimmin, Howard M. Ticknor, Augustus Flagg, Oliver Ditson, F. H. Underwood, Theron J. Dale, Henry Mason, Dr. J. P. Ordway, Esqs.

BOARD OF INSTRUCTION.
MESSRS. J. EICHBERG, AUG. KREISSMANN, HUGO LEONHARD, A. SUCH, HOWARD M. DOW, ROBERT GOERING, JUNIUS W. HILL, S. WILDER, M. ARBUCKLE.
Classes will be opened in Musical Rudiments. Solfeggio, Harmony, Singing, Chorus Singing, Piano, Organ, Cabinet Organ, Violin, Violoncello, Bassi, Flute, Cornet, and other Orchestra Instruments.
The Conservatory will be opened MONDAY, February 11, 1867.
For particulars, terms, &c., please apply at the Office of the Conservatory, 154 Tremont Street, from 10 to 12 A.M., and 2 to 4 P.M.
Circulars will be found at the Music Stores, and will also be sent by mail to any address. 674.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.
Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

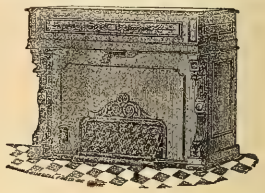
BOSTON MUSIC SCHOOL.
THE WINTER TERM will commence on MONDAY, Jan. 7 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $35.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

JUST PUBLISHED,
STRARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.
This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c, with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.



The Mason & Hamlin
CABINET ORGANS.
FORTY STYLES....ONE TO TWELVE STOPS.
Prices of Drawing Room Models, from $135 to $1000.
Finished in Cases of varied and elegant design; some of the Styles being very exquisite as pieces of Furniture.

Few in this country are aware of the extent to which Reed Instruments, (among which MASON & HAMLIN'S CABINET ORGANS are now universally recognized by the musical profession, to occupy the first rank), have come into use in the *Salons* of Paris, and of persons of musical cultivation generally in Europe. No other evidence is needed, that these instrumenis are so widely appreciated, than the very numerous compositions expressly for them by the most eminent writers of the present day, as well as adaptations from classical and popular works, which are constantly appearing from the presses of the principal music publishers in Europe.
It is not surprising that this should be so, when it is considered that instruments of sustained tones possess obvious advantages for rendering very much of the best music, while in connection with the Pianoforte, Violin, Violoncello, &c., they are capable of effects of surprising beauty and variety. In the MASON & HAMLIN CABINET ORGANS, such improvement has been effected, especially in its quality of tone, its expressive AUTOMATIC SWELL, its variety of registers, orchestral and quartette effects, as compared with other Reed Instruments, that the field for the use of this class of instruments, must be almost indefinitely extended.
The Manufacturers cordially invite all who have any interest in music to visit their Warerooms, where they will always be happy to afford an opportunity of judging of the merits of these new instruments.

MASON & HAMLIN,
154 Tremont Street, Boston,
596 Broadway, New York.

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.
Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.
☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

Dwight's Journal of Music.

Whole No. 675. BOSTON, SATURDAY, FEB. 16, 1867. Vol. XXVI. No. 24.

For Dwight's Journal of Music.

The Nightingale.

(Imitated from the Italian of Francesco di Lemene.)

Sweet Philomela, lovely, hapless maiden,
Death at her heart, with wrong and insult laden,
Wept, crushed by sorrows all too much for woman;—
Great Jove, that bitter grief from heaven beholding,
Pitied, and took away her semblance human,
In a bird's form the sweet, sad soul enfolding.
One eve, Love, o'er a leafy woodland winging,
Heard a rich lay, far through the forest ringing,
And pausing, with the mellow song enchanted,
Beheld lone Philomel among the roses;
To rival Jove's sweet miracle Love panted,
So caught d ere died her golden closes,
And gave her Lilla's form, alluring maiden,
With gift of soulful song divinely laden!

Fanny Raymond Ritter.

Thayer's Life of Beethoven*.

(Translated for this Journal from the Leipzig Allgemeine Musikalische Zeitung).

In the composition of a book about a great artist or his life—if by accurate study of sources and thoughtful criticism of results the book undertakes to be conclusive in some definite direction—there are various things to be considered. In the first place the relative importance of the artist himself; then the circumstances under which he came into the world and which had an influence on his development; then the question, what has been already communicated respecting him, and whether these previous communications have any claim to real scientific worth and credibility, or whether they contain much that is false, whereby a distorted light has been shed over him. According to circumstances, therefore, the description of an artist's life may be made short and concise, or long and entering into a thousand details.

In regard to Beethoven the case stands thus: In the first place we have here to do with an artist of the very first rank, who on the one hand, at the very sight of his person, offers the psychologist the most difficult problems and gives him a host of at least seeming contradictions to solve; while, on the other hand, by his rich relations to the outer world, by his connections and intercourse with persons in high position he presents a mass of interesting matter which does not come into the account with other artists. In the second place there are already current about him a multitude of shorter and longer communications, which taken together are unsatisfactory. Yet it must be admitted that the notices of Wegeler and Ries, little as they aimed at completeness, and much as the anecdotical character prevails in them, especially in the second part, gave, of all that had yet appeared, the most reliable information and the best picture of Beethoven. Seyfried's meagre communications are scarcely worth mentioning; but even Schindler's Biography is only in so far trustworthy as it concerns *the* Beethoven whom Schindler had personally known and with whom he had had intercourse. Moreover it is distinguished by a truly bewildering want of order in the laying out and presentation of the subject. Lenz has given himself much pains with regard to the chronology of the works; but he lived too far away from the places where reliable information could be got on many points, and he made his books unenjoyable through the bombast of his fantastical mania for exposition. Marx ensnarled himself in philosophical æsthetic phrases, and the Ariadne's thread, that should have helped him out of his self-made labyrinth, slipped thereby through his hands. At the same time he neglected all careful study of sources, even where they lay right before his nose, and so he heaped up a mass of errors and imperfect statements in regard to facts, which could only beget new confusion. Finally Nohl—to name him also—had actually availed himself of certain sources, passing others by, and bridged over all the holes and chasms of his material with pictures of his fancy, with questionable hypotheses, unmeaning phrases, and odd speculations. And here we must not pass by the fact in silence, that he has taken many of his communications from an earlier English essay of our Thayer (*Atlantic Monthly*, 1858), which he knew from a French translation. Of the deluge of pamphlets we of course say nothing.

When now a man like A. W. Thayer, born in a foreign quarter of the globe, belonging to an entirely different calling than to that of Art, undertakes, with a thousand sacrifices in time, labor and money, after long years of indefatigable researches, in which no source of information anywhere to be found remains unused, to clear up all the chaos, to put aside all that is false or uncertain, or at least honestly designate it as such, and so present us with a "Life" of Beethoven, showing us the person of the master in an unfalsified light, neither flattered nor perverted, such an undertaking must, as we believe, be met by the lively gratitude of the artistic world. And with this gratitude will be coupled joyful greeting on the part of musical criticism, all the more heartily when it perceives what a warm reverence for the master, and what a simple, unsophisticated striving after truth has guided the author's pen in every line. When, furthermore, the book appears and through the mouth of the (German) translator, in full understanding of course with the author, declares beforehand, that it merely wishes to present the *materials*, in as pure a state as possible, for the future expounder of Beethoven's *artistic* labors, then may we not require that criticism speak with the tone of trust and high esteem of such a thankworthy effort?

The biographer of Beethoven cannot help it, that the master, who lived and died in Vienna, passed his childhood and youth far away from there in the Electoral capital of Bonn; that it is just this youthful period over which lay the greatest want of clearness; that all the books hitherto have furnished only unsatisfactory or false accounts of it.

Hence what we should blame in a biography of any other master, these exceedingly minute and copious details of time and place, this reaching so far back into times when the artist's grandfather first began an humble career as musician; this documentary presentation of many circumstances related even though remotely to the main matter,—all this in the present case we may consider justified, nay entitled to our thanks, because just here the circumstances are different from what they are in a hundred other cases.

The volume before us contains first of all two Prefaces in the form of letters: The Author to the Translator, and the Translator to the Author, neither of which is to be overlooked, since they show the mutual relation of the two, as well as their common standpoint towards the given material. From them we learn that the (German) translator, who lives in Bonn, has in many points completed and enriched the author's labor by additions of his own. It also appears from the latter part of his letter, that he is still more decidedly than the author of the opinion, that the biography of an artist is not finished with a correct description of his life alone, be it ever so thorough and reliable. We have here the recognition of a principle which we have always represented, and which all the more naturally had to be represented by the Translator, since he has himself taken part in Art criticism, a thing entirely foreign to the Author.

The book before us is only the first volume. How many volumes the whole work will form, we are not told; and probably for peculiar reasons the number could not be absolutely fixed, although the author, to all appearances, has his material fully collected. The contents of this first volume are divided into three books, of which the first is headed: "Music and Musicians in Bonn from 1689 to 1784." It contains six chapters: 1) The Electorate of Cologne. Joseph Clement. 2) Clement Augustus and his Capelle. Ludwig van Beethoven (the grandfather). 3) Maximilian Frederic and his court musicians. 4) Continuation of the accounts of music and musicians under Max Frederic. 5) Max Frederic's National Theatre. 6) Musical personalities of Bonn. The city in the year 1770.—This first Book fills 80 pages, a space which will not be found excessive, if we consider that we have here to do, not with secondary matters, superfine distinctions about Westphalians and Rhinelanders (*à la* Nohl), or politico-social expositions, but with music, with that musical institution and those persons to whom Beethoven was to owe his first impulses, his first instruction and furtherance. It certainly is not a matter of indifference, to know how that Art institute arose, and what its character, at which Beethoven afterwards, playing the viola in its orchestra, was to get familiar with the most important operas of that time; to form a nearer acquaintance with

* Ludwig van Beethoven's Leben, von Alexander Wheelock Thayer. *Nach dem Original Manuscript deutsch bearbeitet* [von Dr. H. Deiters]. First Volume, Berlin, F. Schneider.

the musicians who helped build it up, with the princes whose taste determined the spirit in which it was conducted, not to speak of that more general sort of culture which was prepared and furthered through the National Theatre and therefore through the condition of poetry in Bonn. It certainly seems to us too, that a far clearer picture of those times and circumstances is given by the printing of old documents, than by description and narration.

With the Second Book, which occupies 147 pages, and is superscribed: "Beethoven in Bonn, 1770 to 1792," our master himself enters into the narrative. It contains 13 chapters: 1) The Beethoven Family. 2) Beethoven's Childhood. 3) Instruction under Neefe. The Boy's Talent made a Source of Income. 4) Elector Max Francis. 5) Max Francis and Music. The Court Capelle in the year 1784. 6) Further Destinies of Beethoven. His visit to Vienna. 7) The Breuning family. Count Waldstein. Domestic affairs. 8) The National Theatre under Max Francis. 9) Repertoire of the Electoral National Theatre. 10) Musical events and Anecdotes. 11) Supplementary about Persons and Society. Departure from Bonn. 12) What did Beethoven compose in Bonn? 13) The Theatre and Music in Bonn again. The curtain falls.

Of the Third Book, which is to contain Beethoven's first Vienna period (1792 to 1800), this Volume gives us (in 48 pages) the first three chapters: 1) Beethoven in Vienna. Studies with Haydn and Albrechtsberger. 2) Music in Vienna in the year 1793. 3) Beethoven's appearance as Virtuoso and Composer. An Appendix (of 83 pages) then gives a number of documents, which found no room in the text, and a couple of *excursus* by the translator.

For this whole period the author had at his command, besides the most careful use of the earlier, often very remote literature, a series of new and hitherto unused sources, which we will here specify. In the first line stand the Provincial Archives in Düsseldorf, which possess most of the Acts and Documents of the Electorate of Cologne, especially those which relate to music; these were for the first time fully explored and turned to account, first by Thayer, and afterwards by Deiters, for this volume. To these are joined a series of periodical writings of those days, among which we may name the *Bonner Anzeigen* and *Intelligenzblätter* of the last century, the Vienna *Zeitung*, *Court-calender*, *Text-books*, &c.; also the old *church books* of Bonn are employed for the purpose of fixing dates when required. Beethoven's own notes have furnished the author already in this volume with various interesting material; especially worth mention is the little *Day-book* about the journey to Vienna and the first days there. Besides all this, the author has not shrunk from the often onerous trouble of personal inquiry, through which he has got at some exceedingly important communications concerning the remote Bonn period. Finally with the new sources must be reckoned the notes, published in the Appendix by Deiters, of an old Herr Fischer, who died recently in Bonn, in whose house the Beethoven family resided a long time; from these, with careful use, we get on the whole a faithful and extremely life-like picture of the Beethovens' parental house, which heretofore wanting.

already by this enumeration, that the author has not shrunk from the most remote and unfrequented paths in order to get track of the truth. To be sure, one who simply wants to read for entertainment, will find himself deterred by such a heaping up of documents; but one who cares to get a clear and truthful picture of the case, will find real satisfaction in documents thus speaking for themselves.

[The article ends with specimens of the *new matter* which Thayer's book contains, some of which we propose to translate, yielding to the eager curiosity of our readers; although it will be an awkward and a thankless task to translate back into English that which was originally written in English, and which is bound to appear at last in the author's own vernacular.—Ed.]

Joseph Louis D'Ortigue.

[From the London Orchestra.

For the last forty years the French art and church papers have teemed with contributions both curious and interesting, on a system of music affirmed to be both artistic and scientific, but peculiar to the offices of religion, and in no way connected with the vernacular language of the present day. The ordinary rule, with respect to religious music is a simple one. As to science, music being founded on unvarying rules, recognized by science, there cannot be one science for the church and another for the world. As to art, the best of its kind, its highest development, is that which alone can be considered classical, and there cannot be one degree for the church and another for the world. The only proper distinction, therefore, peculiar to religious music, is that of the *spirit*, expressive of the feelings of the human being engaged in its highest and noblest employment of worshipping the Creator. The theory to which we have been alluding is quite opposed to this definition of religious music. It maintains that the ordinary language-rhythms now prevalent, from the alliance of music with the language of every-day life, are totally out of place in music for the Sanctuary; that the common and well known keys in modern music are not the collocation of tones insisted upon by the practice of the church; that the church has its own peculiar artistic gamuts, giving rise to chords and progressions unknown to the outward world, or if known, forbidden by all rational artists; and that it is the duty of all church composers, properly so called, to study this system of venerable art-song, as being the only legitimate expression of what is called the voice of the church in music. The leading advocate of this system is just dead, departing from this life at Paris, about a month ago. He was the well-known Joseph Louis D'Ortigue, for many years a lawyer and judge, and afterwards musician, *litterateur*, and art-critic. Articles from his prolific pen are to be found in almost every Parisian journal of repute, but the work by which his name will live will be found in the great "Dictionnaire de l'Abbé Migné." For this voluminous and comprehensive church lexicon M. D'Ortigue supplied nearly all the articles on the subject of church music. The one object of his life was that of plain chant and the music of the middle ages. He was the great advocate and benign critic of all the publications by Coussemaker, Le Père Lambilot, L'Abbé de Lamennais, and other revivalists of the ancient tones. At the instigation of M. Guizot, he wrote his celebrated Essay on the Music of the middle Ages, which procured him the professorship of plain chant at the college of Henri Quatre, and led to his appointment as one of the commissioners of inquiry into the robberies of the manuscripts from the Royal Library.

In 1856 M. D'Ortigue sent forth to the public his peculiar theory of accompanying the Gregorian chants; a theory which gave rise to much discussion, being strongly disapproved by those who professed to have ears, but much exalted by those who did not mind being laughed at for having no ears at all. He failed to put out the fact that the musical system of the ancient church is that of a system of tetrachords, or series of four sounds, and not a system of octaves. That the outside sounds of each tetrachord are unchangeable, but the two inside sounds are so; and that upon these facts grew out the system of octaves known as the church tones. The school of the *alla capella* is not a system of every sound in the gamut bearing its own chord, but a consideration of the sounds in the octave, divided first arithmetically, and then harmonically; and allowing for the change of the two inside tones of the tetrachord.

The efforts of M. Choron for the revival of the *alla capella* music in Paris were much in unison with the feeling of M. D'Ortigue, and received his highest commendation. But M. D'Ortigue did not confine his pen to church music. He wrote upon the organists, Lefébure-Wely, J. N. Lemmens, M. Boély, and others; upon the operas of Rossini, the "Troyens" of Hector Berlioz, and upon the operas of Meyerbeer. The gatherings up by Meyerbeer of the weird-like snatches from the tones of the old-world music proved specially grateful to the mediæval mind of our art-critic, who thrilled with delight when hearing the unearthly chant of the Three Imposters in the "Prophète;" and, during the life of its composer, M. D'Ortigue was one of the foremost in heaping adulatory paragraphs upon the laurel brow of this distinguished man. Upon the death of Meyerbeer, M. D'Ortigue wrote a remarkable eulogy on the character and works of his hero, whom he describes as passing a life of incessant labor, achieving a glorious career, evidencing a genius the lustre of which no length of time could imperil or diminish. But "a living dog is better than a dead lion," and scarce had a year elapsed when M. D'Ortigue qualified his former expressions by stating what he really thought, and what he requested the public to take as his real opinion. "Meyerbeer's genius," he wrote, "was not that of the first order. He has none of that divine fire which emits the generous and fruitful heat calling into life and being such melodies as those of Mozart, Beethoven, and Rossini. There is no pure gold about the man, and his own conscience is always secretly warning him of the insufficiency of his funds. As he deceives others, so he deceives himself by his subterfuges, *ruses*, and trickeries. He was by nature timid, ever doubting and fearing; he never risked anything, never struck unless sure of his blow, and never gave himself headway unless all was prepared for a certain success. The time is now come," says M. D'Ortigue, "in which I may speak out plainly, and I speak out in this way because it is the first time that I have been at liberty to do so, and I profit by the opportunity. When an artist spends his life in gathering flatterers around him, it is only becoming that the ministers of justice should pronounce sentence and a true verdict over his body."

We believe this last opinion of M. D'Ortigue upon Meyerbeer to be sincere, and one which nothing but the liberal hand of Meyerbeer kept from the public so long as the composer lived.

M. D'Ortigue stands amongst the first and foremost admirers of the genius of Charles Gounod. In 1855 he wrote in raptures of his "Sanctus," describing it as a *morceau* of grand and high inspiration, and on the production of the "St. Cecilia Mass" by this composer, M. D'Ortigue issued a careful and elaborate analysis, commending the greater part thereof in strong and eulogistic terms. He objected, however, to the short, dry, and energetic way in which the choir were required to utter the word *Pax*, in the Gloria. He says that the composer gave out the word *Pax* after the ordinary fashion of the crier in a court of justice calling out "Silence;" and that it was strictly an obedience to the very letter of the command of the Psalmist, "Bene psallite ei in vociferatione."

Among other essays by M. D'Ortigue, may be perused, with much pleasure and profit, those on the "Te Deum," "Requiem," and the "Christus," in three parts, of Hector Berlioz, and the "Christmas Carols" of Saboly, so well edited by M. F. Seguin. M. D'Ortigue was born in 1802.

The Musical Year 1866 of Paris.

To begin with the Grand Opera. During the commencement of the year the star of the "*Africaine*" was still in the ascendant, and on the 9th of March, that is, within ten months and a half of its first production, it reached its hundredth performance. The "*Huguenots*" took more than three years, "*Guillaume Tell*" more than five, "*Lucia*" six years and a half, and "*La Favorita*" eight years, to arrive at the same point. The merits of the work have been sufficiently discussed. The first novelty in the programme was the revival of Auber's "*Le Dieu et La Bayadère*," first given at the same house in 1830 with Nourrit, Mlles. Noblet, Taglioni, Damoreau-Cinti, and the basso Levasseur, all then in their prime. The cast on the present occasion was painfully incompetent, and all the charming music the work contained could not obtain more than a *succès d'estime*. This occurred at the end of January. The second of April brought us the second edition of "*Don Juan*" (for the first see notice on the Italiens). The work was respectably executed: only the two victims, *Donna Anna* and *Donna Elvira* were too short and too fat, and the joyous *Zerlina* was simply the definition of a line—length without breadth. Faure (*Don Juan*) and Odin (*Leporello*) were the only good exponents of their roles, for the *Don Ottavio* as an actor added an additional amount of water to the original "sky-blue" character of the part. Mlle. Mauduit made a first debut in "*La Juive*" about the same time, and showed us what she might be able to do were she kept a year longer at school. Next came an administrative affair; a decree, announcing that the Opera was no longer to form part of the Maison de l'Empereur, and was to be handed over, under certain conditions, to the tender mercies of a private speculator. The subvention was raised to the sum of nine hundred and twenty thousand francs (about £37,000). Many aspired to the management, but the real contest was between MM. Perrin and Roqueplan, and the former was successful. A *reprise* of "*Giselle*" (ballet), and of "*La Juive*" (why call it a *reprise*?), was of no importance, and the only real novelty introduced during the year was a ballet "*La Source*," in three acts and four tableaux, by MM. Nuitter and St. Léon: the music of the first and fourth tableaux by M. Minkons, that of the second and third by M. Leo Deliber. This was a quasi-success, but did not hold its ground firmly. The idea of sharing the music between two composers was bad, and the dancers were not the *dessus du panier*. Thus we have two acts of ballet as the year's doings at a theatre whose manager is bound to produce at least one grand opera, and another in two acts, and one grand and one small ballet in the year. I quote the *cahier des charges* from memory, but fear that the actual stipulations are more than what I mention—I am sure they are not less.

The Opera Comique went gaily on its "*Voyage en Chine*" until Feb. 5th, when "*Fior d'Aliza*," taken from Lamartine's novel of the same name, music by M. Victor Massé, was produced. Notwithstanding the evident defects of the poem, defects which consisted more in the use of situations already known and well treated by other composers than in any absolute "badness" of construction, M. Massé's charming music would have insured a success had it been better interpreted. But with a cold tenor like M. Achard (a "stick" is, I believe, the proper term), and with a *première chanteuse* like Mme. Vandenheuvel Duprez, who is, I willingly allow, a first-rate singer, but for musicians only, and whose voice never crosses the footlights, what *can* be the result? M. Massé's half-failure was more honorable to him to him than many brought-about and brought-up successes; and he may console himself with the thought that he has "musical baggage" enough to be able to afford one. Flotow's "*Zilda*," a pretty, sparkling work, was given in May, and pleased greatly. June brought us an enlarged edition of Gounod's "*La Colombe*," a charming opera already produced at Baden-Baden in 1861. "*José Maria*," set to music by M. Jules Cohen, came in July—a bad piece and "imitative" music, not without some musicianly talent, was the general verdict. August brought us Mehul's "*Joseph*," more an oratorio than an opera, much less opera-comique—a revival attended with great success, thanks to the beautiful music and the good interpretation. Next came M. Ambroise Thomas's "*Mignon*," so lately noticed in these pages that I need but mention its name; and with the remark that an opera in three acts, by M. Victor Massé, provisionally entitled "*Le Fils du Brigadier*" is in active rehearsal, I may close my notice on the doings of the past year at the Salle Favart. Total: six operas, seventeen acts.

At the Lyrique I must begin with the mention of "*La Fiancée d'Abydos*," four acts, by M. Jules Adenis, music by M. A. Barthe. This was given on 30th December, 1865, but almost belongs to this year's history. A poem lengthened out from an one act cantata produced a distressing effect. The music deserved a better fate: M. Barthe has only to get hold of a *real* piece to show what he can do. In May we had the third and best edition of the three "*Don Juans*" in the field. Execution and ensemble splendid, and an orchestra such as no other theatre in Paris can boast of. The "*Joyeuses Commères di Windsor*," by Nicolai, produced at the end of the same month was very coldly received. June: "*Le Sorcier*," of a softening-of-the-brain tendency, and "*Les Dragées de Suzette*," a neat little work, were given a few days before the house closed for its annual *congé*.

Operations were resumed in August with "*Marta*" and Mlle. Nillsen, who by the way will leave us soon for a two years' engagement at 15,000 francs a month with Mapleson; at least, so they say. "*Don Juan*" and "*Marta*" (with an occasional performance of "*Rigoletto*," "*Violetta*" or "*Richard*") held the *affiche* until the 9th December, when an arrangement of "*Der Freyschütz*" was given with immense success, and will probably have a great run. Total, 5 operas, 11 acts.

The Italian season, which had commenced in October, 1865, was continued by the production of Mercadante's "*Leonora*" which was but coldly received. A ballet, "*Gli Elementi*," a divertissement by St. Leon, music by Pugni, came next, and once more proved how hopeless was the attempt made by the gentlemanly but obsinate manager to render ballet an accepted institution in this theatre. On the first of March "*Don Juan*" No. 1 was "executed" in every sense of the word. A revival of the "*Puritani*" with Mlle. Patti as *Elvira* was a great attraction, and one of the best performances of the season. "*La Fidanzata Valacca*" was received in much the same way as the ballet noted above. "*L'Italiana in Algieri*" was revived in April for the *debuts* of Mlle. Mela, the "woman-tenor." This was a decided and well-deserved failure, and all the public's applause was reserved for Scalese and Agnesi, who bore their trials with exemplary fortitude. The theatre closed on the 5th of May with a performance of "*Il Casino di Campagna*," music by the father of the illustrious phenomenon just mentioned above; this was a sad close to a generally good season. The troupe was excellent and include La Patti, Mmes. de la Grange, Vitali, Penco, Grossi Calderon, Zeiss, &c., MM. Fraschini, Brignoli, Delle Sedie, Graziani, Agnesi, Zucchini, Scalese, Selva Verger, &c. The usual repertoire, such as "*Il Barbiere*," "*Rigoletto*," "*Trovatore*," &c., was given in addition to the novelties mentioned above.

The theatre was re-opened October the 3rd with "*La Sonnambula*" interpreted by La Patti, MM. Nicolini and Verger. A great success for the lady and the baritone. Mlle. Lagrua made a deep impression in "*Norma*," and the fine tragic sentiment she displayed deserved the hearty and frequent encouragement it received. Then came a course of influenza which proved disastrous to the repertoire; and for some weeks everything went wrong. "*Don Pasquale*" gave M. Ketten the chance of a debut—the result was unimportant. Then came (Nov. 27) the turn of Pacini's "*Saffo*" for Mlle. Lagrua. The singer was superb, but the music commonplace and ineffective. "*Ernani*" for the debut of Mlle. Staïes, an American lady with a splendid soprano, was well executed. Pancani was fair as *Ernani*, Cresci was a good *Carlo Quinto* and Agnesi gave an original and splendid reading of the part of the chivalrous *vegliardo Don Silva*. "*L'Elisir d'Amore*" with la Patti, Nicolini, Agnesi and Zucchini, I noticed in my last, and so find myself *au pair* with my *compte rendu* of the Italiens.

With regard to the other lyric theatres—the Bouffes call for no particular mention; they have been half the year in Chancery, and have done but little during the rest of the time. I lately gave an account of the Fantaisies Parisiennes and its prosperity. The principal operas and operettas produced have been Hérold's "*Rosières*" 3 a, "*Les Folies Amoureuses*" 2 a, "*Le Maître de Chapelle*," "*Le Chevalier Lubin*," "*Le Chanteur Florentin*," &c.

Of course I cannot undertake to send you a list of all the concerts given during the last season, but will just mention the principal séances. The Société des Concerts du Conservatoire hardly maintains its high reputation, but seems to be going to the bad. Pasdeloup is on the contrary gaining ground every day. The Brothers Müller, the quartet players, produced a great sensation here. The Concerts of the Athenée (noticed a week or two ago) are doing well; Haydn's "*Seasons*" were remarkably rendered by all concerned. "*Elijah*" and Costa's "*Naaman*" are in rehearsal. Among the concerts of Chamber music, those conducted by MM. Alard, Maurin, Armingaud, Lamoureux, and de la Nux rank amongst the best. M. Wekerlin's Société de Ste. Cécile, and M. Georges Pfeiffer's concert, deserve special mention, and so does a séance given by M. Jacobi, first violin at the Opera; as for others their name is Legion.—*Corr. Orchestra*,

Mendelssohn's Greek Chorus Music.

In anticipation of the Concert for the Cretans (next Monday), the first part of which is to consist of music suggestive of the old classic glory of Greece, especially the *Œdipus* chorus, we reproduce here a part of our record of the first public performance in this city (by the Orpheus Club, Dec. 19, 1857) of some of the noble music which Mendelssohn set to two of the tragedies of Sophocles. Our Cretan programme, to be more complete, should have contained all three of the choruses then given; but that would have left no room for the other parts, equally suggestive, the one of modern Greece as overrun by Turks, the other (Fifth Symphony) of the great hope of Freedom, the struggle and the triumph.

The features of the most intrinsic interest, as well as novelty, were the Choruses from the Greek tragedies, composed by Mendelssohn. We know no finer compositions for men's voices. Certainly our German Clubs have sung no other comparable to them. The ordinary *part-song* is a much smaller, humbler affair—simply, as its name denotes, a *song*, harmonized in four parts. But these Greek choruses are themes worked up, for single and double choir, with as much art and completeness, only not in the fugue form. (for the Fugue is Gothic, Christian, and not Greek), as the choruses in great oratorios. The poetic text demanded no less. Of course the problem with Mendelssohn was not and could not be to compose music that should be Greek; what was practicable was, to wed the noble words to music equally noble and expressive. A dignified, highly learned, as well as sympathetically poetic style was indispensable; and in these special choruses at least Mendelssohn has answered these requirements as happily and nobly as in any of his best works that are better known. They should have been heard with orchestra, of course, to have their full effect; but the elaborate accompaniments were made to yield the *gist* of their meaning by the fine piano-playing of Otto Dresel assisted by Mr. Leonhard. They would have derived more impressiveness, too, from a larger choir; and above all, from the theatrical completeness with which they were brought out, according to the original design, in Germany. Then the entire Greek tragedy was acted on the stage, with all its *paradoi* and *episodions*, and choregraphical manœuvres, circlings, and crossings of the chorus, &c. In short, the attempt was made, with all the means of the King of Prussia, and the classical lore of German Greek professors, to reproduce as closely as possible the whole machinery and method of the old Greek stage. Only music, which the Greeks had not, and for which their rude chant had to suffice, was here for the first time by modern Art supplied.

We suppose the "Bacchus" Chorus pleased the greater number by its fiery fortissimo. We were most interested in the chorus from the *Œdipus Coloneus*. It is where the chorus (of old Athenians) welcome the blind, old, wandering king, led by his daughter Antigone, to Attica. A plain word-for-word version, such as we find in Bohn's Library, gives a better notion of the words than the rhymed paraphrase that was printed in the programme. Here it is:

Strophe.—Thou hast come, O stranger, to the seats of this land, renowned for the steed; to seats the fairest on earth, the chalky Colonus; where the vocal nightingale, chief abounding, trills her plaintive note in the green dells, tenanting the dark-hued ivy and the leafy grove of the god, untrodden, teeming with fruits, impervious to the sun, and unshaken by the winds of every storm; where Bacchus, the reveller, ever roams attending his divine nurses.

Antistrophe.—And ever day by day the narcissus, with its beauteous clusters, bursts into bloom by heaven's dew, the ancient coronet of the mighty goddesses, and the saffron with golden ray; nor do the sleepless founts of Cephisus that wander through the fields fail, but ever each day it rushes o'er the plains with

its limpid wave, fertilizing the bosom of the earth; nor have the choirs of the muses loathed this clime; nor Venus, too, of the golden reign.

Strophe.—And there is a tree, such as I hear not to have ever sprung in the land of Asia, nor in the mighty Dorie island of Pelops, a tree unplanted by hand, of spontaneous growth, terror of the hostile spear, which flourishes chiefly in this region, the leaf of the pale gray olive that nourishes our young. This shall neither any one in youth nor in old age, marking for destruction, and having laid it waste with his hand, bring to nought; for the eye that never closes of Morian Jove regards it, and the blue-eyed Minerva.

Antistrophe.—And I have other praise for this mother-city to tell, the noblest gift of the mighty divinity, the highest vaunt, that she is the great of chivalry, renowned for the steed and famous on the main; for thou, O sovereign Neptune, son of Saturn, hast raised her to this glory, having first, in these fields, founded the bit to tame the horse; and the well-rowed boat, dashed forth by the hand, bounds marvellously through the brine, tracking on the hundred-footed daughters of Nereus.

After a few bars of bright and quickening prelude, one choir commences in unison the first strophe—a beautiful theme, that breathes the peace and stillness of the place (the sacred grove of the Eumenides) falling on the weary spirit of the exile—all in unison, until the full-chord burst on the high climax note in the last line. Again the bright phrase of the instruments (but with a differnce), and the opposite choir takes up the same strain (lovely enough to be repeated) to the words of the antistrophe, while the accompaniment, before limited to plain chords, melts into soft and liquid divisions at the mention of the dew-besprent narcissus and Cephisus' stream. Then the accompaniment sets out in hurried triplets, the music grows excited, and the first choir sings, in harmony, a higher and a bolder strain, about that wondrous tree, the olive, glory of Athens, swelled at length by entrance of the other choir to eight-part harmony. This strain, too, is echoed by the second choir, hymning that "other praise"; the enthusiasm mounts higher and higher, till it reaches its climax in the address to Neptune, where both choirs unite in a fortissimo, with full force of the instruments, and the first tenors soar to high B flat, as if unconsciously borne up above themselves. The descent from this high pitch of exaltation is exquisitely managed by a sustained monotone of the voices through four long measures (on the dominant), whence they slowly drop to the octave, holding the note while the instruments ascend and trill into the key-note, finishing the whole into perfection of symmetry with a modification of the bright figures of the prelude.

Two choruses were sung from the *Antigone*, instead of one as in the programme. The Bacchus Chorus was preceded by another (unannounced, and so misleading many) to these words:

Strophe.—Many are the mighty things, and nought is more mighty than man. He even sails beyond the sea, when whitened into foam with the wintry south wind's blasts, passing amid the billows that roar around; and the supreme of divinities, immortal, undecayed Earth, he furrows, his plows circling from year to year, turning up her soil with the offspring of the steed.

Antistrophe.—And ensnaring the brood of light-minded birds, he bears them away as his prey and the tribes of the monsters of the wild, and the marine race of the deep in the inwoven meshes of his nets, he, all-inventive man; and he masters by his devices the tenant of the fields, the mountain ranging beast, and he will bring under the neck-encircling yoke the shaggy-maned horse, and the untameable mountain bull.

Strophe.—And he hath taught himself language and lofty wisdom, and the customs of civic law, and to avoid the cold and stormy arrows of uncomfortable frosts. With plans for all things, planless in nothing, meets he the future. Of the grave alone he shall not introduce escape; but yet he hath devised remedies against baffling disease. Having beyond belief a certain inventive skill of art, he at one time advances to evil and at another time to good. Observing the laws of the land, and the plighted justice of heaven, he is high in the state; but an outcast from the state is he, with whomsoever that which is not honorable resides by reason of audacity; neither may he dwell with me, nor have sentiments like mine, who acts thus.

The music to this is a sweet, tranquil, pensive *Andante con moto* in 6·8 measure; the voices for the most part in unison, the accompaniment in rich, smoothly-progressing harmony,—more figurative at the thought of the birds, &c., in the antistrophe—until the second strophe: "He hath taught himself language and lofty wisdom," where the strain becomes *più mosso* and the voices part into harmony; strangely dark and thrilling is the modulation of the instruments at the thought of death! The same strain is worked up to the end with double chorus.

The Bacchus Chorus—fit conclusion to the concert—is more in the vein of the Wedding March, full of pomp and splendor, double chorus from the first, in full chords, in the triumphal key of D major, waxing ever stronger and louder, and whirls itself away one rapid blaze of many-voiced and brazen harmony. It is quite Bacchalanian and Mænadic, and stirs the blood in the true temper of the fine last lines of the words:

Strophe.—O thou, who art hailed by many a name, glory of the Theban nymph, and son of deeply-thundering Jove, who swayest renowned India, and presidest o'er the rites of Ceres, in the vales of Eleusis, open to all! O Bacchus, who dwellest in Thebe, the mother city of the Bacchanals, by the flowing streams of Ismenus, and the fields where the teeth of the fell dragon were sown.

Antistrophe.—Thee the smoke beheld as it burst into flame above the double-crested rock, where roam the Corycian nymphs, the votaries of Bacchus, and the fount of Castalia flows; and thee the ivy-crowned steeps of the Nysian mountains, and the green shore, with its many clusters, triumphant send along, amid immortal words, that hymn thy "Evoe."

Strophe.—To reign the guardian of the streets of Thebe, whom you honor highest of all cities, with your mother that perished by the thunder. And now, since the city with all its people is enthralled by a violent disease, come with healing steps, over the slopes of Parnassus, or the resounding gulf of the sea.

Antistrophe.—O leader of the choir of flame-breathing stars, director of the voices that sound by night, youthful god, son of Jove, reveal thyself along with thy ministering Mænads, the Naxian maids, who maddened through the live-long night, celebrate thee with the dance, thee their lord Iacchus.

Beethoven's Music to Kotzebue's "Ruins of Athens."

We printed a year ago in full Mr. G. A. Macfarren's description of this work. In further illustration of the Cretan Concert of next Monday, we recall what he says of the three selections embraced in the second part of the programme, beginning with the simple, touching Duet: "No end to sorrow," &c.

It is the lament of two Greek slaves for the fallen condition of their native land, whose fertile soil they are compelled to cultivate, although they cannot enjoy its fruits. The rugged, broken character of the opening bars suggests the feeling of despair with which a sensitive heart must collapse within itself, at sight of the desecration of all that is most beautiful in art, of all that is most worshipful in nature, at the degradation of humanity itself, which, at the time of Kotzebue and Beethoven, polluted the ground where Socrates and Phidias taught their deathless lesson to the world. This subsides into an expression of plaintive sadness, conveyed in a long, continuous, well-developed, clearly defined melody, of most touching pathos. Every phrase of this exquisite little movement calls forth an exclamation of delight, and its general effect sinks deep in the memory to leave an impression there that accumulating experience cannot qualify, that time cannot efface. To single out a point for especial eulogy from a surface of even loveliness, is as if to signalize the bluest spot in the expanse of heaven; yet, should we know where those we love abide, that portion of the impenetrable azure which we believe to cover them, will surely be to us the brightest; and thus if some portion of a work of art appeal more particularly than the rest to our individual sympathy, such portion will ever be prominent in its effect upon our feelings, while our judgment pronounces the merit of the whole to be equal. Such prominence, to my personal rather than to my critical appreciation, has the beautiful cadence commencing from a chord of the fundamental seventh upon A, where the responsive sighing of the two voices indicates the expression which nothing could more perfectly, more touchingly embody than the passage before us. One naturally wonders how it can be that a piece so evidently written with the whole heart of the composer, and appealing direct from thence to the kindred feeling of all who hear it, should be so little known as still remains the Duet under notice; not to speak of the still-growing appreciation of the author; not to speak of the homage that is due to a great man of rendering the justice of our attention to all his works, to consider this Duet apart from Beethoven, and to regard it for its own particular merits alone, I cannot conceive why it is not in the possession of every one whose taste inclines to the higher, the intellectual style of music, and in constant requisition wherever such music is performed.

The following piece, the Chorus of Dervishes, is indeed better known; and its wonderfully graphic effect I believe widely appreciated. Here we have a party of the fanatic devotees of the Moslem faith chanting their wild song of adoration, accompanied with the frantic dance that is said to form a part of the ceremonial of their worship. Music presents nothing more strikingly characteristic than the uncouth melody that marks this truly extraordinary composition, and even this is more powerfully colored by the perfectly original and quite individual accompaniment that is maintained throughout.

The chant of the Dervishes consists of a most entirely singular melody, which is once repeated with the same words and then, after an equally individual symphony, that fully carries out the feeling of the vocal strain, resumed with some slight modifications to accomodate the extended metre of the verse, and prolonged with more than reduplicated power; and this second strophe, with the instrumental interlude, is also given twice,—then without coda and with only a few concluding bars, for the orchestra, the movement closes. The voices, tenors and basses only, sing in unison throughout, and the string instruments play ceaselessly in unison with them, save that in the accompaniment every crotchet is divided into a triplet of quavers, and there is no harmony throughout, in the interludial symphonies (wherein the only, and these though transient, very striking modulations from the original key of E minor occur) but only the peculiar counterpoint of the brass instruments, the limited scale of which necessitates the employment of the most strange and unusual combinations with the notes of the choral chant—hence arises a beauty out of the so-called imperfection of the natural capacity of the horn and trumpet, which the misnamed improvement of valves and keys, and piston, and what not, tend to annihilate, and thus to destroy all the individuality of character of those most prominent instruments, and so to nullify the very existence of orchestral coloring. The Chorus commences at a pianissimo, which gradually rises with the furious zeal of the singers to the utmost power of the voices and instruments, when, for the first time,—what—for the want of another technical definition—I have described as the counterpoint of the brass instruments, is introduced, and their fanatic fury reaches its climacteric, when on the high F the exclamation, "Great Prophet, hail!" is given with a preternatnral ecstacy of fervor; the delirium that is here most forcibly depicted, gradually subsides, and the decrescendo that brings the movement to its conclusion, presents the exhaustion that is consequent upon such an exertion of all the mental and physical energies. Any, the greatest dramatic composer, might envy Beethoven such a subject for the exercise of one of his highest, most important qualities; but it is impossible to conceive the existence of such a genius as would not emulate in vain such a treatment of it as this, in which art supplants nature, or truth has so completely invested fiction with her own image, that we find the real and the ideal blent into one, and that one everything that can be imagined of perfection.

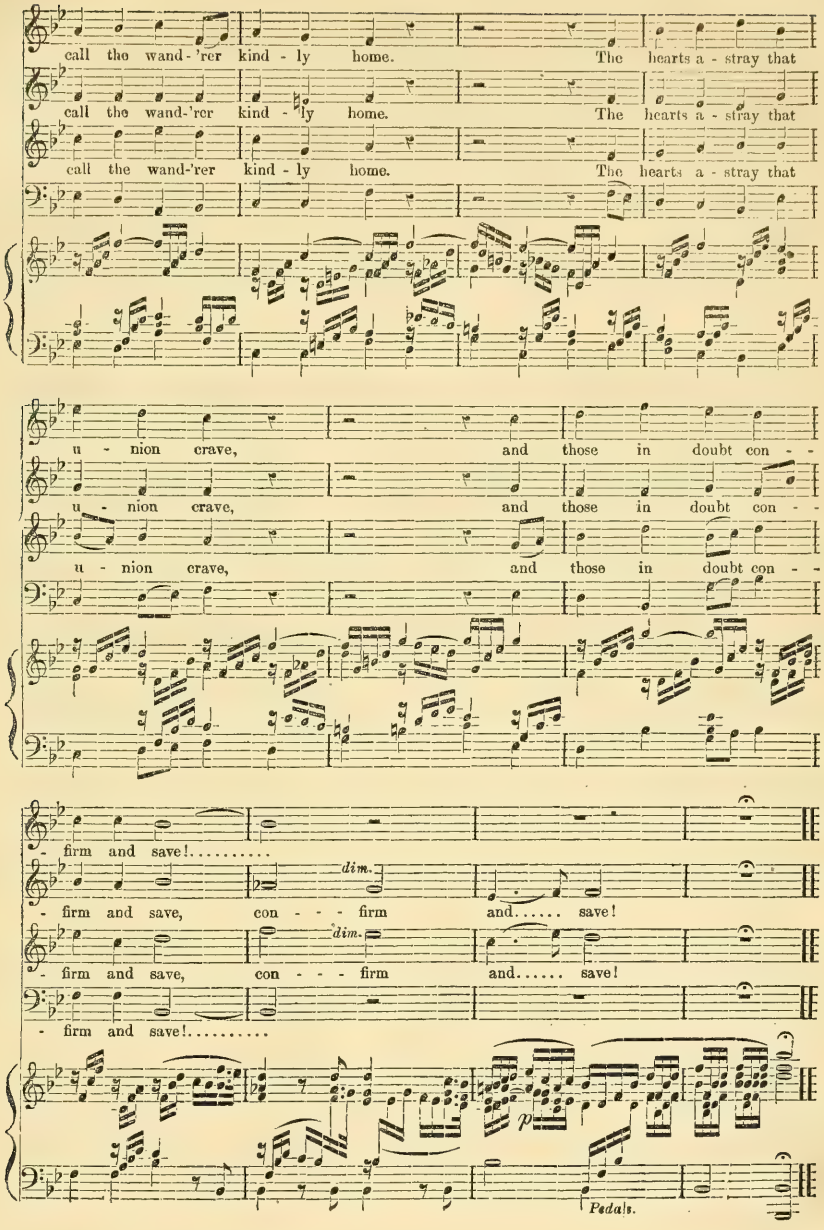
The Turkish March, that next follows, illustrates another phase of the oriental character with no less vivid picturesque and truly dramatic effect, than the preceding piece.

Bach's Works.

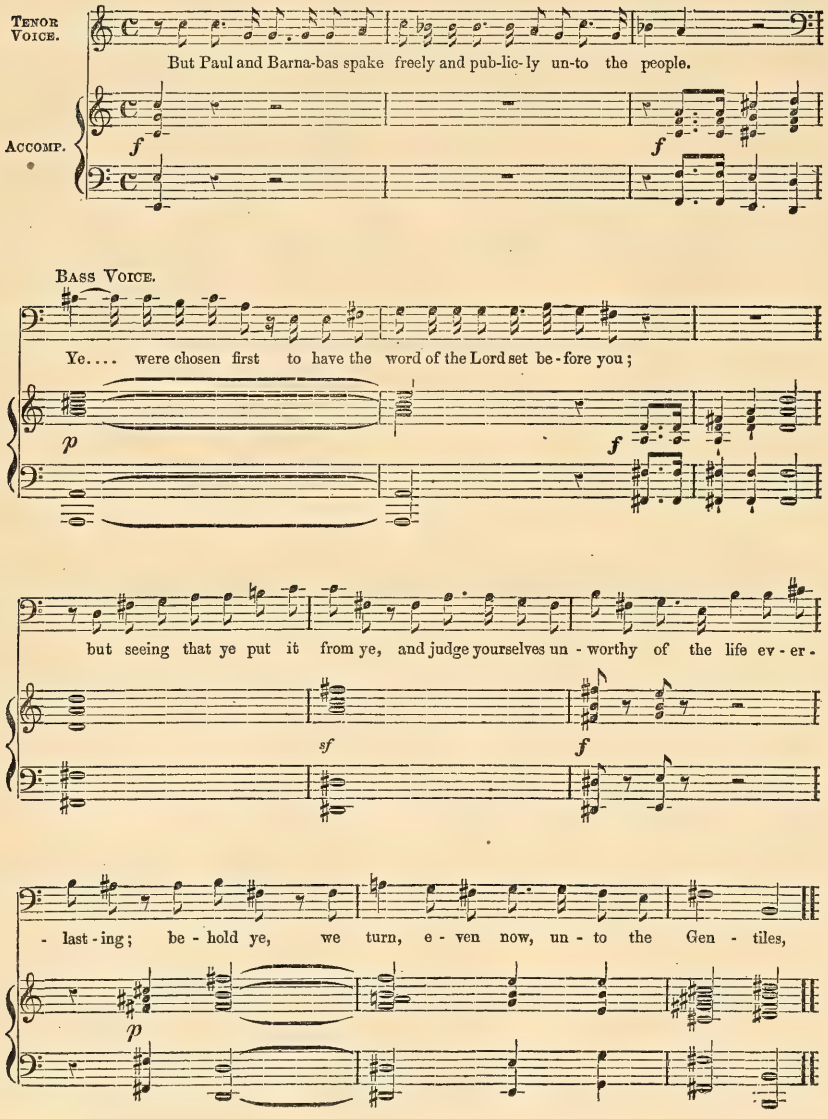
(From "JOHN SEBASTIAN BACH; his Life and Writings. Adapted from the German of C. L. HILGENFELDT, with additions from other sources," as published in the London *Choir*).

(Continued from page 385.)

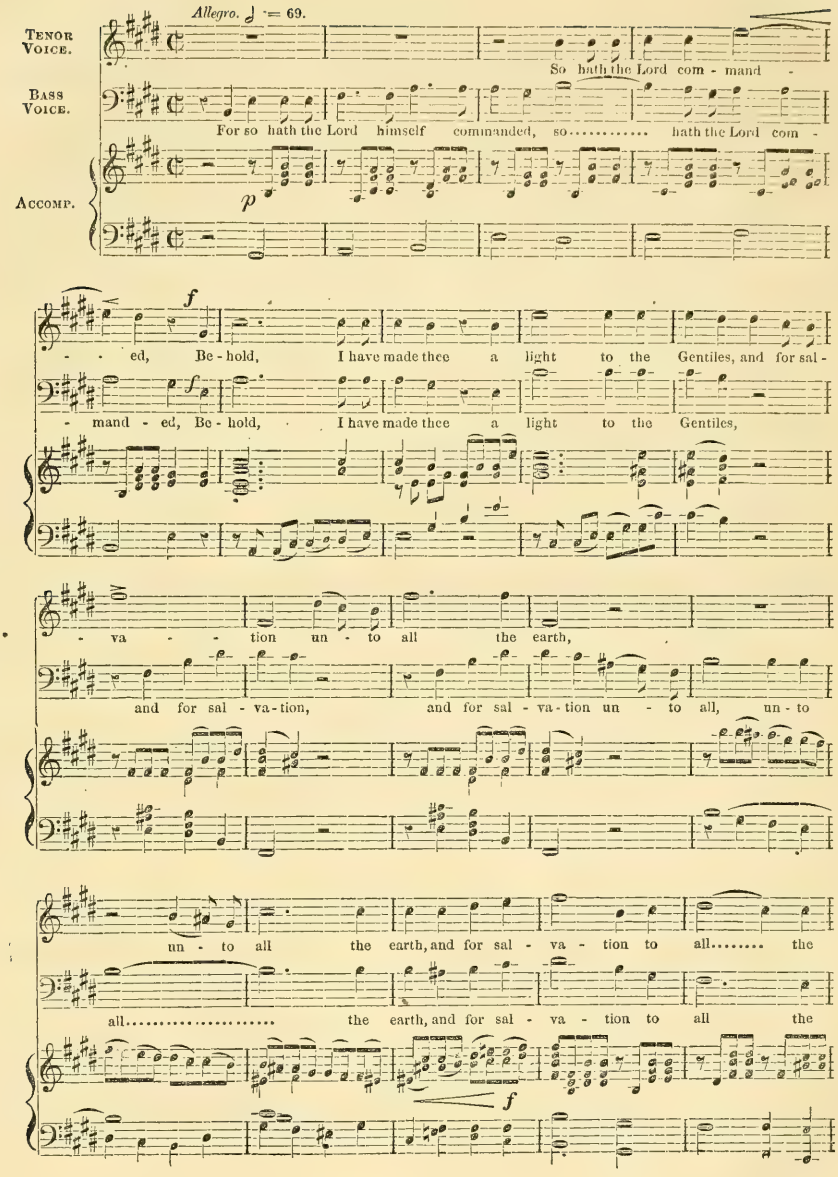
Bach's organ compositions are divided into two classes—viz., such as are directly intended for the service of the Church and accompany part of the liturgy; and such as have not this special aim, but are simply of a sacred character. In the latter, to which the great Preludes, Toccatas, Fantasias, and Fugues belong, the creative power of the composer exhibits its greatest brilliancy, especially in the Fugue. In this style of writing Bach excels all other organ composers beyond comparison. His fugues exhibit all the conditions of form, and are complete in æsthetic and technical respects. The theme is full of sub-

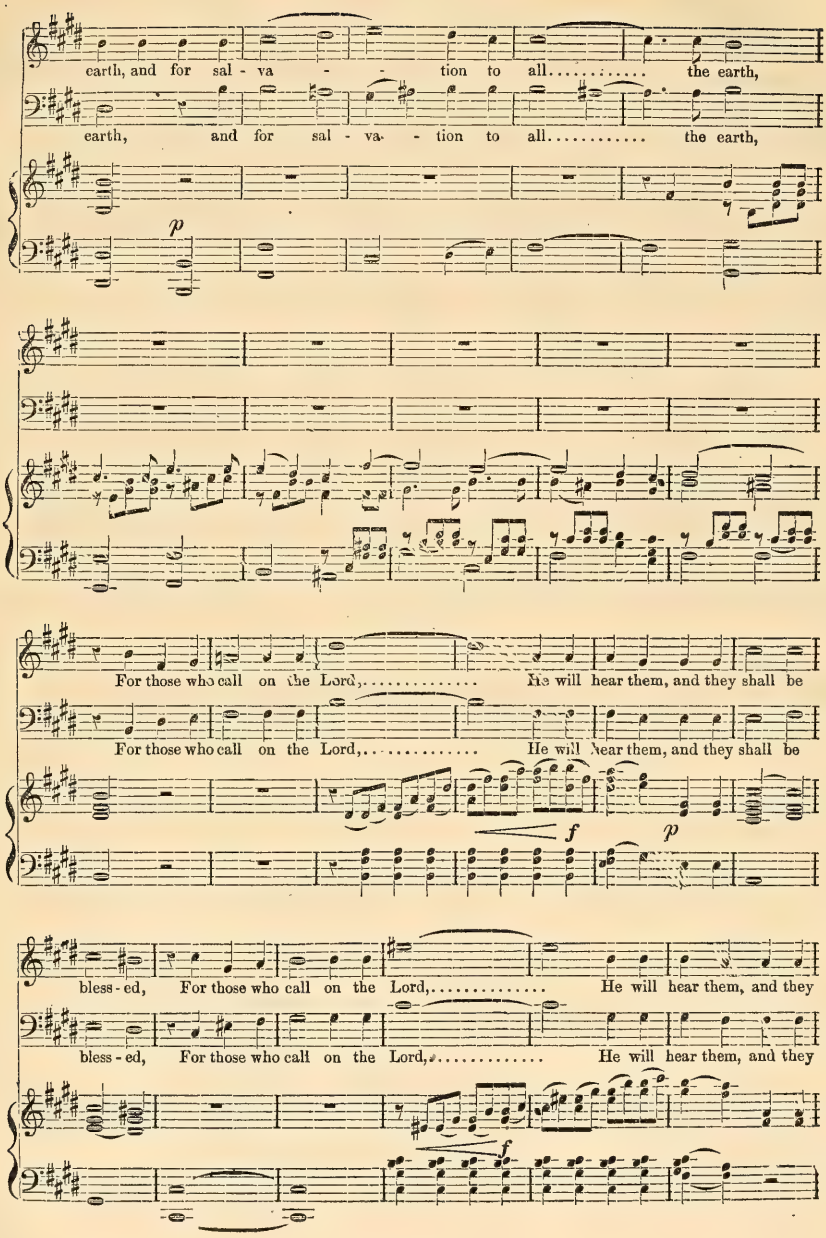

call the wand-'rer kind - ly home. The hearts a - stray that
call the wand-'rer kind - ly home. The hearts a - stray that
call the wand-'rer kind - ly home. The hearts a - stray that
u - nion crave, and those in doubt con - -
u - nion crave, and those in doubt con - -
u - nion crave, and those in doubt con - -
- firm and save!.....
dim.
- firm and save, con - - - firm and..... save!
dim.
- firm and save, con - - - firm and..... save!
- firm and save!.....
p
Pedals.

No. 30. RECITATIVE.—"BUT PAUL AND BARNABAS."



No. 31. DUET.


Allegro. ♩ = 69.
Tenor Voice.
So hath the Lord com - mand -
Bass Voice.
For so hath the Lord himself commanded, so..... hath the Lord com -
Accomp.
p
- - ed, Be - hold, I have made thee a light to the Gentiles, and for sal -
f
- mand - ed, Be - hold, I have made thee a light to the Gentiles,
- va - - tion un - to all the earth,
and for sal - va - tion, and for sal - va - tion un - to all, un - to
un - to all the earth, and for sal - va - tion to all..... the
all..... the earth, and for sal - va - tion to all the
f


earth, and for sal - va - tion to all..... the earth,
earth, and for sal - va - tion to all..... the earth,
p
For those who call on the Lord,..... He will hear them, and they shall be
For those who call on the Lord,..... He will hear them, and they shall be
f
p
bless - ed, For those who call on the Lord,..... He will hear them, and they
bless - ed, For those who call on the Lord,..... He will hear them, and they
f

stance, and each passage, as it follows, stands out in correct proportion to it. There is an easy and flowing melody in all the parts, and at the same time the most perfect freedom and variety of expression.

Bach's vocal compositions are chiefly for the Church. The high earnestness and the solemn dignity of expression required for this class of music, responded best to his ideas of the destiny of the art. The principal form of vocal Church music in Bach's time was the Motet—viz.,the construction of a choral melody in any given part, such as the tenor or cantus, round which the other parts moved in counterpoint and fugue.* Bach ennobled the stiff form of this composition, and wrote many motets for the choir of the St. Thomas School. All these compositions require large bodies of voices for their effective performance.

Bach greatly improved recitative, as well as the construction of the aria. He wrote his recitatives precisely as he wished them to be sung, and paid great attention to a correct declamation. The aria was thought little of in Germany in Bach's time. Being originally of Italian origin, following upon the "monody," it was wanting in characteristic formation, although Scarlatti, and before him Carissimi, Legrenzi, and Rovetta, had taken much pains to improve it at the end of the seventeenth century. It was reserved for Scarlatti's pupils, Leo, Durante, and other members of the Neapolitan school, to bring it to perfection. Bach, however, working *independently*, as usual, created a peculiar style of aria which forms the basis of Mozart's "concerto-aria" style.

We have yet to speak of Bach's merits in the improvement of melody, and certainly his efforts were not unattended with success. Melody was neither a mere addition to harmony, nor harmony a mere servant to melody; but both elements possess in his works a just share of attention. It has been already said that Bach was continually trying to develop the great riches of harmony, but always through the aid and assistance of melody. Heuce his always melodious vocal strains—the genuine "polyphony," as it appears in all his works written after his thirty-fifth year. In general, Bach's melodies bear the character of the uncommon, even of the strange, as all that which arises from the creative power of a great genius deviates from the common. A great part of the impressive beauty of Bach's melodies is owing to his great power over rhythm. Here the taste of his time came to his aid. The rhythmic part of music was then far more cultivated than at the present time. There was even a species of composition, the chief peculiarity of which consisted in the striking change of rhythm. We mean the so-called "Suites," and, afterwards (at a later date) the "Clavier Sonata." So, as in the region of harmony, it was in the formation of melody, Bach cut out his own path. Of course he owed the first impulse in the latter to the study of the French and Italian music, but the revolution, commenced in France and Italy, was seized by Bach with his strong hands and worked out independently of further aid. He followed his own ideas of the art, not caring for the opinions, nor for the transitory and superficial taste of the public. Forkel's remarks are very just:—"It is not a quality but rather a consequence of its qualities, that Bach's melody never grows old! It remains 'ever fair and young,' like Nature, from which it is derived. Everything that Bach mixed in his earlier works, conformably to the prevailing taste of his time, is now antiquated; but where, as in his later works, he has developed his melodies from the internal sources of the art itself, without any regard to the dictates of fashion, all is as fresh and as new as if it had been produced but yesterday. But very few compositions, equally old, will be found, of which auything similar can be said. Even the works of such ingenious composers as, for instance, Keiser and Handel have become antiquated sooner than might have been expected, and probably than the authors themselves believed.* As composers for the public in general, they were obliged to yield to the prevailing taste, and works of this kind last no longer than this taste. But nothing is more inconsistent and changeable than every description of popular taste, and in general whatever is called fashion."

(To be continued.)

* It has long been a disputed point as to what is the proper etymology of the word motet or motett. The usual derivation is from *motus*, movement; but long before the regular motet came into fashion there was a species of Church music in Biscant which was called *mutetus*. Each mutetus has its accompanying "tenor," usually with different words; the tenor being sometimes much shorter and probably repeated, to which the mutetus formed a counterpoint. It is pretty clear, then, that in this description of music we have the origin of the word motet, and also of tenor; the former being derived from *muto*, perhaps from the change in the words.

* This is true as regards Keiser, but only partly so as regards Handel. His operas are forgotten, but his oratorios will live for ever.

Musical Correspondence.

CINCINNATI, Feb. 2.—Of the first Cecilia Concert only the programme is enclosed; your correspondent was not present.

"Spring's Welcome." Poem by E. Geibel, Concerto for Chorus, op. 35.....Gade.
Polonaise in E flat major, op. 22.....Chopin.
Mr. G. Schneider.
Song for Basso.....Ellison.
"Die Birken und Erlen" (Birches & Alders).Max Bruch.
Mrs Kitchell and Chorus.
Concerto for Violin.....DeBeriot.
Mr. Eich.
Miriam's Song of Triumph, for Solo and Chorus.Schubert.
Mrs. Kitchell and Chorus.

The second concert took place Jan. 24th, and was a musical success. There were two pieces, but lately published, which the society owes to your old correspondent, Mr. Garlichs, who brought them from Germany last fall.

Die Birken und Erlen." Poem by Pfarrius. Composed for Solo and Chorus, Op. 8.....Max Bruch.
Mrs. Bullet and Chorus.
Sonata in C minor for Piano and Violin.....Beethoven.
Mr H. Andres and Mr. Eich.
"Die Palmen von Bethlehem". (The palms of Bethlehem). Christmas song by H. Geibel, for Solo and Chorus Op. 5.....H. Berthold.
Mrs. Bullet and Chorus.
Fantaisie Polonaise.....Chopin.
Mr. F. Werner.
"Ein Schütz bin ich," from the"Nachtlager in Granada." C. Kreutzer.
Mr Curth.
New Year's Song, by Fr. Rückert. For Solo & Chorus. R. Schumann.
Mr. Garlichs and Chorus.

The second and third of the pieces for solo and chorus went admirably. The first, "The Birches and Alders", a fine lyric, was not quite true to pitch in some places. But the shading in all was beautiful. The composer of the second, Berthold, is a follower of Schumann; earnest as he ought to be, looking up to such a master, and original withal. It is op. 5, and we may excuse a few chromatic sequences of chords that do not sound beautiful. But there is a promise in this piece of future clearness of harmonic thought, of melodious beauty and of rhythmical inspiration, which makes us expectant for coming compositions by this master. The New Years' Song by Schumann has been mentioned in your Journal. We may say that the effect on us was even stronger than at hearing it before. Works of genius grow upon the hearer. The Chorale at the close was too fast. But otherwise Mr. Andres showed himself again the tasteful leader and musician he is. He was not ably seconded in the C-minor Sonata for Piano and Violin which he played with Mr. Eich. Without intending to judge of the gentleman named last after a first hearing, we yet feel compelled to say that true intonation ought to be learned long before appearing in public. The violin may have been a poor one, but the tone was screechy; and we hope to hear the gentleman to better advantage next time. Mr. Werner, on the contrary, played his Fantaisie Polonaise with artistic beauty. There was inspiration, there was contrast and, in most cases, clearness. The difficulties of the piece (and we remember very well from many private hearings at the rooms of friend L—, how difficult it is) were not observable. Smooth, graceful or powerful, as the case might be, it went on "a thing of beauty and of joy." Mr. Curth sang: "Ein Schultz bin ich" from the *Nachtlager*, quite well. The *Erlkönig* was on the programme, however.

Following a time-honored German custom, the members of the Cecilia Society concluded the evening—indeed many went far into the next morning—with a dance, which was charming; at all events, "gemüthlich!"

On the evening of the 29th, Mr. L. C. Hopkins opened his new Music Hall by a private concert to invited guests, which is not a matter of public criticism; especially as your correspondent, though invited, was prevented from attending. To-day, the 30th, it was opened to the public by the first afternoon concert Cincinnati has enjoyed for years. Let us speak of the concert first.

Overture, from "Oberon".....Weber.
Third Symphony in E flat major.....Haydn.
Coronation March, from "The Prophet".....Meyerbeer.
Quartet, for Piano, Cabinet Organ, Violin & Violoncello.
Geo. Schneider, H. J. Smith, H. Hahn, M. Brand.
Overture, "Semiramide".....Rossini.

The programme, as you see, was quite good. We missed the overture. The orchestra had three rehearsals, considering which we ought to be satisfied. It was a good beginning. There was no phrasing, however. The conductor, Mr. Barus, will undoubtedly take great pains to improve this most essential requisite of musical elocution. Of course he knows that a page of poetry or prose would sound quite unintelligible, if commas and so forth were not heeded. Now, that is just what his orchestra wants to heed when they play again. And to do this, the several gentlemen need only look at the slur in their parts, and to accent the first note slurred, playing the last soft and short, and the effect will be quite different. However, we do not wish to find fault to-day. It was a beginning. The quartet was not bad. Indeed the Cabinet Organ sounded quite well,bating the fact that crescendos and diminuendos were very much wanted. Mr. Schneider, of whom we hope to report many good things, had only a few chords to play. As to the hall we have to find fault. It is oppressively gaudy. Imagine a floor yellow with armchairs, a wall tolerably quiet, and a ceiling that comes down upon an unsuspicious visitor with the weight of strong blue, yellow and red colors, and you may know that the laws of decoration—artistic decoration we mean—have been put in the condition normal to Mr. Quilp's shop-boy. We are accustomed to neutral tints in ceilings; we can stand a rich tint in walls, but under such circumstances we expect a darker and richer floor than either. That looking-glass on either side of the orchestra is another one of the terrors. Just imagine some 60 or 80 gas-lights reflected in your very eyes. As for Mr. Hopkins, we cannot sufficiently express our gratitude for his public-spirited enterprise. One of the most successful merchants of Cincinnati, he has been active in the good cause of music for many years, because he loves it. As President of the Harmonic Society he has been liberal, beyond precedent; and now he has built this hall, which seems to open a new home to classical music. How well sometimes good mother Nature endows her children, so that they may not only be apt to acquire, but also to use well their wealth. We sincerely hope that the cultivated public of Cincinnati will second this fine undertaking by liberal attendance. We also hope, that these concerts may consist in future of two parts: one of lighter, and one of classical music; and in the interest of the good cause we would urge that light music form the second part. Many, who to-day were enchanted with the Coronation March, would want their seats and so hear both the classical symphony and the equally classical Strauss Waltz. For a wonder, the grand was by Chickering. Mr. Steinway's agent seems to be a good deal more enterprising than Mr. Chickering's.

Great things are in store for Cincinnati;—(which does not mean the opera at present performing *Trovatore*, &c., but fine Chamber Concerts by Messrs. Kunkel and Hahn. We have seen the programme for the first, to come off Feb. 5th, and will only say, that it is most exquisite.

Private musical evenings have commenced again at the house of that patroness of musical art, Mrs. Rufus King. They of course are not subjects for criticism, but they are to be thankfully and gladly noticed, as promoting good taste and love for the beautiful. And as a proof that better things may be enjoyed there than the musical public of Cincinnati is favored with in concerts, let it be noted down here, that on the opening night, for the first time in Cincinnati, a song by Robert Franz was sung by one of the fair contributors to the enjoyment of the evening. We happen to know that it will not be the last one,

and that even father Bach will consent to lend some of his best pieces to grace future occasions. The *Kyrie a Capella* by Robert Franz was performed Dec. 19th, 1865, by the Harmonic Society, but never had any of his songs been heard here.

The Männerchor announces one of its regular Opera Seasons, to begin Feb. 17th with a Sacred Concert, and to continue through the week, when we shall hear "Undine" and "Oberon." We shall have occasion to speak of the performances in our next.

*†

BALTIMORE, Jan. 29.—In the midst of the turmoil of political strife we still give occasional attention to the harmony of sweet sounds, and what with Parepa and Brignoli, the Italian and English Opera, Davies' Philharmonic Concerts, Prume and Habelmann, the Peabody Musical Lectures, and the Baltimore String Quartet Soirées, we have enjoyed quite a musical season.

PRUME, the violinist, is accepted here as a performer of the very best ability, and he played upon an instrument of rare truth and sweetness of tone. HABELMANN, the tenor, you know, as well as we, to be possessed of a noble voice, and his numbers are always rendered with true expression and with a manner of modest refinement not often met with in public singers.

The Peabody concerts,—two by an orchestra made up of professional musicians, led by Mr. DEEMS, with explanatory words from Mr. SZEMELENYI, and one by the Lenschow Amateur Orchestra, (a very creditable organization) proved exceedingly agreeable entertainments. The exact horoscope of the Musical Department of the Peabody Institute has not yet been cast. Its design is too vast and utopian for realization, and I think, if it will confine itself to the formation, from local material, of a tolerably complete orchestra, and build up a thoroughly complete musical Library for use and reference, it will do all that can be reasonably expected of it.

I send the programme of the third concert of the Baltimore String Quartet Club, held in a small room, but yet too large for the select few who like classical music to fill. The Club comprises: GIBSON (1st violin), SCHAEFFER (2nd violin), LENSCHOW (viola), JUNGNICKEL (violoncello), and is now giving a course of twelve weekly concerts. Gibson is an amateur, engaged in mercantile pursuits, but possessed of remarkable talent, and a true appreciation of the best music, and by his example and active interest has done much to help us forward in the true faith. The others are well known as masters in their high calling.

Mozart's Quintet (C major), with Scheidler as 2d viola, was given with good feeling and expression, but I do not think it is one of his best, although the third movement is very beautiful. Beethoven's Quartet (E flat, op. 16) was superbly played, and is a most delicious composition. The pianist, Miss FALK, a recent importation, is winning golden opinions by her firm touch, clear execution and expressive shading. Haydn's Quartet (F major, op. 74) was well played, but is not particularly interesting.

The Baltimore Amateur Musical Association, which has endeavored during the past few years to centralize and make useful the undoubted vocal talent among our people, failed to raise its head this season, and the energy and good spirit of its esteemed originator and manager are unused, or expended on some other work. FRITZ.

Dwight's Journal of Music.

BOSTON, FEB. 16, 1867.

Concerts.

ERNST PERABO's fourth "Schubert Matinée" (Jan. 31) was much the most interesting one of the series so far, and the most worthy of the name it bears, for two reasons. First, the music was all by Schubert.

Sonata (in C Minor). Dedicated to Robert Schumann....
Songs. { a. "Every soul at rest is sleeping"..... b. "Hark! hark! the lark".....
Rondo for four hands, (in D Minor), op. 84, No. 2.....
Song. "Barcarolle".....
Fantasia, four hands, (in F Minor). Op. 103.

Secondly, and of more account, the selections were more significant of Schubert's best power than any he had given us in the earlier concerts. The Sonata, especially, was for the first time one of the great ones. It appears in the collected piano works without *opus* number, as one of his "last compositions, finished the 26th of September, 1828." The "dedication to Schumann" it would be an anachronism to ascribe to Schubert himself; it was doubtless made later by the publisher,—a worthy compliment to the man who rescued the great Symphony in C from rubbish and oblivion. It is a sonata full of genius, sparkling with happy thoughts, solemnizing at times with calm and great thoughts, but oftener bearing you away on strong wing with resistless ardor. With the opening of the Adagio in A flat you begin to wonder if you are not with Beethoven, but the younger genius soon asserts his individuality. The Minuet and Trio, in which you seem smoothly, swiftly sailing through the air, catching but dreamy glimpses of the multifarious world below, was played, we thought, *too* fast, being marked only Allegro. The Finale, also Allegro, six-eight time with piquant accent,—that is, the main theme of the Rondo, for it has many curious, delightful episodes—went faster yet,—*inconceivably* fast we should say, if we had not actually heard it played so without the slightest scrambling, or unevenness, or indistinctness. It is a very long movement, and this perhaps justified the very rapid tempo in an artist who *could* play at that rate perfectly enough to make it seem quite natural to you despite the slower habit of your own pulse. It is a wonderful Finale and was wonderfully well played, as was indeed the whole Sonata. Finer pianism we have hardly had even from this young man, to whom execution is as easy as thinking or dreaming.

In the two four-hand pieces Mr. LANG played with Perabo; both very finely, although the two temperaments did not seem precisely matched in that sunshiny, graceful, even-running Rondo. The Fantasia proved one of the richest of the Schubert creations and was rendered to a charm.—The songs were sung by Miss CLARA M. LORING, a pupil of Mrs. Long, who more than confirmed the pleasant impression she made in one of Mr. Perabo's concerts last Spring, both as to pure, sweet, soulful quality of voice, good method, and chaste, refined expression. Seldom indeed, if ever, have we known so young a singer to sieze so well the spirit of the Schubert songs; and here were three in marked contrast with each other. Mr. J. B. SHARLAND deserves credit for the accompaniments.

Mr. Perabo's fifth Matinée (next Thursday) will be a particularly rich one. Mr. DRESEL will play some Schubert Variations with him. For a Schubert Sonata, Perabo has chosen, what is equivalent to that, the Fantasia in G, in four movements, one of the noblest works. Besides this, the most difficult of all Beethoven's Sonatas, the great op. 106; and, with WULF FRIES, a Sonata Duo of Beethoven. Another young *debutante* will sing Cherubini's *Ave Maria* and Schubert's "Serenade."

HARVARD MUSICAL ASSOCIATION.—The fifth SYMPHONY CONCERT (Friday afternoon, Feb. 1) had the largest audience of the season, and one of the most attentive, sympathetic and well pleased. This was the programme:

Overture to "The Water-Carrier".....Cherubini.
Piano-forte Concerto, op. 19, in B flat.....Beethoven.
First Symphony, in C minor, (op. 5).....N. W. Gade.
Schubert's Fantasia, op 15, arranged for Piano and Orchestra, by.....Liszt.
Overture to "Ruy Blas"..... .Mendelssohn.

The Overtures were not new, and yet neither of them so familiar as they should be to our public. That by Cherubini to the *Wasserträger* (called in France *Les deux Journées*) is a very noble and a brilliant composition, a model in its kind, a far greater work than the two we had had by him already in this series. Yet it appeared to impress the audience less when it was revived for once last winter. This time we think it was more appreciated, although in silence for the most part. It was played with spirit and precision, and the grandeur of the deep bass passages in the opening Adagio was unmistakeable, notwithstanding that unfortunately two of our six double-basses were absent. Mendelssohn's *"Ruy Blas"* made an excellent conclusion: it is a thoroughly dramatic overture, full of fire and contrast. The short-breathed *staccato* episode in the middle, and the very pronounced piece of *cantabile* for bassoon, could not fail to arrest attention; and the whole grows to an exciting climax. The orchestra did themselves great credit in it. So they did too in the Gade Symphony, whose wild northern sea-shore spirit, calling, like fairies: "Come unto these yellow sands" in the Scherzo, musing and sighing with deep, sweet-sad feeling in the *Andantino* (which means here quite a slow movement), roaring and storming like northern blasts mingling with old Vikingir battle songs in the Finale, took hold of the imagination with a sure grasp as usual.

But the feature of especial interest was Mr. B. J. LANG's playing of that early Concerto of Beethoven, one which is commonly supposed, and justly, not to take rank with the three greater Concertos which he composed afterwards (Nos. 3, 4, and 5, in C minor, G and E flat—all given in these Concerts last year), one probably never before played in this country and seldom brought forward by pianists anywhere. It pleased far more than was expected. To be sure, the first movement sounds a little commonplace and thin for Beethoven, but it is genial, graceful, happy, full of Mozart-like suggestions, like much of his earlier writing; and it is really marked with new importance by the masterly Cadenza by Moscheles, which so ingeniously sums up and intensifies its motives, and which Mr. Lang brought out in strong light to the best advantage. The Adagio, not one of its author's greatest, is full of beauty and true feeling; and as the rich theme grows it puts forth flowers and tendrils which the pianist finished off with fine felicity. But the Rondo finale, quaint and piquant, is full of vitality, and became electric under Lang's touch. This too is Mozart-ish; at times you seem to hear the gay *Don Juan* music; but the unmistakeable Beethoven is never far off. Mr. Lang really surpassed himself in this performance, which was not only one of the neatest possible and most artistic pieces of pianism, but one of the most genial and intellectual interpretations of a master. In the Schubert Fantasia he had room for greater breadth and power; it is a broad, large work as Schubert wrote it for piano alone; especially the opening, and the introduction of the "Wanderer" melody in great, full chords, and the working up thereof, all of which Mr. Lang made most impressive. But Liszt has not only brought in the orchestral forces with it, but has much expanded and embellished the piano part, making it a very effective piece and of great difficulty. Sometimes the Liszt gets the better of the Schubert, and for a while rather bedevils the music, as in some of those *tremolo* transitions, which smell too strong of sulphur and *Walpurgisnacht*. But for the most part he has only set the work in the strong light which it requires, and his orchestra relieves a certain stiffness which we have always felt in the last Allegro, which begins fugue-like.

[We must not take leave of this Symphony Concert without turning back to correct the strange carelessness which led us last time to give Mr. Fries the praise of the violoncello *obbligato* passage in the Romanza of the Schumann Symphony. We knew well

enough that Fries that day was snowed up in the North, and that to Mr. A. Suck belongs the credit of supplying his place so well.

In the sixth concert (this week), Camilla Urso kindly comes to give us the Mendelssohn Concerto, which she was to have done on the 18th ult., had not the storm blocked her way. Mr. Parker, as before arranged, supplies a Piano Concerto, by Hummel, in A minor. Consequently a short Symphony,—Mozart in D, commonly called the "French" one. Overtures to *Fierabras*, by Schubert, and the *Egmont*.

The Seventh Concert comes on March 1. Then both Rosa and Mills will play; the former the *Chaconne* of Bach and the first movement of Beethoven's Violin Concerto; the latter a Concerto by Liszt and Chopin's Scherzo in B minor, op. 20. Mrs. J. S. Cary will sing an Aria from Bach's *Passion* music, with violin obbligato by Rosa. The Symphony will be Beethoven's No. 8, and the only Overture that to *Iphigenia* by Gluck.

Mr. Parker's Vocal Club repeated their delightful concert to invited friends on the following Monday evening, Feb. 4. Fortunately for us, as it gives us opportunity to correct what we must have written in a strange state of unconsciousness, mechanically, with mind preoccupied by other topics crowding in and claiming also to be noticed. Verily in trying to get *all in* at such times, a poor editor may be writing of one thing, while thinking of another, as a musician reads a bar or two ahead of what his fingers are playing. Only so was it possible for us to ascribe Mrs. J. S. Cary's beautiful singing of the "Cradle Song" by Bach to another lady, whom to be sure we have hitherto associated much with Bach and with that song, but whose voice is not like the other's a contralto. Of course we knew that Mrs. Cery sang it, and were struck with its adaptation to her voice, and with the chaste, artistic style and the sincere expression with which she did it. The second time its beauty grew upon the listeners. To Mrs. Harwood belongs the praise, invariably hers, of singing the Franz songs, and whatever else she had to do, in a style to give the purest pleasure.

Mendelssohn Quintette Club. The third concert (Tuesday evening, Feb. 5) drew another crowded room-full at Chickering's. This was the musical matter:

Quintet in F. Op. 59.....Rubenstein
Lento ed Allegro non troppo—Allegro—Andante assai
—Finale Allegro non troppo.
Concert Piece for Violin and Piano.....T. Ryan
(Dedicated to Mr. Fries..
Messrs. Fries and Perabo.
Tenth Quartet in E flat Op. 74.....Beethoven
Poco adagio ed allegro—Adagio—Presto—Allegretto
con variazioni.
Piano Trio. in E flat. Op. 100.....F. Schubert
Allegro—Andante con moto—Scherzando—Finale
allegro moderato.
Messrs. perabo, Meisel and Fries.

The Rubinstein Quintet, played once last year by the Club, improved somewhat upon acquaintance. Portions of it are striking; but the work hardly seemed to us to justify a great fame. It is well however to know something of what the younger writers are doing. Mr. Ryan's Concert Piece is melodious, rather Italian in style, pleasing for a while but growing rather diffuse as it prolongs itself. The great Tenth Quartet by Beethoven takes a marvellous hold upon feeling and imagination. It has several times been played by the Club in past years, but we never so enjoyed it and were so spell-bound by it before. The more do we regret our inability, even if we had room, to make any sort of a description of it, and therefore we forbear. It was uncommonly well played, and we think it might advantageously occupy a place again in the next concert.

The splendid Schubert Trio, fraught with many delightful memories, told with more vivid eloquence than ever. For of course the piano part was rendered to the life by Perabo, and Messrs. Meisel and Fries entered equally into the spirit of it.

It was a delightful concert, and all must regret that only one more of the series remains, which, we are requested to say, will be given on the 19th, instead of the 5th, of March.

The Orpheus Musical Society assembled their friends, in overwhelming numbers, last Saturday evening, in the beautiful upper hall of the new Horticultural building. Naturally the three or four hundred "passive members" of the Club were more than singly, more than doubly, represented on such an occasion; there must have been some 1600 persons present, and a fine show it was of beauty and intelligence. By the return, with restored health, of Mr. Kreissmann to his old post of conductor, the Orpheus feel at home again and seem to be animated with a new enthusiasm. The chorus numbered about forty voices, quite well balanced and well trained. For larger choruses they sang Schubert's 23d Psalm: "The Lord is my shepherd;" the Chorus of Priests from the *Zauberflöte*; a Chorus of Warriors (first time) from Ferd. Hiller's Oratorio "Jerusalem;" and finally the grand double chorus from *Œdipus* by Mendelssohn, Mr. Leonhard accompanying on a Chickering Grand. For Part-songs, some *Reiterlieder* (Cavalry Songs) by Gade, and a Serenade by Marschner. Mr. Kreissmann, whose voice never sounded more richly, warmly musical, sang Schumann's "*Du meine Seele, O du mein Herz*" (Dedication), putting the real fire into it, and with exquisite expression the "*Frühlingsnacht.*" Verily we have no such interpreter of these choicest veins of German song. He also sang Schumann's *Liebesgarten* duet with Miss Addie Ryan, now his pupil, who has greatly improved in refinement of style and who surprised us by using the German language with such ease. She also sang alone two songs by Franz. "*Wird er wohl noch meiner gedenken,*" and "*Er ist gekommen*") a good fiery counterpart to Schumann's "*Widmung*"), in such a manner as to excite a very earnest recall.

Besides accompanying all this (except the part-songs) in right artistic-like manner, Mr. Leonhard played Chopin's brilliant Scherzo in B minor (op. 20), and a lovely Cradle Song by Stephen Heller, admirably of course. There was also a fine Sonata-Duo of Beethoven, op. 30, No. 1, by Messrs. Eichberg and Leonhard. It was a capital concert; only the hall was over-crowded and hot, and so far as one could judge from that experience, not very favorable to sound.

On the same evening was a Complimentary Concert to Mr. J. L. Hatton, at Chickering's Hall, which we were unable to attend. But we were present in the spirit, and we desire to record our full sympathy with the compliment; for Mr. Hatton is one of the most complete musicians, best song writers, and most genial personages, that have ever figured in our musical world. He was an invaluable part of the late Bateman Concerts, and is associated with some of Boston's best musical doings seventeen years ago. We regret to lose him, but wish him a safe return to his English home and family, and long years yet of musical activities and joys. On this occasion Miss Adelaide Phillipps and Mr P. H. Powers sang for him, and, in the place of Sig. Brignoli, Mr. Wehli gave some of his brilliant pianism. For the rest, the programme was vocal, embracing several of Hatton's ballads and part-songs, some of the "little fat man's" funny things among them.

Mr. Hermann Daum was much more successful in his second "Beethoven Matinee (Tuesday, Feb. 12), The audience was large, the day favorable, and the programme (all from Beethoven) excellent.

The Sonata with 'Cello was particularly enjoyable, full of felicities as it is, and nicely played. It consists of an *Adagio*, an *Allegro molto* quickening into *Presto*, and a *Rondo Allegro*—unlike the usual Sonata order. The Piano Sonata in D is one which we do not remember to have heard in public, though it is very familiar to students of Beethoven in private. We could wish the opening phrase, *Presto*, marked with clearer accent than Mr. Daum gave it; and indeed throughout the first and last movements a certain electric something was needed to point the phrases with more significance. The profoundly solemn and grand *Largo* made its impression well however. But the pianist showed to much the best advantage in the opening movement, the Scherzo, and the Adagio of the glorious Trio in B flat; for that he seemed to have reserved his energy; it flagged again somewhat in the Finale, like a spent swimmer; and indeed that is a task for a strong man. Mr. Daum is certainly a conscientious artist, and each trial of his wings shows progress.

Great interest was added to the concert by Mr. Rudolphsen's singing of the three noblest of the six sacred songs which Beethoven set to words by Gellert. Many times we have suggested them to our public singers, but hitherto in vain. The impression they made this time will not be forgotten. The first two: "God, thy goodness," and "The Heavens are telling," are very simple, grand, religious strains, which, carried by so large a voice as Mr. Rudolphsen's and with such dignity and truth of style, were irresistible. The third, a Song of Repentance, is more elaborate, and much the most important of the six.

Musical Conservatories.

"Boston Conservatory of Music" is the name of a new music school on a large scale, which went into operation last Monday, after short notice, in the new white marble building upon Tremont Street, partly occupied by Messrs. Mason and Hamlin. Its founder and director is Mr. Julius Eichberg, which is in itself a good guaranty of thorough, scientific teaching and artistic tone and influence. Associated with him already he has Mr. Kreissmann as director of the Vocal Department (German School), and Mr. Hugo Leonhard as director of the Piano department. All three are experienced, high-toned artists, who have coöperated ere now. Mr. Howard M. Dow takes the beginners at the Piano, and Mr. Solon Wilder has charge of musical rudiments and reading at sight. Mr. Eichberg himself teaches the Violin, as well as Harmony and Composition; Mr. A. Suck, the Violoncello; Mr. Junius Hill, the Cabinet Organ; Mr. Arbuckle, the Cornet; Mr. Goering, the Flute; and other teachers will be provided for other instruments as the need may be.

The advantages of the Conservatory system, as here proposed, are mainly these:

1. Teaching by Classes, of four pupils in each case, and no more.

2. Cheap tuition. Indeed in many departments lessons are furnished, by good masters, at barely more than cost; so that there is all encouragement to talent with small means.

3. The chance to acquire musicianship, or at least a general knowledge of *music as such*, besides merely getting a little skill in singing or piano playing. *Every* pupil will attend the lessons in Theory, Harmony, &c., without additional charge.

4. The mutual inspiration which must spring up among a mass of students pursuing an artistic end together, in daily society of teachers who are artists, and with a pervading unitary tone and method. Under this head must be named the chances of hearing good music, and even of partaking in it, the social Chamber concerts, &c., which will naturally spring up.

5. The nursery it may be for raising up players of instruments for our orchestras. Already we are glad to learn that the Conservatory has a dozen Violin pupils, beginners and even a class of older violinists, some of whom have played in orchestras, who come here to reform their habits of bowing, &c.

More advantages will readily suggest themselves. We have visited the rooms, five in number, fronting the Common, commanding an inspiring view, and furnished with simple, tasteful elegance. Already 130 pupils have entered their names.

Scarcely was the above announced, when by a sudden *coup d' état* a "New England Conservatory" dropped down from the clouds, captured the Music Hall, flooded Boston with grandiloquent Circulars, created "Professors" by the score, and, gathering up pupils fast, is ready to open next Monday. It is under the direction of Mr. Eben Tourjee from Providence, and Mr. Robert Goldbeck from New York. Perhaps the more the merrier. But we must pause, observe and think.

Crowded Out: Letters from New Haven, and elsewhere; hints of good things coming, and a great deal more.

NEW YORK. German Opera appears to be "reconstructed" under its old impresario, Mr. GROVER. The singers, tired of divisions and of experiments in little squads upon their own account, have rallied around Grover again, showing a disposition to be tractable. Grover has taken the Olympic theatre, where, besides the artists who have lately been singing at the Thalia (Mlle. Naddi, Wm. Formes, &c.), he has again about him Johannsen, Frederici, Rotter, Himmer, Hermanns, &c., making together a really stronger company than that which made so good a beginning two or three years ago. The repertoire, too, bids fair to be fine, judging from this paragraph in a late number of the *Evening Post*:

Last night Mozart's "Magic Flute" was given at the Olympic. Mlle. Naddi, the prima donna of the French operatic company, achieved a decided success. Wilhelm Formes and Mme. Rotter sustained handsomely the parts of *Papageno* and *Papagena*. This evening we are to have the "Marriage of Figaro," on Friday evening the only repetition of "William Tell," and on Saturday afternoon, at a matinée, "Martha."

MARETZEK is to open the rebuilt Academy of Music early next month with a grand advertising flourish in the shape of a *bal d' opera*. Among the operas to lead off are mentioned the "Prophet," *L' Africaine*, and Petrella's *Carnevale di Venezia*. Cagnoni's *Don Bucefalo* is laid aside for the present. Miss Kellogg is to appear in a new role for her, *La Traviata*.

As for the French Opera, its members have mostly returned to France, finding no better end of troubles. The *Weekly Review* says:

French opera is no longer in existence, although the effort to revive it in the shape of "Orphée aux Enfers," which was made a week ago, may be called pretty successful, the cast being, in some respects, better than before, and there being even a sprinkling of clouds in the second act, which is played in Olymp. At the first performance the Olymp consisted of a common drawing-room. The opera was pretty well given, with the exception of the music, which seemed to be regarded as a secondary matter. There is no prospect of another revival of opera at the French opera-house.

A *new* Italian Opera enterprise is in the field, of which last Saturday's *Weekly Review* thus pleasantly advises us:

Signor Mora is quite a young man, who feels it to be his mission to give to the public the genuine article of Italian opera, in a style worthy of the great maestros of his country. Signor Mora, we believe, is the organist of Zion Church, and an industrious composer. Sixteen operas which he has written have been hitherto lost to the admiration of the world; and numberless Oratorios, Masses, and Motets will be discovered among the valuable worldly goods which Signor Mora will bequeath to his heirs. Signor Mora is supported by some gentlemen whose keen perception has convinced them that the young Italian is the coming man, and, in fact, the only one to bring back the old and glorious times of Italian opera, and they have therefore put at the disposition of the neophyte impresario the modest sum of from one and a half to four million dollars. We confess that we should hesitate to believe that there are such magnanimous people in existence in times like the present, when money is rather scarce, but since Signor Mora himself is the source of our information, we must put aside our surprise and be solely delighted.

The season will be commenced at the French Theatre, and be continued, if the vast sum of money is not expended before, during three or four months. The artists whom Signor Mora has been so fortunate as to engage are almost all without exception well known in New York. They are Miss Phillips, Signor Irfre, Signor Fortuna, and Signor Milleri, besides the prima donna, Sgra. Giuditta Altieri, a lady of whom we had occasion to speak favorably some weeks ago.

Sgra. Altieri is the wife of Mr. Oscar Pfeiffer, and arrived in this city, from Rio Janeiro, some six weeks since. She was educated in Milan, and has enjoyed a very good name as an artist both in Italy and South America. The public of Rio Janeiro is a very critical one, and it is not easy there to make a great hit. Sgra. Altieri, however, seems to have accomplished this feat, if we may trust the various news-papers of Rio Janeiro, which speak in glowing terms of the young lady's performances. She is certainly very pretty, highly intelligent, and possesses great dramatic talent.—She will make her début in "La Traviata," which is said to be one of her best parts. We sincerely hope, in the interest of all concerned in this enterprise, that the old saying, "Periculum in *Mora*," will not prove true this time.

The PAREPA Concerts, under Mr. Harrison's management, seem to be very successful. We read of audiences of from 2,000 to 3,500 persons. A "Wallace night" was the feature of last week, when the programme was wholly made up from that lamented composer's works. A Mendelssohn and a Mozart night, a Beethoven and a Weber night, are expected to follow. Carl Rosa and Mills, as well as Parepa, are continual themes of praise among the critics. It said that Mr. Harrison, among his multifarious plans, will give, with the aid of Mme. Parepa, and of the Cecilian Choir and the Harmonic Society, under the direction of F. L. Ritter, the oratorios of the "Messiah," "Samson," Judas Maccabæus" and "Elijah."

FARMINGTON, CONN.—As regularly as the season, come to us the annual pair of programmes of classical chamber music given at Miss Porter's young Ladies' School, where Mr. CARL KLAUSER is musical director, by artists from New York or other cities. These now before us, of Feb. 8th and 9th, are up to the high standard which has prevailed there for years. The artists were Messrs. MASON, THOMAS and BERGNER (piano, violin and 'cello), who performed, on Friday: Beethoven's E-flat Trio, Op. 1, No. 1; a Salon-piece for Violin by Spohr; *Lieder ohne Worte* by Mendelssohn; Schubert's E-flat Trio, op. 100. On Saturday: Trio in B flat by Beethoven—not the great one, but the op, 11, containing the variations on an Italian air; Andante from Mendelssohn's 'Cello Sonata in B flat; piano pieces (*Phantasie-Stücke* and *Noveletten*) by Schumann; Trio in C minor, op. 103, by Raff.

ST. LOUIS.—The third Philharmonic Concert, Jan. 31, A. WALDAUER Conductor, offered the following selections: Overture to "Tell;" *Sanctus* and *Benedictus* (solo and chorus) from Weber's Mass in E-flat; Sextuor by Onslow, op. 77, for piano, flute, clarinet, horn, 'cello and doublebass; two four-part songs by Mendelssohn;—Andante and Minuet from Schubert's Symphony in C; Quartet for male voices: "Good night," by Hatton; Polonaise from Meyerbeer's *Struensee*; Scena and chorus from *Semiramide*.

HOW BEETHOVEN SAVED A MUSICAL DIRECTOR FROM IMPRISONMENT.—For some reason best known to themselves, the Hanoverians, since the military occupation, call their new countrymen, the Prussians, by the euphonious name of Cuckoo. At a concert at the "Hof Theater" the Pastoral was performed. The Baroness Voight-Rheetz, wife of the Prussian military governor, and suite were present. When the clarionets in the Scene by the Brook uttered those two disloyal tones d-b-flat, and even reiterated them, the Baroness indignantly rose and left with her train. The next morning our unlucky director was called before the military tribunal and accused of wilful disloyalty to the ruling power. Fortunately for him, he could prove by the score, that those disagreeable cuckoo-calls had been put in the original some time before the Hanoverians became Prussians, and he was saved.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Incline thine ear to me. Quartet. *L. Southard.* 60
Another of the "Morning and Evening" series, and very acceptable.

Hey ho! My bonnie lad. Scotch. *P. H. Atkinson.* 30
Very pretty, and quite fresh and new.

Bethlehem. Nativity song. *Gounod.* 30
Quite simple, and very sweet.

On a summer even. Song. *G. W. Marston.* 30

Serenade. " " " 30
The words are by Harriet Prescott, whose quaint lines are very pleasing. The one who went out "gathering pansies" on a "summer even," was well employed, as was the serenader who gazed on the sparkling stars.

O father, dear father, come down with the stamps. Song. *Wilder* 30
This composer gets "Wilder" and "Wilder" in his comicalities. To see the point of this joke, "come down with the stamps" and buy the song.

The murmuring sea. Song. *W. Ganz.* 40

I seek for thee in every flower. " 30
Two songs such as Parepa sings with so much success. Pretty easy, and effective.

I have kissed thee in my dreams. Ballad. *L. W. Wheeler.* 30
Beautiful melody, and in good taste throughout.

Guardian Angel. Song. *C. Gounod.* 30
Semi-sacred, and very pleasing.

Change. Ballad. *W. T. Wrighton.* 30

Love's good morrow. Song. *S. Reay.* 30

Blossoms of Spring. Ballad. *G. Caskin.* 30
Three fine songs or ballads, the first a little melancholy, the second a charming "good morrow song," and the third very elegantly welcoming the now coming season.

Instrumental.

Young Maennerchor's Grand March. *Mueller.* 35
Powerful and brilliant, and the "Young Men's Choir" will no doubt step out to the music with a deal of satisfaction.

Bolero, d' apres Victor Masse, for piano. *W. Kuhe.* 75

La Penseè. Galop brilliant. " *F. Guzman.* 60
Although by different authors, these two may be classed together, as being brilliant and effective pieces, founded on "dance music;" and of some little difficulty.

Pot Pourri. "Crispino e la Comare." *H. Cramer.* 75
Poor Crispino has fallen into a Pot Pourri, it seems, and one presided over by a most vigorous "stirrer." Bad for him, but well for us, since here is a compound of an unusual number of good melodies, which are skillfully united.

Polly Perkins Quadrilles. *C. Coote.* 75
"As beautiful as a butterfly," throughout, with well-known and favorite melodies.

Finlander's Dance. "Shells of Ocean." *E. Mack.* 30
A very peculiar tune, easy and useful.

Mynheer van Dunk. *B. Richards.* 50
Also, quite peculiar, but good, and brings the freshness of a new sensation to those who play it.

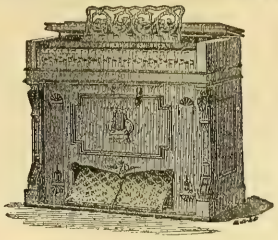
Wiener Bon-bons Waltzes. *J. Strauss.* 75

Up and Down Galop. *C. Faust.* 35
Faust gallops us over the hills and dales very merrily to Vienna, where Strauss serves up his Bon-bons with brilliant waltz accompaniment.

Muriel Valse. *Tinney.* 40
Has unusual depth and richness, with sufficient brilliancy.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

The Attention of Musicians

IS CALLED TO OUR

SPLENDID ASSORTMENT

OF

BRASS INSTRUMENTS,

OF THE MOST APPROVED MANUFACTURE.

Embracing one of the Largest Stocks in the United States, at low prices.

VIOLINS—The Best, from $2 to $50 each.

Flutes of every variety of Quality and Price, Including very Choice Instruments.

MARTIN'S CELEBRATED GUITARS.

FLUTINAS AND ACCORDEONS.

CLARINETS, FLAGEOLETS, FIFES,

And all other descriptions of Musical Instruments. Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello and Double-Bass.

PIANOS AND MELODEONS

FOR SALE AND TO LET.

Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (Opposite the Court House)

Oratorios and Cantatas.

ORATORIOS.

The Creation, *Haydn*. Cloth $2.00, Boards $1.60, Paper $1.38. **Messiah**. *Handel*, Cl. $2.00, B'ds, $1.60, Pa. $1.38. **Moses in Egypt**, *Rosinni*, $2.25. **David**, *Neukomm*, $1 00. **St. Paul**, *Mendelssohn*. Cl. $2.00, B'ds, $1.60, Pa. $1.38. **Eli**, *Costa*, Cl. $2.50, B'ds, $2.00. Pa. $1.75. **Naaman**, *Costa*, Cl. $2.50. B'ds, $2.00, Pa. $1.75. **Mt. Sinai**, *Neukomm*, $2.00. **Praise to God**, *Bristow*, $2 25.

CANTATAS.

As the Hart Pants, *Mendelssohn*, B'ds, 60 cts. Pa. 50. **Hear my Prayer**, *Mendelssohn*, 50. **Hymn of Praise**, *Mendelssohn*, $1.00. **Miriam's Song of Triumph**, *Schubert*, 75. **Praise of Friendship**, *Mozart*, 50. **St Cecilia's Day**, *Von Bree*, Cl. $1.25, Pa. 1.00. **May Queen**, *Bennett*, Cl. $1.25, Pa. 90. **The Morning**, *Reiss*, 50. **Storm King**, *Baker*, 38. **Burning Ship**, *Baker*, 85. **Winter Evening's Entertainment**. *Cull*, Cl. $1 25. Pa. $1.00. **Transient and Eternal**, *Romberg*, 38. **Great Rebellion**, *Webster*, $3.00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

JOHN CHURCH, Jr.,
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Worcester's Improved Hinged Plate PIANOFORTES.

Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,

NEW YORK.

These Instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 CHESTNUT STREET, PHILADELPHIA.

A large assortment of AMERICAN MUSIC constantly on hand.

NEW CHURCH MUSIC BOOK.
The United States Collection;

a New Work for Choirs and Singing Schools,

BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, **Richardson's New Method**, takes the lead and seems destined to keep it. **Twenty-five thousand Copies of Richardson's Method are sold every year,**—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice. Price $3 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

A. MAY'S
PRACTICAL
PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Piecss in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 *Cents.*

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I, complete. $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East Medway, Mass Purchasers are invited to apply for a circular containing testimonials

MODERN SCHOOL
FOR THE
ORGAN.

A New, Progressive and Practical Method.

IN THREE PARTS.

BY JOHN ZUNDEL.

Organist and Director at Plymouth Church, Brooklyn, N. Y.

PREFACE.

*** Although the masterly works of RINK, SCHNEIDER, BEST, and others, have been eagerly sought for and their use materially advanced the art of Organ-playing, yet a want has existed for a course of instruction more natural and per-picuous in its style, more gradual and progressive in its method. A work which should meet the student after he had obtained a moderate knowledge of the elements of music and of the key-board of the Organ, and conduct him through the details of *fingering, touch, stops, pedal-playing, etc.*, to a full and complete mastery of the instrument.

The author of the present work has long recognized the want of such a system of instruction. His experience as a teacher of all classes of pupils from beginners to advanced players, brought the want prominently before him, and at length induced him to seek a remedy for it. Combining his own knowledge, derived from many years of practical familiarity with the Organ and Organ playing, with the varied material presented by the great masters above named, he has sought to produce a work, that, while eminently thorough in every essential particular, should be better suited to the needs of the earnest, progressive and practical American student, than any other that could be obtained.

The result is here presented. In every department of Organ playing—exercises for fingering—touch—combinations of stops—pedal-playing, and voluntaries for various occasions, ample material and instruction is furnished; difficult points made clear, and every obstacle to the progress of the pupil removed.

The Lessons and Exercises for Pedal-playing are unusually explicit and comprehensive. The Voluntaries are selected, mainly, from the works of Rink, Schneider and Best, and include many excellent compositions of the former, herein for the first time published, received by the author while it was his good fortune to be a pupil of that celebrated Master. As a whole, this work is, as its title indicates,

A New, Progressive and Practical Method,

and will be found to be the most comprehensive and efficient "School" for the Organ extant.

PART I.

History of the Organ.—Showing the progressive improvements of the instrument from the earliest accounts to the present time.

Description of the Organ.—The Bellows—Wind-Trunk and Chests—Claviers, Key-Bands, or Manuals—Draw Stops—Pipes—Flute and Reed—Size and Compass of the Stops—Rules for a proper examination of an Organ of Ten Sounding Stops. Organs suited to Country and City Churches and to the different styles of Singing.—Organ Touch—Styles (Legato and Staccato.)

Psalmody Playing.—General Remarks concerning Accompaniments, and on playing Chords, Voluntaries and Interludes, with Important directions for the care of Organs and Exercises for the acquirement of a correct Organ Touch.

Two-Part Playing.—Progressive Exercises interspersed with Suitable Interludes and Voluntaries.

Three-Part Playing.—Exercises for rendering the fingers independent of each other and for "fingering by substitution," with Voluntaries and Short Pieces.

Four-Part Playing.—Distinction of Close and Dispersed Harmony, Voluntaries, Preludes and Postludios. Grace Notes and Embellishments illustrated. Arpeggios.

PART II.

Pedal Playing.—Remarks relating to the Pedal—Compass of Pedal Board—Exercises for the alternate use of the Right and Left Foot, in passing the feet over and under each other, in substituting one foot for the other, in the alternate use of the toes and heels and in Sliding from one Key to another.

Mixed Exercises.—Comprising Exercises on Two and on Three Staves, for the left foot alone, for Octave playing and for the execution of the Pedal shake.

Practical Voluntaries.—Suited to various occasions.

PART III.

Combination of Stops.—List of Combinations that may be made on Organs of Various specified Sizes.

Opening and Concluding Voluntaries.

Compositions or Exhibition or Practice.—In the combination of Stops, for Concerts and Concluding Pieces.

Price, Complete $4. Two parts, each $2.00.

Published by Oliver Ditson & Co. . . . Boston.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1. OLIVER DITSON & CO., Publishers, 277 Washington St.

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hünten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEBR, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRICHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte. a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R I Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers.

PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 676. BOSTON, SATURDAY, MARCH 2, 1867. VOL. XXVI. No. 25.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Boston Music Hall.

MR. H. A. McGLENEN'S CONCERT
Thursday Evening, March 7, 1867.
Madame PAREPPA,
Miss ADELAIDE PHILLIPPS,
CAMILLA URSO.
Signor BRIGNOLI.
Signor FERRANTI,
Mr. ERNEST PERABO,
Mr. M. ARBUCKLE.
And other artists will appear.

Tickets $1.00, with secured seats, now ready at the Music Hall. 676

WANTED "SINGERS."

A First Class BASSO and TENOR for a Quartette, in an Episcopal Church, in Chicago. Salary liberal. None but good Soloists need apply. Address, stating qualifications, terms, etc., ORGANIST, 130 N. May St., Chicago, Ill. 674–7.

ALL communications for **CAMILLA URSO,** will please be addressed at No. 110 Spring Street, New York. 674–7

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos

The Christian Hymnal.

HYMNS WITH ACCOMPANING TUNES,
COMPILED AND EDITED BY
Rev. FRANK SEWALL.

A carefully made collection of the best Hymns in our language, including translations of favorite German and Latin Hymns, set to appropriate tunes from ancient and modern sources. Many of the German Hymns translated in their original metre, are set to their proper chorale. Among the tunes are comprised, besides the best of the standard tunes commonly in use, such as *Old Hundred, Duke Street, St. Anns*, and the like, also a number of ancient church melodies and some beautiful modern English Tunes which will rapidly become favorites on being once learned. The whole conveniently arranged with indexes of tunes, composers, and authors, and well adapted for social and congregational use.
1. Vol. pp. 250; 12mo. Cloth.

Published by J. B. LIPPINCOTT & CO., Philadelphia. For Sale by all Booksellers. 675–6

THE PIANIST'S ALBUM;

A COLLECTION OF
Marches, Waltzes, Polkas, Redowas, Galops, Mazourkas, Quadrilles, Four-Hand Pieces, Dances, &c.

A Brilliant Set of Pianoforte Gems.

Suited to every Grade of Capacity, and indispensable to every Pianist who would become familiar with The Popular Music of the Day.

This new volume, being the third of the "HOME CIRCLE," will be welcomed by all who desire to have the BEST PIECES in a convenient form. A very large number of the Gems contained in this new compilation are not to be found in any other, though much admired and in constant demand, a fact that will render it the leading book of its kind. *Price*, Plain, $2 50; Cloth, $3.00; Cloth, full gilt, $4 00. Sold by all Music Dealers, and mailed, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington St, Boston.

Chamber Concerts, 13th Season.

POSTPONEMENT.

The Mendelssohn Quintette Club's Fourth Concert will be changed from the 5th to the 19th of March.

An Elegant Series of Music Books FOR THE PIANO-FORTE.

The Home Circle, A Collection of Instrumental Music for the Piano. Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Piano Gems and Four-Hand Pieces. 2 Volumes. **The Pianist's Album,** A new Collection of Instrumental Piano Music, forming the third volume of the "Home Circle." 1 vol. **The Silver Chord,** Songs, Ballads, Quartets, Duets, &c., Piano Accompaniment, 1 vol. **Shower of Pearls,** Vocal Duets for 2 Sopranos, Soprano and Alto, Soprano and Tenor, Soprano and Bass, and Tenor and Bass, Piano Acc.. 1 vol. **Gems of German Song,** The choicest productions of German Composers. German and English Words, Piano Acc., 1 vol. **Gems of Scottish Songs,** A complete collection of the "truest and fairest" Scotch Songs and Ballads, Piano Acc., 1 vol. **Gems of Sacred Song,** A choice collection of Sabbath Songs and Select Home Ballads, Piano Acc., 1 vol. **Operatic Pearls,** Comprising all the most popular Songs, Quartets, Duets, Trios, &c., from the principal Operas, 1 vol.

The above are all of uniform size and style of binding. Price of each volume, Plain, $2.50; Cloth, $3.00; Cloth, full gilt, $4.00. Sold in separate volumes, or the set complete, by all Music Dealers and sent post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

SELECT ORATORIO CHORUSES.

Published in Numbers for the Convenience of Choirs, Societies and Conventions.

From "The Messiah."—And the Glory of the Lord, 20 cts. And He shall Purify, 20. All we, like Sheep, 20. For unto us a Child is Born, 25. Glory to God, 15. His yoke is easy, 15. O, Thou that tellest, (S'g and Cho.), 25. Hallelujah, 25. Lift up your heads, 20. The Lord gave the word, 15. Their sound is gone out, 15. Worthy is the Lamb, 20. But thanks be to God, 20.

From "The Creation."—Awake the Harp, 20 cts. Achieved is the glorious work, 15. The marvellous work, (Song and Cho.), 25. The heavens are telling, 25. The Lord is great, 20.

From "St. Paul."—Stone him to death, 20 cts. Happy and blest are they, 20. How lovely are the messengers, 15. Sleepers, awake, 15. O, great is the depth, 25. O, be gracious, 15.

From "Judas Maccabæus."—Mourn ye afflicted children, 20 cts. O, Father whose Almighty power, 20. We come in bright array, 15. Disdainful of danger, 20. Fallen is the foe, 20. Hear me, O Lord, 20. Tune your harps, 20. Hail, Judea's happy land, 15. We hear, 15. We never will bow down, 20. Hallelujah, Amen, 15.

From "Elijah.."—Thanks be to God, 20 cts. He watched over Israel, 20. Angel Trio—Lift thine eyes, 15.

From "Joshua."—See the conquering hero comes, 15 cts. The Great Jehovah, 15.

From "Hymn of Praise."—Let all men praise the Lord, 15 cts. I waited for the Lord, Duet and Chorus, 25.

From "Moses in Egypt."—Night's Shade no longer 25 cts.

From "Eli."—Angel's Chorus (Female Voices, 15 cts.

From "Stabat Mater."—Inflammatus, (Song and Chorus), 25 cts.

From "The Seasons."—Come, gentle Spring, 20 cts.

From "As the Hart Pants."—As the Hart pants 20.

OLIVER DITSON & CO., Publishers,
277 Washington St., Boston.

THE
EXCELSIOR GLEE BOOK,

A collection of the best

Glees, Choruses, and Operatic Gems.

FOR MIXED VOICES.

This collection of Glees, &c., comprises the secular portion of the new and popular "Chorus Wreath," and includes some of the best compositions of the kind obtainable.

The book is issued in a very neat style, bound in boards and furnished at the low price of $1 OLIVER DITSON & CO., 277 Washington St., Boston.

New Music for March.

VOCAL.

Incline thine ear to me. Quartet...	*L. Southard.*	60
Hey ho! My bonnie lad. Scotch.	*P. H. Atkinson.*	30
Bethlehem. Nativity hymn.....	*Gounod.*	30
Serenade. Song.....	*G. W. Marston.*	30
On a summer even. Song....	" "	30
O father, come down with the stamps. Song.	*Wilder*	30
Murmuring sea. Song.....	*W. Ganz.*	40
I have kissed thee in my dreams. Ballad.	*L. W. Wheeler.*	30
Guardian Angel. Song...	*C. Gounod.*	30
I seek for thee in every flower. Ballad..	*W. Ganz.*	30
Change. Ballad.....	*W. T. Wrighton.*	30
Helena. Song.....	*Godfrey.*	30
Sweet flower. Ballad.....	*Blamphin.*	30
German Band. Comic song.....	*C. W. Hunt.*	30
Come back to Erin. Song.....	*Claribel.*	30
Love's good morrow. Song....	*S. Reay.*	30
Blossoms of Spring. Ballad.....	*G. Caskin.*	30
No end to sorrow. Duet. "Ruins of Athens."	*Beethoven.*	40
The bright beyond. Song..	*T. H. Howe.*	30
Weep not for Annie. Song and Cho.	*M. Wright.*	30
Violet loves a mossy bank. Song....	*Goerdeler.*	30
Maid and Moorish knight. Ballad.....	*Balfe.*	30
Little quiet man. Song.....	*H. Russell.*	35
When lovers say "good night." Serenade.	*J. L. Hatton.*	50
La Capricciosa. Concert song.....	*Blumenthal.*	60
Jesus, Saviour of my soul. Duet. Bass & Sop.	*Fairlamb.*	40
She wore an "as you like it skirt." Song.	*Wilder.*	30

INSTRUMENTAL.

Young Maennerchor's Grand March....	*Mueller.*	35
Bolero, d' apres Victor Masse, for piano.	*W. Kuhe.*	75
Pot Pourri. "Crispino e la Comare."	*H. Cramer.*	75
La Pensee. Galop brilliant.....	*F. Guzman.*	60
Polly Perkins Quadrilles.....	*C. Coote.*	75
Finlander's Dance. "Shells of Ocean."	*E. Mack.*	30
Mynheer van Dunk.....	*B. Richards.*	50
Wiener Bon-bons Waltzes.....	*J. Strauss.*	75
Muriel Valse....	*Tinney*	40
La Victoire. Polka bravoura. ...	*L. M. Hervey.*	40
Up and Down Galop.....	*C. Faust.*	35
Home, Sweet Home Waltz....	*C. D'Albert.*	35
Wings of a Dove. "Crown Jewels"..	*Baumbach.*	35
Nelly Gray Waltz.....	*C. D'Albert.*	35
Howard Paul's Quadrille.....	*Miss L. Powell.*	50
Harlequinade Galop.....	*C. Burckhardt.*	30
Croquet Polka.....	*R. Goerdeler.*	30
La Fille des Alpes.....	*J. Egghard.*	40
Fall of the Leaf Waltzes.....	*J. S. Knight.*	60
Polka d'Auvergne. Voss. 4 hds, arr. by	*Hewitt.*	60
Snow Flakes. (Schneeflocken).....	*B. Richards.*	50
Farewell to a happy day.....	*C. Grobe.*	40
Land of Dreams. 6 pieces for piano...	" ea.	40

BOOKS.

THE PIANIST'S ALBUM, or Home Circle. Vol. 3. A Collection of the most Favorite Marches, Waltzes, Polkas, Redowas, Schottisches, Galops, Mazurkas, Quadrilles, Dances, Piano forte Gems, and Four-hand pieces. Plain.....$2.50
Cloth..... ....$3.00
Full gilt..... .....$4.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MISS JENNY RANDALL, lately pupil of Sig. Mustafà in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 53 Hancock Street.

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

A. KREISSMANN.
Residence, 618 Washington Street. 671—tf.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of Oliver Ditson & Co., Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver Ditson & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at Oliver Ditson & Co's. 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to OLIVER DITSON & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms.
Address, care Oliver Ditson & Co., Boston. 671—tf.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

THE ART OF SINGING
In the English and Italian Languages.
Professor O'NEILL, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. Address at Oliver Ditson & Co's. 666—1y.

NEW ENGLAND CONSERVATORY OF MUSIC, at MUSIC HALL BUILDING, BOSTON, MASS.
OPENS ON MONDAY, FEBRUARY 18, 1867.
DIRECTORS.
ROBERT GOLDBECK, EBEN TOURJEE,
STAFF OF PROFESSORS,
B. J. LANG, ERNST PERABO, CARL ZERRAHN, S. P. TUCKERMAN, MRS. DOC. GEORGE E WHITING, SIGNOR DAMA, WM H. SCHULTZE, WULF FRIES, AUGUST STEIN, S. A. EMERY, ROBERT GOLDBECK, and EBEN TOURJEE.
Ladies and Gentlemen are hereby invited to enter their names as pupils, on the Books of the New England Conservatory of Music, at the office in Music Hall, Boston, during the hours from 10 A.M., to 5 P.M.
Terms $10, $15, $20 and $25 per quarter.
For particulars see Circulars in Music Stores, or address
E. TOURJEE,
675 Music Hall, Boston, Mass.

BOSTON CONSERVATORY OF MUSIC,
Mason & Hamlin's New Marble Building.
154 Tremont Street, fronting the Common.
DIRECTOR .....Mr. JULIUS EICHBERG.
REFERENCES: Gov. A. H. Bullock, Hon J. A. Andrew, Col. H. Ware, Surg-Gen. Dale, John S. Dwight. Dr. J. B. Upham, Loring B. Barnes, Charles F. Shimmin, Howard M. Ticknor, Augustus Flagg, Oliver Ditson, F. H. Underwood, Theron J. Dale, Henry Mason. Dr. J. P. Ordway, Esqs.
BOARD OF INSTRUCTION.
Messrs. J. EICHBERG, AUG. KREISSMANN, HUGO LEONHARD, A. SUCH. HOWARD M. DOW, ROBERT GOERING, JUNIUS W. HILL, S. WILDER, M. ARBUCKLE.
Classes will be opened in Musical Rudiments. Solfeggio. Harmony, Singing, Chorus Singing, Piano, Organ, Cabinet Organ. Violin, Violoncello. Bassi, Flute, Cornet, and other Orchestra Instruments.
The Conservatory will be opened MONDAY, February 11, 1867.
For particulars, terms, &c., please apply at the Office of the Conservatory, 154 Tremont Street, from 10 to 12 A.M, and 2 to 4 P.M.
Circulars will be found at the Music Stores, and will also be sent by mail to any address. 674.

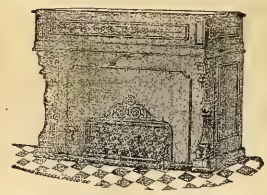
BOSTON MUSIC SCHOOL.
THE SPRING TERM will commence on MONDAY, April 1 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of MESSRS. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.



The Mason & Hamlin
CABINET ORGANS.
FORTY STYLES....ONE TO TWELVE STOPS.
Prices of Drawing Room Models, from $135 to $1000.
Finished in Cases of varied and elegant design; some of the Styles being very exquisite as pieces of Furniture.
Few in this country are aware of the extent to which Reed Instruments, (among which MASON & HAMLIN'S CABINET ORGANS are now universally recognized by the musical profession, to occupy the first rank), have come into use in the *Salons* of Paris, and of persons of musical cultivation generally in Europe. No other evidence is needed, that these instrumenis are so widely appreciated, than the very numerous compositions expressly for them by the most eminent writers of the present day, as well as adaptations from classical and popular works, which are constantly appearing from the presses of the principal music publishers in Europe.
It is not surprising that this should be so, when it is considered that instruments of sustained tones possess obvious advantages for rendering very much of the best music, while in connection with the Pianoforte, Violin, Violoncello, &c., they are capable of effects of surprising beauty and variety. In the MASON & HAMLIN CABINET ORGANS, such improvement has been effected, especially in its quality of tone, its expressive AUTOMATIC SWELL, its variety of registers, orchestral and quartette effects, as compared with other Reed Instruments, that the field for the use of this class of instruments, must be almost indefinitely extended.
The Manufacturers cordially invite all who have any interest in music to visit their Warerooms, where they will always be happy to afford an opportunity of judging of the merits of these new instruments.
MASON & HAMLIN,
154 Tremont Street, Boston,
596 Broadway, New York.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.
Embracing one of the Largest Stocks in the United States, at low prices.
VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments.
MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments. Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.
PIANOS AND MELODEONS
FOR SALE AND TO LET.
Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.
JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Worcester's Improved Hinged Plate
PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.
These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post paid.
OLIVER DITSON & CO., Publishers.

Dwight's Journal of Music.

Whole No. 676. BOSTON, SATURDAY, MARCH 2, 1867. Vol. XXVI. No. 25.

(From the London Choir.)

Mr. John Hullah on Musical History.*

Amid all the talking which has taken place during the last two years with reference to musical education, the want of good text books, both for teachers and scholars has been to a great extent overlooked, and we believe that one of the first tasks which will have to be performed by the new heads of the Royal Academy of Music, will be the preparation of some works of this nature. It is true, that by the publication of English translations of some of the best foreign treatises on musical science, Messrs. Novello have done much in this way; but still more remains to be accomplished before music will, in this respect, be in a position at all equal to that enjoyed by almost every other branch of literature, science and art.

In its history especially is there a lack of works which can be confidently recommended to the student, and, as to a biographical dictionary of musicians, there is absolutely not one in our language on which the slightest dependence can be placed. True it is that, in these days, nearly every one can read French as well as English, and, therefore that the dictionary of M. Fétis is available for all practical purposes; but even this, as far as regards our own countrymen, is so incomplete as to detract very greatly from its value; and, therefore, although it is better than any other within our reach, yet it by no means removes the necessity for a complete English work. So far as the history of the art goes, Mr. Hullah has done much to clear the way for future writers by the publication of two series of lectures delivered by him at the Royal Institution, and these volumes furnish the most valuable records which the student can at present add to his library—in fact, no one who really wishes to be acquainted with the chief styles which have gradually grown out of each other during the last fifteen hundred years, and with the leading musical spirits of each successive age, should be without them. At the same time that they are sufficiently abstruse to be of real value as sign-posts on the road leading to still deeper research, they are also written in such a pleasant, readable way that the amateur, or even the casual reader may take them up without any fear of being frightened by scientific expressions or mere empty formulas.

Before proceeding to notice the works themselves it may not be uninteresting to our readers to give a short notice of their author, who now holds the responsible posts of Professor of Vocal Music at King's College, London, and Organist to the Charter house. This we cannot do in a more concise way than by reprinting a short sketch which appeared in one of the well-written Entr'actes in the concert books of the *Islington Vocal Union*, to which we have frequently directed our readers' attention:—

"John Hullah was born in 1812. Since childhood his life has been spent in London. His musical education was slight and desultory until he was seventeen, when he received regular instruction from Mr. Horsley, whose pupil he remained for three years, and then entered the Royal Academy of Music. He first became known to the public as a composer in 1836, writing in conjunction with Mr. Charles Dickens the comic opera of *The Village Coquettes*, which was produced at the St. James's Theatre, and played upwards of fifty times during the season. In 1837 he composed *The Barbers of Bassora* (written by Mr. Morton), and in 1838 *The Outpost* (written by Mr. Serle)—both produced at Covent Garden, then under the management of Mr. Macready. At this time Mr. Hullah's attention was turned from dramatic compositions to the pursuit in which he has so highly distinguished himself. He was led to contemplate the possibility of the formation of popular singing classes; and after several visits to Paris, devoted to the examination and adaptation to English use of the celebrated system of Wilhem, he, in 1840, under the sanction of the Committee of Council on Education, founded schools in London on the principles of that system, which, in his hands, proved to be most effective. The rapid growth of these schools, and their immense influence in spreading the love and knowledge of music throughout this country, are matter of history. It is proper to mention that although Mr. Hullah, in the establishment of his schools, received great assistance from high officials in connection with the Committee of the Privy Council, the Government never contributed any pecuniary aid to their support. The schools were at first held at the Apollonicon Rooms, St. Martin's Lane, and afterwards at Exeter Hall; but the heavy rent and other expenses having rendered it necessary to resort to a less convenient locality, Mr. Hullah conceived the design of erecting a building for the special accommodation of his classes. By his own exertions, and from his own resources, he built St. Martin's Hall, a spacious and useful edifice in Long Acre; the foundation stone was laid in June, 1847, and the whole was completed in December 1850. From that time until 1859, when the hall was destroyed by fire, about twelve public concerts were given there annually, without interruption; the instrumental orchestra consisting of professional performers, and the chorus exclusively of amateurs, all his own pupils. These concerts were of the highest order, and warmly supported by the public, the interpretation of the great oratorios and other orchestral works leaving little to be desired. Shortly after the destruction of the Hall, a handsome testimonial was presented to Mr. Hullah, since which time he has retired into private life. His retirement may be considered in the light of a great public loss. It is estimated that he personally taught in his schools about 15,000 persons; but all these form a mere fraction of the numbers taught on his system in schools throughout the United Kingdom."

For the first series of lectures, delivered in the early part of the year 1861, Mr. Hullah took as his definite subject the "History of Modern Music;" but in order to give his readers some distinct idea of the connecting links which bind past and present together, he briefly sketched the history of the art from its earliest ages. And in doing the primary part of his work in a short and succinct way, he showed great wisdom; for the past of music, unlike that of the sister arts of Painting and Sculpture is, when compared with its mighty present, absolutely nothing; and therefore the more commendable the brevity with which it is passed over. In the old monuments of Nineveh, the catacombs of Rome, the palaces of Thebes, there is a lesson to be learnt of progress, which is of the greatest value to the student. So again, in the picture galleries of the continental towns, and in our own national collection in Trafalgar Square, we may look upon the works of the great masters with reverence, feeling that their grandeur is almost unapproachable, that their loveliness can never fade—in fact, that, as far as things earthly can be, they are immortal; but when we turn to the art of sweet sounds the case is reversed, and we cannot look back farther than Mozart and Beethoven for anything like perfection in form, inasmuch as the glories even of Haydn and Handel were those of the morning stars proclaiming the coming dawn, though so bright and glorious that they almost outshone the works of their more perfect successors.

But to have devoted many hours to the discussion of the early days of musical history would have been almost a waste of time, as so little is really known with reference to it, and that little is so involved in obscurity, that the sooner it is passed over the better; for Mr. Hullah truly says that "we shall find little demanding precise presentation before the eleventh century, and little in the way of art, as we understand it, before the fifteenth century." He accordingly divides the history of modern music into four periods, which he describes as follows:—The first, as a period of *preparation* the beginning of which it would be somewhat difficult to define, but which ended about the year 1400; the second, as that of the old *tonality*, and of (to us) the old masters, extending from 1400 to 1600; the third, a *transition* period from the second to the fourth, from 1600 to 1750; and the fourth, that of the modern tonality and the modern school in which we are now living. These divisions serve to assist the memory of the reader in assigning to each period its chief features and its chief examples, and although it is, of course, merely an arbitrary arrangement, yet there can be little question that it is a wise one.

Mr. Hullah looks upon Religion as the Mother of Music—in fact, he goes so far as to say that, "but for the universal instinct which suggests song as a means of expression of prayer and praise, music might have gone out of the world altogether." He tells us, too, that congregational singing "was one of the difficulties of church musicians even in the early ages, and that at the Council of Laodicæa (A.D. 315) the laity were absolutely forbidden to sing in church at all, as the only means of securing decency and order in public worship."

Passing over the names of St. Ambrose and St. Gregory, whose history is doubtless well-known to our readers, we find an interesting account of a contemporary of the latter, named Isidore, Archbishop of Seville, in whose treatise (*Sententiæ de Musicâ*) there is "the earliest mention yet discovered of harmony in the modern acceptation of the term, the simultaneous utterance of different sounds. Isidore speaks of two kinds of harmony—symphony and diaphany; by the former of which he would seem to have meant a combination of consonant, and by the latter, of dissonant, intervals." To the North of Europe he gives the credit of having been the source of this harmony, and of instruments "capable of producing, and, indeed, hardly to be used without producing different sounds at the same instant of time."

Guido Aretino is the next notable man in the first period. He was a resident at the Benedictine monastery of Pomposa, between Ferrara and Ravenna, in the eleventh century. To him is universally accorded the first use of the hexachord, or scale of six sounds—a system suggested by the hymn to St. John the Baptist, which has the peculiarity that the first syllable of each line is sung to a note one degree higher than the preceding. Of the melodies of these olden times Mr. Hullah gives the following sketch:—"There existed in the middle ages a species of melody which was absolutely *timeless*; and, up to a somewhat late period, no other was heard or practised in the Church. Of such melody a great deal has come down to us in the service books of the Latin Church; and the attention of every traveller who has ever entered a continental church will have been occasionally called to certain strains coarsely uttered, perhaps,—strange, dull, uncouth sort of stuff, if you will—but which, being altogether unlike anything ever heard out-

* *The History of Modern Music.* By John Hullah. London: Longmans, Green, & Co.

side the church walls. does, in spite of ourselves, and in spite of the way in which it is performed, force itself on our attention and extort a kind of respect. Of such melody a great deal has come down to us on paper, or, rather, parchment; but it seems to be admitted, among those who have studied it most closely, that the performance of it is a lost art. Great efforts have been made of late years, especially in France. to recover it; but they have not been attended with much success. Its very existence would seem to be incompatible with that of the *cantus mensurabilis*. The printing-press has destroyed mediæval sculpture, in rendering it useless; the time-table has destroyed mediæval plain song, in rendering it impracticable."

In the Second Period of his sketch of the History of Modern Music, our author takes us over a space of two hundred years, from about A.D. 1,400 to A.D. 1,600, although he occupies some pages in a re-survey of the state of music in the twelfth century to prepare the reader to take up the thread of the story at the commencement of the fourteenth. The result of musical education in the twelfth century, so far as its scientific terms and rules, or what Mr. Hullah calls its *apparatus*, were concerned, he sums up in the following language:—

"Descant, though of a somewhat rude kind, was extensively practised; the two principles on which our modern notation is based—that the place of a note determines its pitch, and the shape its length—were recognized; and means were presented in the *fiat* and the *sharp* of expressing every recognized variety of musical intonation. Much of this apparatus was too delicate for any hands into which, at this time, it could possibly fall; the majority of musicians did not at first attempt to avail themselves of it. *Diaphany*, the accompaniment of plain-song with consecutive octaves, fifths, and fourths—had died out in some places; but *faux bourdon* (a somewhat improved variety of it) and *extemporaneous descant* were the nearest approach to music made, even in the Pope's Chapel, by the best singers, up to the time of the removal of the Papal Court to Rome, in the year 1377."

In the latter part of this century we hear of Adam de la Hale, the reputed composer of the first comic opera, entitled *Le jeu de Robin et de Marion*, the well-worn theme of Robin Hood and Maid Marian, which still inspires the poet, the painter, and the musician. We must refer our readers to the excellent musical illustrations in Mr. Hullah's volume for a specimen of this ancient music taken from a perfect transcript of the original libretto; one melody given is specially worthy of notice. In the fourteenth century advance is made to *counterpoint*, which, as our readers probably know, is a term derived from the Latin *contrapunctum*, *i.e.*, point against point, which gradually usurped the place of the term *descant* in the writings of scientific musicians. This century, too, was remarkable for the first music in *four parts*, which occurs in a mass performed in 1360 at the coronation of Charles V. of France.

Mr. Hullah gives to the Netherlands the credit of having given birth to the first union between the theory and practice of music—between those who wrote from instinct and those who had worked the system of composition into a series of laws Several of these Belgian musicians visited Rome in the latter part of this fourteenth century, taking with them the first masses ever seen written in counterpoint. Chief among these men was William Dufay, whose works are noticeable as presenting the first example yet discovered of *imitation*, a species of *canon* which Mr. Hullah describes in that plain and easy manner which make his works valuable even to the uninitiated:

"One of the most valuable resources of musical science is *canon*. Canon, I need hardly say, means simply *rule*; and musicians have at different epochs subjected themselves to *rules*, many of which are doubtless pedantic and absurd enough. But that particular kind of canon which is called *imitation* has long been, and always will be, an integral part of every sustained musical composition of a high class. Musical composition does not consist in an uninterrmittent presentation of new thoughts, but in the development, the pursuit to their ultimate consequences of a few thoughts—sometimes even of a single one; technically, in making the same passage heard successively in various scales, in various parts, and under various forms of accompaniment."

The next great name in the musical roll of the Second Period is Josquin Deprèz, or Del Prato as he has been christened by his Italian admirers, who even go so far as to claim him as a native of Prato near Florence. The place and date of his birth are equally uncertain, but he was a singer in the Pope's Chapel in 1484, and therefore Mr. Hullah thinks his birth may safely be assigned to some period before 1460. He did not remain long in Rome, but. after a sojourn at the court of the Duke of Ferrara, went to reside at Paris at the court of Louis XII. This monarch, like our own bluff King Hal of polygamic memory, had a taste for the music art, though by no means such a good knowledge of it, as is proved by the following amusing anecdote:—

"The king, though fond of music, had never studied it. Not only so, his natural aptitude for the art was of the very least. In plain terms, his Majesty had a very bad voice, and sang habitually out of tune. Fortunately for those of his subjects whose privilege it was to be immediately about him, he was quite aware of his own infirmity. One day, however, the whim seized him to commission Josquin to write something in which he himself could take part. Josquin met the difficulty in the most ingenious manner. He constructed a quartet, the two upper parts of which formed a *canon in unison* to which he added a *free bass;* the fourth part, the *vox regis*, as he somewhat saucily called it, being confined to one single note, which it was the business of the king to reiterate, almost incessantly, throughout the piece."

Not only, however, on account of his pleasant manners and ready wit, of which Mr. Hullah gives other amusing instances, but from the skill he possessed in musical composition, he became more popular than any of his contemporaries. Luther tersely said of him: "Other musicians do what they *can* with notes, Josquin does what he *likes* with them." And yet how little his name is now known, and that only to the student; but as a proof of what we owe to Belgian influence we need no brighter example.

Turning to Italy, we have the story of the origin of our modern oratorio, which Mr. Hullah borrows from Crescembini's "Storia della Volgar Poesia," vol 1., book 4:—

"The Oratorio, a poetical composition, formerly a commixture of the dramatic and narrative styles, but now entirely a musical drama, had its origin from San Filippo Neri, who, in his chapel, after sermons and other devotions, in order to allure young people to pious offices, and detain them from earthly pleasures, had hymns, psalms, and such like prayers sung by one or more voices. Among these spiritual songs were dialogues; and these entertainments, becoming more frequent and improving every year, were the occasion, that, in the seventeenth century, oratorios were invented, so called from their origin. The society formed by Filippo (in 1540) was called 'La Congregazione dei Padri dell' Oratorio'—from *orare* to pray. The form of composition therefore, takes its name eventually from the pious exercise which brought San Filippo and his disciples together; and immediately, from the place in which they were carried on."

Passing over Claude Goudimel, who opened the first music school ever established in Rome, and who was the arranger of the music to the metrical psalms of Clement Marot and Theodore Beza, we pass on to his pupil Palestrina, to whom Mr. Hullah gives the title of "*Princeps Musicæ*" —the type and glory of the Second Period. His real name was Giovanni Pierluigi, the name of his birthplace having swallowed up his patronymic. He was born at Palestrina, near Rome, in 1524, and in 1540 entered Claude Goudimel's school at Rome. In 1551, when at the age of twenty-seven, he was appointed chapel-master of the Vatican Basilica, and after the publication of his first work was chosen as one of the singers in the Pope's Chapel, and subsequently was appointed choirmaster of S. John Lateran, and, later still, of the oratory of San Filippo Neri. His position and relative greatness in comparison with his contemporaries Mr. Hullah thus describes:—"Josquin Deprèz had found musical science and musical art almost strangers to each other. He made them acquainted; Palestrina made them one."

The introduction of secular into ecclesiastical music was even in those days one of the chief drawbacks to the progress of Church music, which called forth the well-deserved censure of the committee appointed by the Council of Trent to inquire into the matter, whose first act was to "forbid the performance of any mass or motet of which profane words formed an integral part; and, secondly, to banish equally from the service of the Church all music built on secular themes." To Palestrina was intrusted the work of raising the Church music from the low state into which it had fallen of that day; indeed, he may be regarded as its saviour. His *Missa Papæ Marcelli* still stands out as one of the greatest works of its class. Still, great as was his genius, and earnest his labor, he never attained either competence or the fame which he deserved, and even the good which he did has lived after him in almost every other country to a greater extent than in his own.

This was an age, too, of madrigals and part-music. The madrigal, which we have got into the habit of associating almost exclusively with the names of our great English composers, was at first essentially Italian, Luca Marenzio being one of its chief masters, although the fame of his writings in his native land has been forgotten amid the less worthy compositions of modern times. But out of the ruins of the musical greatness of continental countries at the close of the sixteenth century, we find our own land rising up in all its native and original power, as the keeper of the sacred art, and England, hitherto behind the rest of the world, came forward to the front with its noble school of writers of vocal part-music, which was, of course, the chief form of composition in those days; instrumental music, as a separate branch of art, having little or no real existence. At this point we leave Mr. Hullah with the close of his Second Period.

Abert's "Astorga."

(From the London Athenæum.)

Astorga: a Romantic Opera, in Three Acts, &c.—[*Astorga, Romantische Oper, in drei Akten.* Text von E. Pasque; Musik von J. J. Abert]. (Leipzig, Breitkopf & Härtel; London, Ewer & Co.)

There is a fate in certain stories. It might have been fancied that the history of Stradella, the singer whose voice performed a miracle analogous to that of "Orpheus's Lute," and who saved his own life from the daggers of hired assassins, offered a first-rate canvas for an opera composer. Yet, though it was treated with skill and elegance by Niedermeyer for the Grand Opera of Paris (the romance, "Venise est encore au Bal' being one of the most charming which could be named). that opera—effaced, it may be, by the brilliancy of Meyerbeer's popularity, sustained by incessant efforts, to which it is no scandal to refer—died without making any mark. M. von Flotow's "Stradella" would, probably, by many, be cited in disproof of our assertion. That opera, it is true, has gone everywhere in Germany, and been the delight of commercial travellers and vacant military men, with whom it has passed for something bright, Southern, and picturesque. Neither in France, in England nor in Italy has this reputation been accepted. More vapid, puerile, and paltry music does not keep the stage anywhere. Compare this "Stradella," for instance, with the light-hearted opera music of old Dittersdorff, or set it by the side of one of poor Lortzing's best scores, and its meagreness and frivolity will stand confessed. It is in the acceptance of such trash that the admirers of Herr Wagner find some excuse for their belief in his ravings; and not without plausibility, till it is recollected that there has never been any want in the world of such a commodity as "clotted nonsense." The above outline is not thrown off at random, to point a paragraph, so much as to establish two distinctions: the first, that certain stories exist which tempt the musician while they do not repay his labor; the second, that a want of something which shall "keep the balance true" betwixt the speech of the unknown tongues and such appeal to coarse persons as befits the race of *Theresas*, distinguished from real artists, has been, is, increasingly making itself felt in the opera-houses of Germany. By meeting this want—the third opera of an earnest and accomplished artificer, such as Herr Abert is known to be—founded on a musical legend less simple and winning than the story of "Stradella," has taken, it seems, something like a solid hold on popular sym-

pathies. There are no tricks in it played off to entrap popularity. It contains clear, honest music, as we understand the meaning of these epithets,—on the strength of which its composer may be rated higher than Marschner (because he was worth little when not *parroting* Weber's most obvious effects),—than Lindpaintner, whose "Lichtenstein" (composed also for Stuttgart) is distinctly present to memory as we write,—than Herr Lachner, whose "Catarina Cornaro," howbeit conscientiously wrought, has in no respect eclipsed or put out of court Halévy's "La Reine de Chypre,"—which, by the way, was in no respect Halévy's best serious opera. As a last illustration of our opinion of its value, we place "Astorga" higher than the "Loreley" of Herr Bruch, the only other rational modern opera which may be said to have created some sensation in Germany.

We are not yet in case to speak of the effect of the music of "Astorga" on the stage, or with an orchestra; so shall reserve criticism on these points till a future day. We know, however, by the "Columbus" Symphony that Herr Abert manages his instruments with taste and experience. His melodies, if not the freshest of the fresh, are pleasing, and calculated to display the voices advantageously. His concerted pieces are solidly knit,—the final scene, in which a phrase of Astorga's "Stabat" is used, expressly claiming notice. There is some lively ballet-music. To conclude for the present: we have little doubt that the good reception which has greeted "Astorga" wherever it has been heard will have a quickening effect on its composer's invention when he shall write his next opera. Individuality of style is not always reached at a bound; and there is no branch of musical effort in which incessant practice is so necessary as in composing for the stage. Once more, we cannot but congratulate the composer and his country on a success which, in some degree, may be said to mark a return to sanity.

Bach's Works.

(From "JOHN SEBASTIAN BACH; his Life and Writings. Adapted from the German of C. L. HILGENFELDT, with additions from other sources," as published in the London *Choir*).

(Continued from page 385)

Like all great masters, Bach did not arrive at perfection in his art all at once. On the contrary, he proceeded even slower than many other great geniuses. But if he proceeded slowly in working out his wondrous ideas, his progress was sure. He was in his fortieth year before he may be said to have arrived at perfection. His studies, as we have seen, commenced in his earliest youth, and the formation of his style is due chiefly to his knowledge of the works of Frescobaldi,* Froberger,† and Pachelbel.‡

He also gave his attention to the organ and clavichord, as these instruments existed in France, and were beginning to create some sensation in Germany. But he did not stop here. Italy, as we have stated, had the reputation of being the music-school of Europe. The melodious element was making great way there, especially in the works of Scarlatti—the founder of the Neapolitan school—as great in the invention of the charming cantilena as in expressive recitative; also a wondrous master of counterpoint. Bach was not able to proceed to Italy—perhaps this was favorable to his artistic originality; but he studied the music of the Italians, especially the works of instrumental composers. Amongst the latter those of Vivaldi, who enraptured the German artists by his lovely violin solos and quartets for stringed instruments.§ Thus Bach's studies were far from being one-sided.

Bach was always occupied. In his more mature age he even made the night serviceable to him by practising and revising at this time what he had composed during the day. Thus Emanuel Bach might well say, speaking of his father: "We are accustomed to receive from Bach only masterpieces;" and even Mattheson, who is never very warm in Bach's praises, could not help exclaiming: "As long as Germany can boast of Bach and Handel, nothing can ever exceed their music."

One great peculiarity of Bach was the severe self-criticism which he exercised with regard to all his compositions. He constantly wrote many things which, upon a minute examination, seeming to him far from perfect, or unworthy of his name, were immediately consigned to oblivion. Long before Bach's time, when the Italians and French began to direct their especial attention to the cultivation of melody, and still more during his working, in the first half of the last century, when its enrichment and embellishment was the great aim, there was a belief that too much care could not be taken in the accumulation of musical ideas—such as expression, figures and rhythm. In order to bring these things nearer to the ear, they are all placed in the upper part—as it were in a variegated row—as much as possible to produce a strikingly melodious effect. But there was a want of substance in all this; one idea was repeated, perhaps in another octave by another instrument, or perhaps on other intervals, but this was all. In Bach's time the French, in their clavier compositions, showed the greatest talent in putting unmeaning passages into the most agreeable form. This sort of music claimed some little attention when neatly performed. Couperin and Marchand were heroes in this department of composition—a style which has maintained itself in France almost down to our own time.

Bach, in his earlier years, had written many things in this manner, which he afterwards altered. As an instance, we may name the prelude in C in the first part of "The well tempered Clavichord." In its original conception the second half of the prelude is but a repetition of the first. At a later period of his life Bach altered this, considering the repetition superfluous. His matured opinions were, that everything should be based upon the principles of æsthetic unity. A series of pretty little fragments, however neatly put together, had in his eyes no claim to be considered as a work of art. The working out, analysis, and manifestation of one musical idea was what he considered a true artist should aim at accomplishing. Upon these principles all the works composed by Bach during his sojourn at Leipsic, were written. The prelude in D, in the second part of "The well-tempered Clavichord," suffered in its first composition from want of clearness. Bach, however, considered its design good, and therefore had only to correct it in the working out which he did on several occasions. First, he added a transposition of the theme in the bass; then he completed some passages, and used them by transposition in various parts of the piece; finally, he altered and perfected some of the melodious sentences and figures. In its finished shape, this prelude is one of the finest of Bach's works.

(To be continued).

* Girolamo Frescobaldi, born in 1591, at Ferrara, was organist of S. Peter's at Rome, in the early part of the seventeenth century. He was called the "Father of Organ Music."

† Johann Jacob Froberger was born at Halle, in Saxony, (Handel's birthplace), in 1635. He was the celebrated pupil of Frescobaldi.

‡ Johann Pachelbel was born at Nurnberg in 1833. He is celebrated as one of the most famous German organists of his time.

§ Antonio Vivaldi, an Italian ecclesiastic and chapel master at the Conservatory of La Pieta at Venice. He was very celebrated both in Italy and Germany in the first half of the last century, although now completely forgotten.

Music Abroad.

London.

MONDAY POPULAR CONCERTS.—The celebrated pianist, Madame Clara Schumann, whose performance at the Monday Popular Concerts during the season of 1865 will not have been forgotten, appeared last night according to announcement, and played in the first part Beethoven's sonata in D minor, and in the second two of Schumann's romances for pianoforte and violin (Op. 94). In the last of these works Madame Schumann was accompanied by Herr Joachim.

Madame Schumann was rapturously welcomed on making her appearance, and at the end of Beethoven's sonata—a performance full of fire and enthusiasm—the applause was renewed with increased heartiness, and she was twice recalled to the platform. Still more interesting under the circumstauces was her husband's own music, into which she entered, as is her wont, heart and soul. In Herr Joachim she found not only an incomparable, but a thoroughly sympathetic associate; and so pleased were the audience with these charming bagatelles, that at the termination of the last, both performers were called back. That the noble trio of Beethoven was finely played may easily be believed with such a trio of executants as Madame Schumann, Herr Joachim, and Signor Piatti.

The concert began with a splendid performance of Spohr's first double-quartet for eight string instruments; the one in E minor, perhaps the most familiar of them all to amateurs of chamber music, and certainly to the patrons of the Monday Popular Concerts, to whom it was first introduced as far back as 1850. How Herr Joachim plays Spohr's music we need not stop to say, nor how admirably he was supported by Signor Piatti and the six gentlemen who took the subordinate instruments—subordinate, however, only in the sense that the first violin and the first violoncello necessarily take the lead. The double-quartet created a "furore" in the strongest acceptation of the term.

The vocal music was worthy of the rest. There was only one singer; but that singer was Miss Edith Wynne, whose great merit is becoming more and more widely acknowledged, and who never sang more exquisitely than on this occasion. She selected Mr. Arthur Sullivan's charming setting of Shakespeare's "Orpheus with his lute" (encored), and Schubert's "Die junge Nonne," one of the most pathetic and beautiful songs in existence. We have heard nothing more touching and heartfelt than Miss Edith Wynne's delivery of this, nor could it have been accompanied more perfectly than by Mr. Benedict. In short, it was the feature of a concert in which every piece, vocal and instrumental, was of the highest interest.—*Morning Post, May 5.*

ROYAL ACADEMY OF MUSIC.—While "Conservatories" are springing up with emulous haste and advertisement all around us here (in Boston and New York), it may be interesting to know what they have in London, and how it fares with the old "Royal Academy". The following article is from *The Queen:*

Despite a rancorous opposition from certain amateurs, and base ingratitude from former pupils, the Tenterden Institution is still alive, and it has existed long enough to survive senseless opposition. The Academy formed in 1821 is still going on in 1867. It is absurd, therefore, to think of extinguishing the Institution, but it is quite legitimate to discuss the question of extending its influence. The patrons are Her Most Gracious Majesty (herself a distinguished amateur) and the Prince and Princess of Wales. The president is the Earl of Wilton, and the vice-presidents are the Duke of Leinster, the Earl Howe, Lord Wrottesley, and the Right Hon. Sir George Clerk, Bart. The directors are the Dukes of Newcastle and Leinster, the Marquis Townshend, Earls Wilton and Howe, Lords E. Hill Trevor, M.P. and Wrottesley; Sirs G. Clerk, F. A. Gore Ouseley, and John Pakington, M.P., C. W. Packe, Esq., M.P., T. T. Bernard, Esq., M.P., J. Lodge Atherton, Esq., Walter S. Broadwood, Esq., and the Hon. J. Rye. The committee of management comprises the names of Sir G. Clerk (chairman) and all the directors just mentioned. It will be thus seen that the amateur element is strongly embodied. The professional talent engaged includes the names of Sterndale Bennett (principal), Herr Otto Goldschmidt (vice-principal), honorary visitor, (Cipriani Potter, Esq. (formerly principal). The list of professors for tuition in the various departments is formidable, including Dr. Bennett and Mr. A. S. Sullivan, for composition; Mr. John Goss, Dr. C. Steggall, Messrs. H. C. Bannister and Lunn (harmony, counterpoint, and fugue); Herr Goldschmidt, Messrs. Jewson, Harold Thomas, and O'Leary (pianoforte); Messrs. Westlake and R. H. Ayers (assistant pianoforte); Signor Manuel Garcia (singing); Mr. John Goss (organ music); Dr. Steggall (organ); M. Sainton, Messrs. Hill and Watson (violin); Mr. Aylward (violoncello); Mr. Svendsen (flute); and Mr. Lazarus (clarinet). These eminent professors are for the male department. For the lady students there is Mr. G. A. Macfarren for composition; Messrs. W. H. Holmes, E. Pauer, W. Dorrell, Walter Macfarren, A. O'Leary, and F. Westlake (piano), Signori Schira and Gilardoni (singing); Messrs. J. B. Chatterton and J. Cheshire (harp). There are two teachers besides—one for elocution in Mr. Walter Lacy, and in Italian, Signor Maggioni. Mr. C. Lucas, the late principal, presides at the class for reading from score figured bass, musical literature, and analysis; Mr. A. Blagrove heads the class for chamber instrumental music; and Mr. F. R. Cox teaches English vocal music and concerted vocal music.

Now, any pupil with the smallest aptitude for music and with the slightest disposition for study, must make way with such tuition as is afforded by the above masters, and if the Academy does not produce Mozarts and Mendelssohns, Bachs and Beethovens, it is not for the lack of good drilling, but simply because genius cannot be engendered by any scholastic discipline. Everyone of the latest prize scholars of the Conservatoire in Paris has signally failed recently as a composer. We have not heard that Leipsic or Vienna, Berlin or Stuttgart, Naples or Milan, have for a long time produced any striking or exceptional ability to startle the world. All that the continental conservatories have done has been to introduce accomplished artists to the world; and our Academy can boast of a long list of celebrities, some with creative powers, more, certainly, of executive ability.

The Academy has not at its disposal large Government grants; it is only lately that it has a subsidy of

£500 (voted annually). It is mainly dependent on private subscriptions and the fees paid by the students; the object is now to reduce these fees and to enable promising talent to have a free education. There are a few prizes, it is true, in the Academy; such as two King's scholarships, a Westmoreland scholarship, and a Potter exhibition; and recently have been added twelve free sholarships, four of which have been already competed for and filled up. According to the last circular issued from the Academy, the co-operation of the deans and chapters of cathedrals and collegiate bodies is earnestly sought and inducements are held out to students who wish to join military bands; but surely the two last mentioned incentives to study music are matters for Government intervention and more active support. The amount of £18 per session precludes the possibility of enrolling pupils from all classes of the community. The academical year is divided into two sessions of nineteen and a half weeks each. Now, for £36 the education desired is undoubtedly exceedingly cheap, but the system does not go sufficiently far to constitute a really national institution. The great support of a continental Conservatoire is derived from the existence of a national Opera House. In England there is no such feeder. The pupil who is a singer, unless he studies for the Italian stage, has no market for his talent; the instrumentalists are entirely dependent on foreign opera establishments in the metropolis. If the Society of Arts could raise funds to establish an English Opera House on a permanent basis, some good results might follow their late agitation for extending musical education. At present the supply of talent is about equal to the demand —that is, the demand being next to nothing, the amount of ability created is in the same ratio.

A very fine performance of Handel's "Israel" (perhaps the finest as yet produced in Exeter Hall) was given by the *Sacred Harmonic Society* yesterday week. The choruses went with marvellous spirit. Mr. Sims Reeves was at his best. The *soprano* occupation was divided betwixt Miss Banks and Miss Robertine Henderson. In "The Lord is a man of war" Signor Foli (who joined with Mr. Weiss) made it evident that he may become an acquisition of very great value to our orchestras. His voice is excellent, his style is manly and unaffected; thirdly he is young. Madame Sainton-Dolby was the *contralto*. The next Oratorio is to be "Judas." Mr. Benedict's "St. Cecilia," will, we learn, be deferred till later in the season, it being hoped, by the postponement, to secure the services of Mlle. Tietjens. Meanwhile, the *Cantata* will be speedily produced at Liverpool.

The Saturday Concerts at the Crystal Palace will be resumed to-day, when, among other music, Mr. Sullivan's Overture, "In Memoriam," is to be given. Madame Arabella Goddard will be the *solo* player.—*Athenæum.*

Crystal Palace.—Last Saturday's concert commenced with the overture of the *"Siege of Corinth."* The speciality of the afternoon was Beethoven's C minor Symphony, executed with remarkable exactness and precision. F. Schubert's *"Fierabras"* overture was a welcome novelty at the Crystal Palace, as affording the audience of these concerts fresh ground for that esteem in which Schubert is beginning to be held. Herr Strauss played with perfect taste Mendelssohn's Violin Concerto, and was warmly applauded. Mlle. Liebhart sang a trashy mazurka by Traventi. Signor Foli gave one or two vocal pieces with second rate success.

Manchester.—The production of Handel's oratorio *"Jephtha"*—entire—at the Free Trade Hall, on Thursday, the 24th, has been one of the most interesting events of our musical season. It was brought out under the immediate personal superintendance of Mr. Chas. Hallé, forming the fourteenth of his series of grand weekly concerts. The most important character, *Jephtha*, judge of Israel and leader of the army—was sustained by Mr. Sims Reeves, who was in excellent voice, and exerted himself to the utmost. He was most cordially greeted on his first appearance in the orchestra. In the first part *Jephtha* consents to lead the Israelites against the Ammonites; this is done in recitative, his only song being "Sound, then, the last alarm," in which our great tenor soon proved that he was once more himself again. The second part shows *Jephtha's* triumphant return from his victory over the proud Ammonites. He makes a rash vow, and in recitative describes how that he is "Thrown from the summit of presumptuous joy down to the lowest depth of misery!" The recitatives and airs. "His mighty arm," "Horror! confusion," "Open thy marble jaws," "Deeper and deeper still," "Waft her angels," which describes the joy of the conqueror, and his subsequent relapse to horror and despair, were given by Mr. Sims Reeves with feeling, taste and power, and above all with an intelligence beyond all praise. Miss Edmonds as *Iphis* the devoted daughter sang very sweetly; the tone of resignation she imparted to the "Farewell, ye limpid springs," was much admired, Miss Palmer as *Storge*, the mother, displayed considerable feeling. *Zebul* the warrior (Mr. Weiss) has chiefly recitative to deliver, and this he did in a clear and distinct manner. Mrs. Brooke and Mrs. Warren, both of Manchester, are deserving of commendation for the manner in which—as *Hamor* and the *Angel*, they both gave their explanatory recitatives. The chorus "When his loud voice in thunder spoke," which is in Handel's very best manner, went magnificently. Mr. Hallé's conducting, the band, and the organ, in the hands of Mr. H. Walker, are all worthy to be praised.

Cologne. *La Società del Quartetto di Firenze*, under the direction of Jean Becker, gave yesterday evening a *quartet Soirée* at the Hôtel Disch, and was highly successful in the performance of a quartet in C by Mozart, a quartet in A, (Op. 41, No. 3), by R. Schumann, and a quartet in E major, (Op. 59, No. 2), by Beethoven. This society, who, on their way from Florence, intend visiting London next season, represent a musical alliance between Germany and Italy, Jean Becker and Friedric Hilpert (first violin and violoncello), being Germans, and Enrico Massi and Luigi Chiostri (second violin and viola), Italians.

Leipsic.—On Tuesday last, the 29th of January, the musical society *Euterpe* gave its seventh concert, which was, as usual, very well attended. The first part of the programme included the overture to the *"Zauberflöte;"* the antique concerto of Luigi Boccherini for violoncello and orchestra, capitally rendered by Herr D Popper, a very fantastic *"Fantasiestück an die Nacht"* for contralto, solo, and orchestra, by Rob. Volkmann, indifferently sung by Fraül· C. Martini; and the andante out of the concerto for violoncello by Molique, followed by two little trifling *Maskenballscenen, Arlequin* and *Papillon* (composed by Herr Popper), very well played by the said violoncellist. The second part of the programme brought the *"Manfred"* of Byron, with music by Rob. Schumann, for contralto solo, declamation, chorus, and orchestra, very effectively given. The execution on the part of the orchestra was, as I have already told you in my reports of this musical society in December last, completely void of *nuances*.

The 14th Gewandhaus concert was exclusively dedicated to the oratorio *"Esther,"* of Handel, as arranged by F. Hiller. The soli were sung by Fraul. E. Wagner (soprano), Frau A. Joachim (alto), Herr Schild (tenor), and Herr Scaria (bass). The only real artist of all, both as regards style and expression, was the contralto singer. The chorus was very efficient, and the orchestra first rate, as always. The work however, being one of the weakest of Handel's productions, met with a very cold reception on the part of the public.—*Orchestra.*

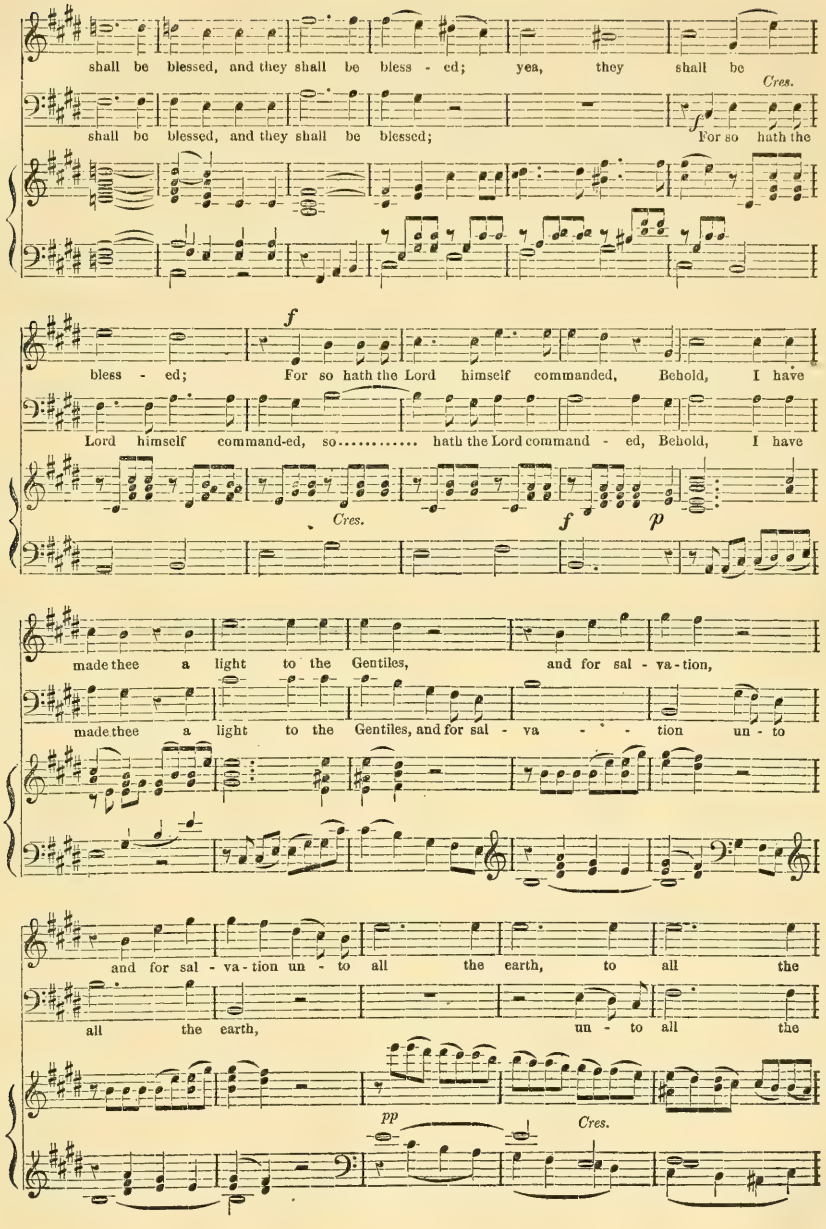
Musical Correspondence.

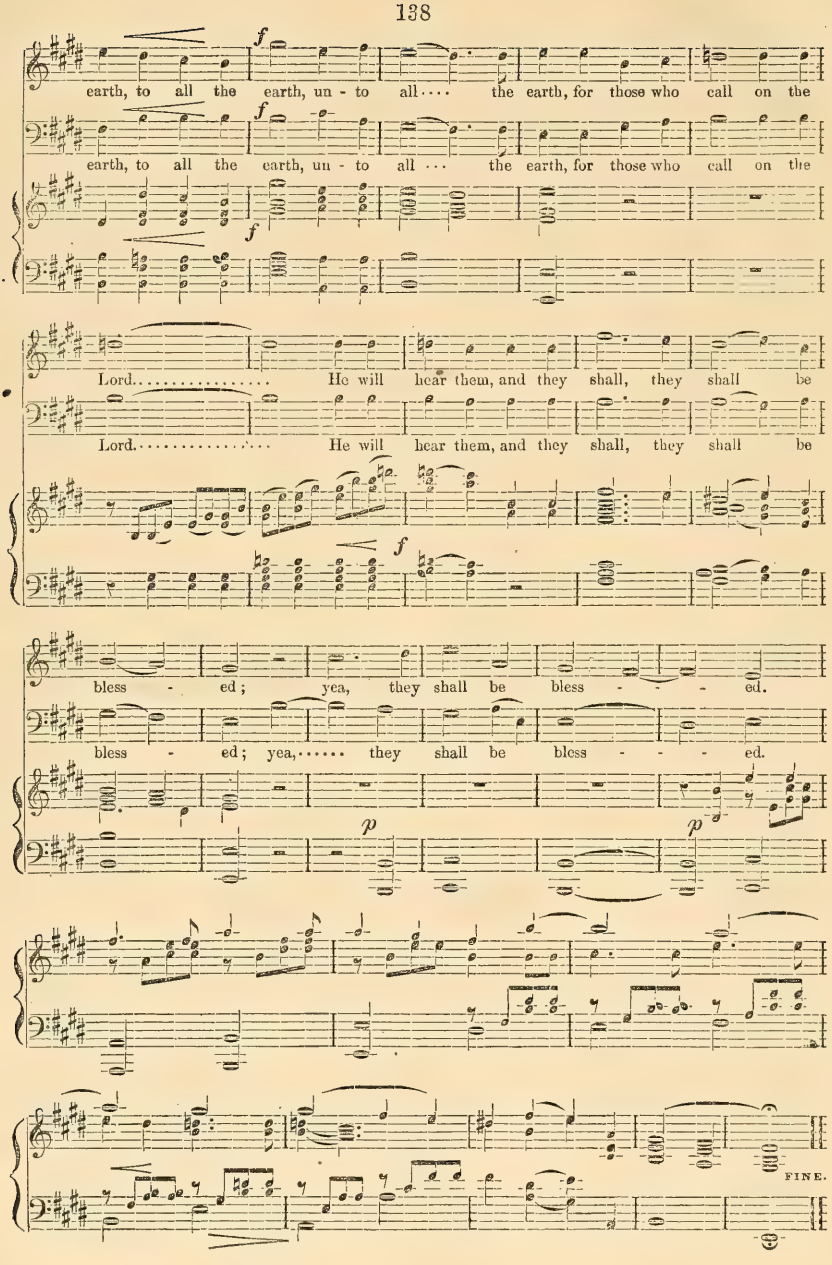
Cincinnati. Hopkin's New Music Hall.

Glendale, O., Feb. 12.—The Cincinnatians have been enjoying a little musical festival all to themselves, in a very unostentatious way, the occasion being the inauguration of Mr. Hopkins's new Music Hall. Now don't imagine at once that this Music Hall is something of the grand order, an imitation for instance of that of Boston, which, it seems to me, might well have been named the Temple of Apollo, nor that it is of the mongrel sort, combining theatre, dancing hall, drinking room and the like, and wearing its name only for respectability's sake. The hall built and owned by Mr. Hopkins, President of the Cincinnati Harmonic Society, is delightfully original and unique in design and admirably adapted to its purpose. It is not large, being only 100 feet in length by 40 in width, and of course is not to be used for such musical productions as combine a large chorus with full orchestra. It is designed rather for symphony and other instrumental concerts and, not least of all, for the *rehearsals* of the Harmonic Society, the singers occupying in rehearsal the body of the hall. We doubt if there is another musical society in the world which can boast of such elegant and luxurious *private apartments* as the "Harmonic" of Cincinnati are now possessed of, through the liberality, good taste and enterprise of their President. Adjoining the hall, which is on the first floor and approached by a wide, easy flight of stairs, is a large ante-room,—itself a very prettily proportioned hall,—for the accommodation of members of the Society on rehearsal nights, and in the basement are other rooms to be used in connection with the hall as convenience requires.

If you had been by my side, Mr. Editor, on the night of the complimentary Soirée, when the Harmonic Society occupied the platform, and the house was filled with the musical élite of the city, and on the following afternoon, when the small but well organized orchestra were performing the first of their Symphony Concerts, to the delight of a very attentive and cultivated audience, I feel sure you would have been reminded, more than once, of those charming little music halls of the old world, where we have spent such pleasant hours together; the *Sing-Academie* in Berlin, for instance, with Grell conducting his well-trained chorus, or the beautiful hall of the *Gewandhaus* in Leipzig. The Hopkins Music Hall does not resemble these in style of architecture or decoration, but suggests them in its fine acoustic properties, its seclusion and quiet, and the refinement and elegance everywhere displayed in its construction. The style of architecture or rather of decoration is Moorish, consisting of columns and arches over a ground of warm grey, the ceiling divided into large squares placed diagonally, having a ground of deep blue and bright Arabesque figures. The stage end is a semi-circular apse with a dome ceiling of deep blue. The hall is lighted by six chandeliers of an elegant Moorish pattern, and these are reflected prettily in two handsome mirrors placed on each side the apse end. Altogether, the hall has a warm, cosey, and most attractive appearance.

Having said this much of the hall, let me now say a word about the complimentary Soirée given by Mr. Hopkins to an invited audience the night before the public opening. The Harmonic Society performed without orchestral accompaniment. The choruses, numbering four,—two from the *Elijah* and two from *Naaman*,—were sung with great spirit and promptness by about one hundred and sixty voices. The programme included a quartet by Costa, the octet "He shall give his angels," by Mendelssohn, and a number of solos, all of which were admirably rendered, and some in a manner deserving of special praise, were it proper to make distinctions in alluding to a private entertainment. The next day, the Hall was formally opened to the public by the orchestra, under Carl Barus, giving us the first of a series of Symphony Concerts. On this occasion the Symphony was a beautiful one of Haydn's, and the Overture was Weber's *Oberon*. We had also a quartet for violin, violoncello, piano and cabinet-organ, which, however well it might answer as a novelty, certainly does not deserve a place in a concert of this class. The composition was pleasing enough, being a sort of *Fantasia* on the Luther Choral *"Eine feste Burg,"* but really the feeble, thin tones of the reed-organ came near to turning the whole thing into a burlesque. However well the reed-organ may answer as a substitute for the real instrument in accompanying church choirs, it surely can never bear a principal part in rendering grand music, for it is sure to belittle whatever it takes a part in. It is very much to be hoped that these Symphony concerts may be well sustained, for there is nothing in the way of social recreation and culture that Cincinnati more needs. The orchestra is not large (it reminded me of our *Liebig* of Berlin memory); but with the addition of a few more strings would be quite large enough for the hall, and, if I may judge from their giving of the Haydn Sym-


shall be blessed, and they shall be bless - ed; yea, they shall be
Cres.
shall be blessed, and they shall be blessed;
f
For so hath the
f
bless - ed; For so hath the Lord himself commanded, Behold, I have
Lord himself command-ed, so..... hath the Lord command - ed, Behold, I have
Cres.
f
p
made thee a light to the Gentiles, and for sal - va-tion,
made thee a light to the Gentiles, and for sal - va - - - tion un - to
and for sal - va-tion un - to all the earth, to all the
all the earth, un - to all the
pp
Cres.


f
earth, to all the earth, un - to all .... the earth, for those who call on the
f
earth, to all the earth, un - to all ... the earth, for those who call on the
f
Lord..... He will hear them, and they shall, they shall be
Lord..... He will hear them, and they shall, they shall be
f
bless - ed; yea, they shall be bless - - - ed.
bless - ed; yea,..... they shall be bless - - - ed.
p
p
FINE.

No. 32. RECITATIVE.



THE GODS THEMSELVES.



phony, is capable of rendering in a thorough and careful manner the best classical works. We are promised a Symphony by Mendelssohn and one of Schumann's, and, among others, Beethoven's *Fifth*. The Harmonic Society has in rehearsal Mendelssohn's *Walpurgis-nacht*, which will be given publicly in a short time. Until then, Yours,

F. S.

WASHINGTON, D. C., Feb. 11.—A word from a late Bostonian in relation to what is doing for the advancement of the art of music in this locality, may not lack interest to your readers. Last year a musical society was formed here, consisting of about fifty members, and called the Philharmonic Society of Washington. "St. Paul" was the first Oratorio undertaken. That was given on the 7th of March last. This season the members were augmented to one hundred. "The Messiah" was rendered, for the first time in this city, by them on Christmas night, with the assistance of Mrs. Butts and Miss Paulie C. Ewer, Sopranos; Mrs. J. P. Caulfield, Contralto; Mr. Arthur Mathison of New York, Tenor, and Mr. L. V. Gannon, Baritone. This performance was very creditable to all who participated in it, and won for the society many friends, some of whom urged a repetition. It was finally agreed to repeat it, and in such a manner as to eclipse all previous efforts. Heretofore, all attempts at procuring an orchestra had proved futile; but this time, by combining volunteers with those who could be induced to desert their posts at the theatres, an orchestra of twenty-two pieces was improvised. But what contributed more toward making this the great event of the season than all else, was the fact of Miss Julia E. Houston's consenting to favor them with her assistance. As soon as this became known, and that Mr. J. F. Winch, Basso, also of Boston, and Mr. A. Matthison, Tenor, of New York, were to aid in this rendering of the Oratorio, the rush for seats was unprecedented, the whole house having been sold by Saturday night for the following Wednesday's performance. A third rendering was then agreed upon to take place on the succeeding Friday, the seats for which were all secured by Thursday. Thus you see the Society have given three performances of "The Messiah" within about six weeks. All who attended are loud in their praise of the Boston singers especially, and all music lovers regard their coming here an especial favor.

The Society have by these efforts obtained a local reputation, which ensures them the public favor for the future. Mr. J. P. Caulfield is the Conductor, and is not far behind Mr. Zerrahn in the effective use of his baton. E.

NEW HAVEN, Feb. 12.—We have still to chronicle an almost uninterrupted succession of musical entertainments, the most noticeable of which are as follows: another dissolving view of the Bateman Troupe—whose "last" concerts remind one of the "preliminary farewells" given by Gottschalk; a Varian-Hoffman concert; a good rendering, by the Mendelssohn Society, of the *Elijah*, and the appearance of Miss Wilhelmina Ives, a debutante who is said to have played several difficult piano compositions with good effect.

It will be seen from the foregoing, that, although the season has not been productive of great music, it has furnished plenty of a lighter kind, and an excellent quality of that; but, as glad things, like sad ones, come in battalions, it is now our privilege to announce that last evening the first of a series of three Philharmonic concerts was given in this city, under the direction of Prof. G. J. Stoeckel. The soloists were Miss Maria Brainerd, Soprano, and Messrs. Boehm and Schmitz, Clarinet and French Horn. Here is the programme:

Symphony, "Pastorale".....Beethoven.
Aria, "Ah! Perfido".....Beethoven.
Divertisement and Fantasia (Clarinet).....H. Kiehl.
Overture, "Der Freischütz".....Weber.
Waltz, "L'Estasi".....Arditi.
Invitation a la Valse.....Weber.
Fantasia for Horn.....Schmitz.
Prayer from Lurline.....Wallace.
Overture to William Tell.....Rossini.

In making the above selections Mr. Stoeckel did well to introduce *L'Invitation* and the *Tell* Overture, two pieces of that rare description, which is popular and at the same time worth performing. The Orchestra was too thin to do the Symphony full justice, and it was coldly received by the audience, but the *Tell* overture, though taken with rather too slow a tempo, sounded better,—the pastoral movement, particularly, giving the very smell of the "pine trees and the old rocks with the moss on them."

The aria *"Ah Perfido!"* is particularly interesting. Beethoven has here to deal with that most complex of all complexities—a woman's heart,—and in this little scena he has painted all the bitterness, the tenderness,"the tears and tortures and the touch of joy" belonging to a love without faith.

First there is the fury of a woman scorned. "Ha, perfidious! perjured traitor that thou art!" Then the wrath of heaven is invoked: "If there be justice and pity, surely they will conspire to punish thee!" Then comes the reaction, sure to follow: "Ah no! stay avenging gods! spare his heart—strike mine!" This sweet relenting finds voice in an aria, full of tender entreaty: "Ah, in pity, do not leave me!" for now the bitterness fades away, and all the old loneliness and desolation comes again.

It was a pleasure to hear this piece rendered by a singer so conscientious and artistic as Miss Brainerd. It is true that the recitative called for an element of tragedy which is not in her nature; but she appreciated her task, and gave it much of earnestness and beauty. Her rendering of the adagio, *"Per pietà,"* which was entirely within her power, was exquisite, and left no sense of insufficiency.

In listening to her we always receive the impression that she regards the religion of her art; and this, together with the excellent quality of her voice, renders her singing worthy of the warmest commendation.

MERCURIUS.

WHEELING, W. VA., FEB. 20.—Institutions for the cultivation of the intellectual faculties are scattered over this country in great number. Indeed, it would seem as if the American people aimed more at number than excellence, for many of our schools must be weighed by a very charitable standard to obtain this latter attribute. True as this is in regard to institutions devoted to a dissemination of general literary knowledge, how much more so in regard to those which lay some stress upon music. In no branch of education can there be, and is there, so much humbuggery practised as in music, and all because an immediate effect, calculated to dazzle the unsophisticated, is desired.

The affectionate Mr. Smith, suddenly enriched by an oil well, expects his daughter to play a tune when she comes home from boarding school; and so during ten long months a repertory of tunes is driven or coaxed into Laura's head, carefully shelved there and labelled with alluring names. When she comes home she plays these tunes, one after another, to her gaping and admiring parents, but the stock on hand is never increased; to all additions her musical storehouse is locked forever. She cannot take up the simplest piece and unravel it with her own knowledge of music. Whereas a foundation should have been laid, no matter how high it rose, so it was substantial, a little filagree and stucco work is all that was laid there. Like the beautiful *pomum Paradisi*, it was just the thing to please the mother's fancy, yet how soon would the hollow apple burst and scatter its dust in her eyes! By and by the impatient parents tire of the scant ornamentation of their daughter's intellectual edifice. They have heard the old tunes often enough; something new is desired, and so a pile of new music is ordered. But alas! there is in the child no material for remodelling, nor moulds in which to cast new forms, and at last, disgusted and disheartened with herself, she folds her arms and turns away from the golden-tongued muse. Like the night-blooming cereus she has had her hour of bloom, and closes her petals forever.

Laura is a type of the most numerous class of seminary-bred misses. That this plan of teaching music is a radical evil no one will deny, and until something is done to uproot it, young ladies will be led along in Laura's footsteps, and their musical acquirements be cast in the same models. The evil lies not so much in the parents as in the schools. Why do these cater to the wishes and whims of the former? If the teacher be told to teach the child music, he or she ought not, for the sake of momentary glitter, or to please the mother's vanity, to teach it otherwise than fundamentally, scientifically and progressively. Any other method is folly and humbug. Worse yet—it is a downright swindle. The father is humbugged out of his money, advantage is taken of the mother's ignorance, and the poor child is cheated out of her education. Institutions of learning should be as reliable in their professions as leading tradesmen. If a man wants to buy an article of merchandise, the fair value of which he does not know, he goes to an honest merchant and relies on his word for its value. Why do schools not furnish genuine musical instruction instead of the good-for-nothing imitation? Simply because they get just as much money for the one as the other; a great amount of labor is saved; Commencement day passes off with eclat, and the pupils can show something to their friends and parents. Well, say the teachers, what credit would the child get if she played a nicely fingered *etude* for her parents? Might she not, as well, play fugues to a fence-post?

Painful as it is to be compelled to paint in such sombre colors the features of musical education, as generally conducted, it is all the more agreeable, now and then, to see the obverse and be able to use brighter tints. And such was my pleasure on the evening of Feb. 6. With many others, including the members of the Senate and Legislature of W. Va., I repaired to the Seminary of Mt. de Chantal, located near Wheeling, and conducted by the Sisters of the Visitation. The attraction consisted in the performance, by the pupils, of an operetta, "The Miracle of the Roses," by Luigi Bordese. Of the merits of the composition itself I shall not speak, save that it is written in the best Italian style, some of the choruses presenting fine contrapuntal effects. The action, too, does not concern us. What chiefly concerns us is the musical performance, and of this I cannot write sufficiently laudatory. It could be seen that each singer filled a sphere easily within her grasp, and I was convinced that the operetta was not prepared by dint of labor (it was only two weeks in rehearsal,) for momentary effect, but that it was a product of sound culture and positive knowledge. Especially commendable was the singing of Miss Mena Waring, of Georgetown, D.C., and Miss Ella Gordon, of Parkersburg, W. Va. The last named child is scarcely more than fifteen years old, but has a rich, round, full, sweet and sympathetic contralto. So devotedly does she court the muse of her choice, that she gives a few concerts every season to defray her expenses at school.

The vocal department in this school is under the guidance of Sister Mary Agnes Gubert, a former pupil of Perelli of Philadelphia, and herself one of the most finished singers to be found anywhere. Her singing of the "Happy Birdling" was remarkably fine. The instrumental department is under the control of Sister Eulalia Pearse, formerly of Boston, a lady of rare musical taste and culture. The system of education pursued here is thorough. The pupils are

chained down to exercises, and only allowed to soar into more delectable regions when their wings are expanded. The greatest care is taken in disciplining the hands and the getting rid of bad habits of vocalization. The taste, too, of the pupils is cultivated; classical compositions only are used, and among the modern chiefly those of Heller. The idea of the composer is always pointed out, and frequently Sister Eulalia writes, and reads to the pupils, a critique and explanation of the piece, which she does very tastefully.

But it were tedious to go into details. No music-lover should stay in Wheeling a day without visiting this seminary, and assuring himself of its high art position. It is one of which not only this State, but the whole country, may feel proud. All the great public artists who have come to Wheeling, have visited it, and gone away delighted. I write this only with the motive that the general public may hear of an institution so well worthy their esteem and commendation; one in which music is taught for music's sake, and not for the sake of making a shallow parade on Commencement day. H. I. W.

Dwight's Journal of Music.

BOSTON, MARCH 2, 1867.

Orchestral Concerts.

Sixth Symphony Concert. The Harvard Musical Association, aiming only at the best thing practicable in a purely artistic sense, finds more and more encouragement. Our people readily and steadfastly believe in good music, if the music makers and providers only will believe in them. The audience of Feb. 15th was by far the largest yet. The programme was this:

Symphony in D.....Mozart.
Violin Concerto, in E minor.....Mendelssohn.
Madame Camilla Urso.
Overture to "Fierabras".....Schubert.
Piano-forte Concerto, in A minor, op. 85.....Hummel.
J. C. D. Parker.
Ballade et Polonaise, for Violin, op. 38.....Vieuxtemps.
Overture to "Egmont".....Beethoven.

To make room for Camilla Urso in a programme already made up (she generously insisting upon giving us the pleasure which the storm had robbed us of when she tried so hard to reach us in January), a short Symphony had to be substituted for the formidable one in C by Schubert. One taste of Mozart this season had already revived an appetite for more, and so this little "French Symphony" so-called, written in Paris in Mozart's early days (he tells how happy he was after the first performance, and how he he went into a café and sipped a sherbet and then said a *Pater noster*), was selected. It is one of the smallest and lightest of his Symphonies, but it has the Mozart fascination; it is purely musical, spontaneous, and in the fugued last movement, finely complicated, shows already the learned musician. Like a June day it put all in a balmy mood, for it was nicely played.

The *Fierabras* Overture, one of Schubert's best works, full of fiery genius, made a much deeper impression than it did last year. The Orchestra for once achieved a real *pianissimo* in the swelling and dying *tremolo* at the opening, which almost took the listener's breath away. That one effect insured a hearing for the whole, and it went finely. So did the *Egmont*, another strong thing, of still more concentrated fire, and a good thing to end with after Hummel's prolixity.

Madame Urso's playing of the Mendelssohn Concerto was a marvel of art; not to have had it would indeed have been a great loss. We cannot conceive of tones more pure, phrasing more clear and perfectly finished, truer feeling alike in each detail and of the whole work, in fact of a more complete and sympathetic realization and expression of the composition as a whole. It became alive in all its unity and power and beauty. The only qualification is that it was feminine; there was not of course the manly force, the enthusiastic and heroic onsweep of Carl Rosa's bow, which carries all before it; in place of that we have here a finer finish, and in place of his larger tones finer ones which are purity itself. The lady is the more matured, consummate artist; the former has it in him to become all that perhaps, and more; he is a most interesting artistic character and inspires every one with faith in him; but there is room yet for study, for refining and perfecting his delivery. His direction is perhaps the greater one, for he is on the Joachim road, and has drunk at the clear Bach springs. The Mendelssohn Concerto is the very piece to show Camilla Urso's power to best advantage; for Mendelssohn's genius is oftenest, though not always, feminine. Camilla and Carl both appear to us to have genius; both enter into the spirit of such a work; both have warmth and breadth of style; but the bolder youth sometimes leaps difficulties, where the woman with a fine, sure instinct and the grace of patience finds whatever charm they hide. We count it one of the most interesting experiences of a musical life to have heard such a work played by two such artists within so short a time. Rosa, though the younger, has had far more familiarity with classical composers than Urso; the greater wonder, therefore, that she all at once so thoroughly conceives and feels and renders such a work as this Concerto. Her rendering of the *Andante* is something divine; in the first *Allegro*, too, she shows not only finest feeling, but sure nervous grasp and accent; it was in the Finale that we chiefly missed the dash and energy of Rosa. The Vieuxtemps *Ballade* was tenderly and sweetly sung, and the *Polonaise* showed her well-known virtuosity more brilliantly than ever. Indeed Camilla Urso seems to have all her old artistic enthusiasm revived in her, with more enlarged ideas and earnest purpose. Technically she had become a rare artist even when a child; all this now, after life's deep trials, and with a woman's motives, stands at her bidding, and with study of *music* as well as of an instrument, of the masters, as well as of the momentary response of publics, what may not be hoped?

Mr. Parker, modest, genuine artist in his whole character and habit, enters into these concerts with a loyal devotion to their high end. He has not the strength and brilliant dash of many pianists, and his best place is not before a great public, but his renderings are fine, correct and tasteful, and his participation carries a moral weight with it. This time he played quite admirably; if listeners grew weary, it was Hummel's fault and not his; for with all its graces and occasional felicities, Hummel's piano music (always excepting the Septet, and one or two other things) is diffuse and tedious, its elegance a faded fashion. Here the first *Allegro* is decidedly the best movement, having a vigorous and pregnant leading thought, well worked out, although the second subject, as it enters in the long orchestral prelude with flutes, is commonplace enough. The *Larghetto*, not very long, seems long by its unmeaning sentimentality of florid passage work; and the final *Rondo* is nothing but interminable monotony of prettiness. In the days when Art was elegance, Hummel set the lessons for fashionable young ladies and for good earnest music students too; but now there is no keeping it in vogue. It was well to have it in these Concerts just for once to convince us of the truth of history.

Of the seventh Concert (yesterday), with Rosa, Perabo and Mrs. Cary for soloists, with a Beethoven Symphony and Violin Concerto, the *Chaconne* and an Aria by Bach, &c., we must speak next time. The eighth and last Concert will come March 29th, when we shall have the Heroic Symphony, Mendelssohn's *"Meeresstille"*. Overture, Bach's Toccata in F, arranged for orchestra; and Miss Houston will sing Mozart's *"Non temer,"* and Mr. Leonhard will play Beethoven's Piano Concerto in G, and the *Andante spianato* and *Polonaise* of Chopin.

An extra Concert will be given (probably a fortnight later) for the benefit of the Orchestra, when Beethoven's Choral Symphony will be brought out in full.

Concert for the Cretans. The Concert on Monday afternoon, Feb. 18, arranged by the Concert Committee of the Harvard Musical Association, "in furtherance of the subscription for sending food and clothing to the exiled and starving women and children of the Cretan patriots, fighting for liberty against the Turks," was in every sense a remarkable success. Nearly every seat in the Music Hall was sold several days before the concert, and many stood up through the whole performance. There were at least 2,500 persons present, and a more inspiring audience in point of character and culture, or more sympathetic to fine music, as well as to the call of Freedom and Humanity in time of fiery trial, was never seen. All the musicians cheerfully and freely gave their service: Mr. Zerrahn and the whole "Symphony Concerts" Orchestra of 52, whom he conducts; Mr. Kreissmann and the Orpheus Musical Society; Miss Houston and Mr. P. H. Powers, as solo singers, and Messrs. Dresel, Perabo, Lang and Leonhard, as pianists. The Directors of the Music Hall had freely given its use; and a good part of the expenses of printing, ticket-selling, &c., had been generously remitted; so that the occasion was a hearty one. The Concert resulted in a contribution of $2,249.22 to the Cretan cause: the gross receipts being $2,460. The Greek Relief Committee have publicly thanked and complimented the artists, but we have not room for the correspondence. It was a noble act on the part of the hard-working members of the Orchestra, especially, to give their time so freely, which we trust will be remembered; an opportunity will soon occur, as will be seen above.—But we have now to do with the concert as a musical event. The programme, at once classical and apt to the occasion, was as follows:

Part I.

1 Overture to "Idomeneo, Rè di Creta".....Mozart.
2 *a* Chorus of Priests: "O Isis and Osiris!" from the "Magic Flute".....Mozart.
b Double Chorus from the "Œdipus Coloneus" of Sophocles.....Mendelssohn.
Orpheus Musical Society.

Part II.

1 Duet for Two Pianos (8 hands): "Les Contrastes." Moscheles.
Andante con moto.—Fugue.—Finale, alla Siciliana.
Messrs. Dresel, Perabo, Lang and Leonhard.
2 Song of the Harem-Keeper, from "The Seraglio" Mozart.
Mr. J. F. Rudolphsen.
3 Selections from the "Ruins of Athens".....Beethoven.
a Duet for Soprano and Bass.
Miss J. E. Houston and Mr. P. H. Powers.
b Chorus of Dervishes.
Orpheus Musical Society.
c Turkish March.

Part III.

Fifth Symphony, in C minor.....Beethoven.
Allegro. Andante. Scherzo. Finale, Triumphal March.

The selections of the First Part, suggesting the old classic glory of Greece, would have been fuller, had the limits of a single programme allowed. Thus, besides the noble chorus from the "Œdipus" (described in our last), choruses from the "Antigone," that in praise of Bacchus for instance, might have been given. But one was sufficient, and it was remarkably well sung by the Orpheus, as was also the rich, sonorous, solemn "Isis and Osiris" of Mozart. A larger number of voices would, however, have been better. Mr. KREISSMANN had them under excellent control and put great fire into them.

The eight-hand piano piece,—not a great composition in itself, it must be confessed—answered the purpose hinted in its title, "*Les Contrastes*," in forming a transition and a prelude to the Turkish music and the glimpses at the changed condition of the Hellenic race in modern times. It was made very effective, however, in the execution; for four masters were united in it, and it was done with a power, a precision, a perfect unity and *aplomb* which could not fail to make an impression. The idea of Moscheles seems to have been to contrast German and Italian music, for there is here and there a part which sounds for all the world like a Donizetti opera finale.—It was intended to have *three* pieces from Mozart's "*Entführung aus dem Serail*;" the tenor air of the Christian lover to his captive mistress; then the blustering and threatening buffo song of Osmin, the harem-keeper; and then the spirited and humorous duet (tenor and bass): "*Vivat Bacchus!*" in which, his fears of Mahomet's "prohibitory law" to the contrary, he is coaxed into taking wine and so robbed of his vigilance. But it was necessary to be contented with the bass solo alone. Mr. POWERS, who very kindly undertook it at short notice in the place of Mr. Rudolphsen, who was ill, did it more justice than it was fair to expect under the circumstances. If it had not the buffo volubility and glibness, it was at least a clear, sonorous, and artistic rendering. The orchestral parts had been well arranged for two pianos by Mr. DRESEL, and were effectively played by him and Mr. LEONHARD.

The little Duet from "The Ruins of Athens," between a Greek man and woman lamenting their heavy burdens under their Moslem masters, beautifully sung by Miss HOUSTON and Mr. POWERS, and accompanied by the two pianists, is very simple, but very touching, and made a deep impression. It brought up vividly the present suffering of the Cretans. The wild, fanatical Dervish chorus, with its whirling *crescendo* accompaniment, all in unison, is one of the most exciting and picturesque bits to be found in any dramatic or melo-dramatic music; who but Beethoven could have conjured up such a picture with such simple means? It was sung and accompanied by the orchestra with great spirit; and the ever popular Turkish March, which followed, charmed as usual by its bright local coloring, and with its closing *pianissimo* we let the Turks go out.

For the Third Part was reserved the real grandeur and inspiration of the concert, the Fifth Symphony, which here spoke significantly for the glorious Future of Greece, as the preceding parts had done of its Past and Present. All of the struggle of high aspiration with destiny is expressed in its first movement; all of highest, calmest faith and reassurance in the Andante; all the restlessness of soul and nerves strung for great action in the Scherzo; while the march-like movement into which it bursts in the Finale, sweeps everything along with it in its irresistible, sublime flood of triumph. The old Symphony was splendidly played, and was of course what chiefly realized all that was expected musically of the concert, the other portions only preparing the way and leading up to it significantly.

The concert certainly was one of the best musical events of Boston. And not the least interesting fact about it is, that in this case the programme was not at all made for the performers, but the artists cheerfully came in, each to do the part required, however small, in carrying out the design of the programme. Would that it were oftener so!

The ORCHESTRAL UNION made a good opening of their Wednesday Afternoon Concerts this week. There were about thirty instruments, with ZERRAHN for Conductor, and the "Midsummer Night's Dream" Overture was rendered with such delicacy that it had fresh charm. Beethoven's Fifth Symphony, too, went finely. The other pieces: arrangement of Schubert's "*Eloge des Larmes*," the Bridal Procession from *Lohengrin*, and a luscious, lively Waltz by Gungl, were all enjoyable.—Next Wednesday ERNST PERABO will play for them—Mendelssohn's Cappriccio in B minor, and the Symphony will be the "Scotch" one by the same master.

Oratorios.

The HANDEL and HAYDN SOCIETY, with the distinguished aid of Madame PAREPA, have performed "Jephtha" and "The Creation" on the last two Sunday evenings.

"Jephtha," Handel's latest Oratorio, had not been heard in Boston for many years, and was only remembered by the fine tenor recitative and air and one or two choruses. It shows throughout the ripeness of his consummate art, and contains some of his finest inspirations. The choruses, all of them, though they are comparatively free from fugues, are very original and grand. "When his loud voice in thunder spoke," "How dark, O Lord, are thy decrees," "They ride on whirlwinds," "In glory high, in might serene," &c., are singularly graphic and imaginative, and the choruses were generally well sung, with full orchestral accompaniment and organ. But, it must be confessed, the work abounds with solos of a rather formal, uninspiring cut, especially in the First Part, and might have been abridged to advantage by the omission of some of them entirely, as it was somewhat by leaving off the minor strain with the *Da Capo* from several of the longer ones. In the second part the solos are more interesting; especially those two gems for the tenor: the recitative; "Deeper and deeper still" and the air, "Waft her, angels," which Braham used to give so wonderfully, as Sims Reeves does now. Mr. Arthurson, too, has sung them here in perfect style and feeling, though with limited vocal means. This time Mr. SIMPSON did his best with them and really achieved a good success. To the earlier, heroic strains of Jephtha he was hardly equal.

The soprano airs for the most part furnished no great opportunity for PAREPA; she sang them of course artistically, as she does everything, with clear and copious tone and faultless vocalization, but naturally enough much of the time with a free and easy business-like routine, securing an effect now and then by the unnecessary holding out of a clear high tone, great audiences being still children enough to applaud such tricks. But "Tune the soft melodious lute" was exquisitely sung.

Mrs. J. S. CARY took the Contralto part of Storge wife of Jephtha, which contains the richest and most pathetic of the solo music, full of presentiment of woe; and her warm, sweet voice, and uniformly true style and feeling, were what the part required. The part of Hamor, a young warrior, betrothed to Iphis was entrusted to Miss KATE RAMETTI. It is commonly sung by a female voice in England, and certainly was not written by Handel for a baritone (as has been suggested), but possibly for that species of voice known in England as the Counter-Tenor, which is commutable with the Contralto, and which there, in the choruses, sustains most of the part which we give to contralti. To give it to a baritone would be to invert the parts in the Quartet, turning thirds into sixths and *vice versa*. Miss Rametti's voice is musical and rich, well cultivated, and she sings with feeling; the principal drawback was that modesty, amounting even to timidity, which only wins the sympathy of the best part of an audience; and this time there was the greater cause for it, that she was but recovering from a severe cold and had been called upon to take an unthankful part at very short notice. We trust she will not be discouraged, for we believe it to be in her to become a valuable oratorio singer. Miss CLARA M. LORING made her debut in the Music Hall in the single recitative and air of the Angel; her clear, fresh, sweet soprano, and the way in which she entered into the spirit of the music, won her a success. Mr. M. W. WHITNEY, in the part of Zebul, wholly recitative, except once near the end (where each of the characters is led up to the footlights in turn to sing a parting recitative and air), declaimed with weight and dignity, albeit somewhat monotonously. The Music Hall was crowded, and the performance generally admired.

Haydn's "Creation," beautiful as it is, has got to be a very old story, and it was therefore amazing to find a Hall so crammed with standing ticket-holders that it was very difficult to find passage way to seats; *too* full, in fact, so that some people became nervous. Doubtless PAREPA was the great attraction; and certainly her singing of this music (of which we have had evidence before) is something magnificent. If it has not all the inspiration, and comes not from so deep a nature, as Jenny Lind, it is in all else as near perfect as one can ever hope to hear. How admirable the management of that voice which, with such vast amount of unremitting work, never loses any of of its freshness!

Mr. WINCH, the young tenor, has a pleasing quality and good power of voice; but his delivery is for the most part stiff and dry; there is yet much need of culture and of practice; he is free from affectation though, from poor sentimental mannerism, addressing himself to his work manfully and simply. Mr. WHITNEY's ponderous bass told well again, but he must guard against sameness.

CROWDED OUT: Our notices of four Chamber Concerts (Rosa's, Perabo's Petersilea's). The man of types and *forms* says no room for more *matter;* so next time.

OF THAYER'S "BEETHOVEN," and some other new works, the *Athenæum* says:

The influx of musical literature of more than ordinary interest is somewhat perplexing. We shall defer a notice of Mr. Thayer's elaborate (not to say exhaustive) Life of Beethoven till the work is complete, and do so the more willingly because of the peculiar circumstances of its publication. The work though written in English, appears first in a German translation, its author being desirous of thus exposing himself to German comment and criticism before he gives his labor of love its final form. This, however conscientious a measure, is hardly satisfactory to the purchasers of the first issue; and we cannot but fancy that such touching and retouching can hardly take place without the work of art (which every biography should be, as well as a work of research) losing something of taste and proportion. In such a literary subject as this, there is small possibility of one man's patience or ingenuity arriving at a perfection which shall close it against laborers to come. Think (to illustrate from another world than that of Music) of the seemingly endless treasures of revelation regarding Alexander Pope, his correspondence, and his associates, which the last years have disclosed. Only a few weeks ago we were hearing of a new "haul" of letters, from a great family collection, the existence of which had not been known to those the most deeply interested in the subject. There are writers who have weighed and waited, till life has gone by, and the work has been left unfinished. The above, we need not say is no plea for over haste in rushing into print.—Of Herr Engel's new book on National Music, a sequel to his former treatise on more ancient art,

we shall speak ere long, with the detail which its careful merit deserves. A third publication of foreign origin is no less full of interest; this containing letters of some of the greatest German composers, collected by Dr. Nohl. Among these, Haydn figures admirably and significantly. There is nothing nobler or more heart-cheering in the annals of an art which has been held by his contemners to breed jealousies and small vanities than his warm eager recognition of Mozart's prodigal genius and science in combination. There is a treasure, again of letters by Mendelssohn, many, if not all, of which are new to us.

NEW YORK. THE NEW ACADEMY OF MUSIC.—The following description is condensed from the New York *World*.

Our readers will remember that the old Academy building upon the site of the present one, was first opened to the public October 2d, 1854, by Grisi and Mario, under the direction of Mr. Hackett, and that on the night of May 21, 1866, it was burned to the ground.

In external appearance, the new Academy very nearly resembles its predecessor. It is not so high by fifteen feet, but that is the only curtailment of the original dimensions. The main points wherein the present structure differs from that which it replaces are these: The auditorium of the new theatre is some five feet shorter than formerly; there are twenty-eight proscenium parlors instead of twelve; there are twenty-two additional mezzanine *loges*; the seating capacity of the balcony has been augmented, and that of the parquet diminished; the fourth tier is abolished; the aisles and inner passages have been widened; increased lobby-room is obtained; two additional flights of stone stairs unite the ground and second floors; the roof has been depressed fifteen feet; the auditorium is enclosed within solid brick walls; the original horse-shoe shape is modified, and the massive pillars under the galleries are done away with, so that a clear view of the stage can be had from any position; the decorations are much more costly and elegant; and, lastly, a magnificent chandelier, overhanging the centre of the parquet, will increase the brilliancy of the house.

The gas pipes have been enlarged and improved, for the purpose of obtaining a better flow of gas. If the Academy does not light up brilliantly, the fault will be the gas company's. All the brackets and chandeliers have been manufactured expressly for this establishment by Tiffany & Co.

The aggregate seating capacity has been diminished about five hundred; but this counts as nothing, since now every seat is desirable, while nearly all know that there were five hundred places in the burned edifice that were utterly valueless as far as seeing the stage went, and which were rarely occupied. In a financial point of view, there will not be any material difference, the additional boxes and balcony seats balancing the revenue formerly represented in the fourth tier or amphitheatre.

The auditorium is enclosed by a brick wall, sixteen inches in thickness, thus forming a building within the building. Exteriorly, this wall (which takes the place of what, in the old Academy, was merely a thin wooden partition) is plastered and hard-finished; but the inner side has been clap-boarded from floor to ceiling, making a huge sounding-board, which, it is hoped, will materially enhance the acoustic value of the theatre. This sound-board is coated with canvas, on which Signor Gariboldi is painting medallions and tasteful borders.

The balcony has been considerably enlarged, having now eight rows of chairs; while the parquet is diminished about five feet, affording place for sixteen rows of seats. The centre door leading into the auditorium is six feet wide, while to the right and left are six more entrances of a less width. The increased breadth of the aisles traversing the ground-floor of the house, together with an extra amount of lobby room, and the augmenting of the number of doors opening on to the streets, will greatly expedite the exit of large audiences. It is calculated that two thousand five hundred persons can retire from the building, without undue haste, in from three to four minutes.

The balcony will contain four hundrd and eighty-four seats, and the parquet four hundred and thirty-six. The chairs introduced are of a new and improved pattern, a shade wider than of old, and equally comfortable in other respects. The frame-work is iron; the covering crimson plush.

The box-tier comprises a magnificent *foyer* (twenty feet by sixty), looking out on Irving Place, a lobby corresponding with that on the ground floor, two large dressing-rooms for ladies, hat-rooms, &c. The ceiling is eighteen feet high.

The gallery within the auditorium is supported by iron columns, eight inches in diameter, of an ornamental pattern. The front or face of the circle is richly embellished with carved woodwork, painted in buff and white, relieved with gold. This tier comprises fifty-five loges, three rows deep, those opening on to the lobby being separated from the others by the customary passage way. Above the back row of boxes there is a novel feature styled a mezzanine tier. This is a sort of shelf, the area of which is occupied by twenty-two small boxes (to hold four persons each), all opening on to a gallery over the lobby with which it connects by stairs toward either extremity. The mezzanine boxes command the best view of the house, and will be much sought after, not only for this reason, but because the occupants can see everybody else, while remaining unobserved themselves. Iron balustrades, neatly ornamental in design enclose the box fronts and the outer gallery. The family circle, or third tier, is planned to accommodate seven hundred and fifty sitters and half as many more standers.

There are no less than twenty-eight proscenium boxes, accommodating from seven to ten persons each, and together about two hundred and fifty. These are arranged in four tiers, measuring twenty-eight feet front by fifty in altitude. The first, second and third tiers comprise three apartments each, and the fourth has five. The first tier connects with the balcony circle, the two immediately above it with the box, or dress circle, and the last with the family circle.

The frescoing is nearly finished, and is in Garibaldi's best style.

Mr. Thomas R. Jackron is the architect and contractor.

The grand Bal de l'Opera takes place at the Academy of Music, Friday, March 1, and inaugurates Maretzek's tenure of that establishment.

The opera season commences Thursday, March 7th. The company is large and capable—in fact, a triple company. There are seven prima donnas, Clara Louise Kellogg, Carmen Poch, Fannie Natali Testa, Amelia M. Hauch, Antoinetta Ronconi, Stella Bonheur and Euphrosyne Parepa. The first six are known to the opera, and admired and applauded. The last named is the distinguished vocalist, whose concerts have made a new era in music throughout the country, and who, in making her appearance on the lyric stage, challenges the enthusiasm of every lover of music. Madame Parepa has, probably, no superior in the world, and when she takes the *role* of *Norma* or *Donna Anna* the new Academy will seem beggarly in size.

PHILADELPHIA.—The programme of the last Afternoon Rehearsal of the Germania Orchestra was:

Overture—The Flight into the Mountains.....Gade
Wanderlied.....H. Proch
Nightshade, Waltz.....C. Huen
Andante from Third symphony.....Mozart
Overture, Yelva.....Reissiger
Overture from Rigoletto.....G. Verdi
First Finale from Lucia.....Donizetti

WORCESTER, MASS.—Messrs. Sumner and Allen gave a choice entertainment to an invited audience, at their music rooms, Feb. 22. In the first part, Schubert's Fantasie, op. 103, for four hands, was played by B. D. Allen and Arthur Adams; Beethoven's "*Ah perfido*" ! was sung by Mrs. Allen; Chopin's Rondo, op. 16, was played by G. Willie Sumner; Mendelssohn's song: "The first Violet," was sung by Miss A. McFarland; and an Adagio from Beethoven's Septet was played on Organ and Piano by B. D. Allen and G. W. Sumners.—Part II. "Slumber Song" by Franz (Mrs. Allen); Piano transcription: Wallace's "Witches Dance," by Miss E. Pratt; Vocal Trio: "The Violet," by Curschman; Cherubini's "Water Carrier" Overture, for two pianos (8 hands).

One night of Italian ("parlor") Opera was given at Mechanics Hall, Feb. 26. *Don Pasquale* was presented by Adelaide Phillips, Brignoli, Susini and Ferranti.

SPRINGFIELD, MASS.—Rossini's "*Il Barbiere*" was performed in the theatre here, last week, by Mme. Parepa, Ferranti, Brignoli and others. Capital singing no doubt, but only a piano for accompaniment.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

No end to sorrow. (Ohne Vershulden). "Ruins of Athens." *Beethoven.* 40
Brought again into notice by the "Cretan concert." It is for Soprano and Bass, and very impressive.

Weep not for Annie. Song and Cho. *M. Wright.* 30
Pleasing. In popular style.

The Violet loves a mossy bank. *Goerdeler.* 30
Charming little poem by Bayard Taylor. Easy music.

The Maid and her Moorish knight. Ballad. *Balfe.* 30
A fine romance of two true lovers, who died on the field of battle.

The little quiet man. Song. *H. Russell.* 35
Not the merry little fat man, but a quiet worthy little soul, who was perfectly contented.

When lover's say, "good night!" *J. L. Hatton.* 50
One of the best songs of the season. Everything carefully elaborated, and very gracefully arranged. Not too difficult.

La Capricciosa. Concert Song. *Blumenthal.* 60
Difficult, but very brilliant.

Jesus, Saviour of my soul. Duet. *Fairlamb.* 40
For Soprano and Bass. Add it to your Sunday music.

She wore an "As you like it Skirt." S'g. *Wilder.* 30
Mr. Wilder here notices a pretty new fashion; and what's the use of wearing things, if nobody will sing about them!

Instrumental.

Home, Sweet Home. Waltz. *C. D'Albert.* 35
" " Varied. *J. A. Doane.* 1.00
The sweet old melody, in the first case arranged in triple time, quite brilliantly, and in the second, with graceful variations, containing many arpeggios, and a few tremolos. Not extremely difficult.

Wings of a Dove. "Crown Jewels." *Baumbach.* 35
A musical gem, well worthy of its setting.

Nelly Gray Waltz. *C D'Albert.* 40

Fall of the Leaf Waltzes. *J. S. Knight.* 60

Twilight hours. Waltz. *V. B. Aubert.* 40
Three different, but good waltzes, in the styles of Albert, Aubert and Knight.

Star of the East Waltz. *A. Berge.* 30

Pearl of Evening Waltz. " 30

Tournament " " 30
Three moderately easy waltzes, and all pleasing. The second commences something in the style of the "Scheiden Waltzes."

Howard Paul's Quadrille. Arr. by *Miss Powell.* 50
Miss Powell who plays so acceptably at Mr. and Mrs. Paul's entertainments, has arranged the music in excellent taste.

Books.

THE PIANIST'S ALBUM, or Home Circle. Vol. III. Plain, $2.50
Cloth, $3.00
Full gilt, $4.00

A collection of the most favorite Marches, Waltzes, Polkas, Redowas, Schottisches, Galops, Mazurkas, Quadrilles, Piano-forte Gems, Four-hand pieces, Dances, &c.

The book contains a few well known easy pieces that have not appeared in type before, and a very large number of the very best pieces which have been composed since the publication of the last volume. Everything in it will rank "first-rate" of its kind.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'Elisire D'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. Amateur Waltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp.
3. Shuttle Cock.
4. Top.
5. Fife.
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Coaxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... "
4. Parigi o cara.. "
5. Sila stanchezza. "
6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red, White & Blue March.
14. Lombardi March.
15. Battle of Prague March
16. Joy, Joy. Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Serille Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song. Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho.,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March & Galop.
6. Faufare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop. Martha, and Child of Regiment Waltz
10. Pleasure Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Molinara.)
18. Polka.
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka
23. La Cenerentola.
24. Donna Del Lago.
25. Le Barbier de Seville.
26. La Sonnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with m[illegible]or.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux.*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Ltttle Spring Song.....*C. Hering.* 30

March du Crociato.....*Burymuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March.*G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine.*Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March .....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa.... " " 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Fiorella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes.....*" 40*

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies."?.....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Fleurs des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air.
6. Portuguese evening hymn.
7. False One I Love thee still.
8. I would not live aiway.
9. Ah Don't Mingle.
10. Plevel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseilles Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaicte de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes"....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations,.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette).....*" 60*

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Engelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."....*" 50*

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated)....*Engelbrecht* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. *" 60*

Wilt thou love me .....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.*1.00

Campanella (La).....*Eggbard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon.....*" 75*

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Golbnick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant.....*" 60*

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.*1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75
" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.*1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert ...*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22.....*" 1.50*

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.*1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.*1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.*1.00

JOHN CHURCH, Jr.,
Music Publisher and Dealer,
Wholesale and Retail in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

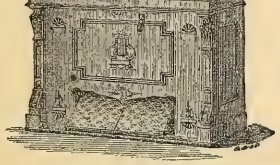
SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

LYON & HEALY,
Cor. Clark and Washington Sts.
CHICAGO, ILL.
MUSIC PUBLISHERS,
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise
OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

S. D. & H. W. SMITH'S
AMERICAN ORGANS,



FOR
CHURCHES, SCHOOLS, LODGES,
AND THE HOME.
Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.
PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, "The American Organ; or, Organists' Parlor Companion," containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2 50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

NEW MUSIC HALL.
MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.

Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

Howe's Drawing-Room Dances.
Arranged for the Piano-forte.
Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c, with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.

A. MAY'S
PRACTICAL
PIANO SCHOOL,
In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.
Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.
Each No. 60 *Cents.*

PART III, CONTAINING:
50 Piano Studies, in Three Numbers, at $1.00 each.

Part I. complete. $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
668—3m. 1104 Chestnut St., Philadelphia.

Oratorios and Cantatas.
ORATORIOS.

The Creation, *Haydn*, Cloth $2.00, Boards $1 60, Paper $1.38. Messiah, *Handel*, Cl. $2.00, B'ds. $1 60, Pa. $1.38 Moses in Egypt, *Rossini*, $2 25. David, *Neukomm*, $1 00. St. Paul, *Mendelssohn*, Cl. $2.00. B'ds, $1 60, Pa. $1.38. Eli, *Costa*, Cl. $2 50, B'ds. $2.00. Pa. $1 75 Naaman, *Costa*, Cl. $2.50. B'ds. $2 00. Pa. $1.75. Mt. Sinai, *Neukomm*, $2 00. Praise to God, *Bristow*, $2 25.

CANTATAS.

As the Hart Pants, *Mendelssohn*, B'ds, 60 cts. Pa. 50. Hear my Prayer, *Mendelssohn*, 50. Hymn of Praise, *Mendelssohn*, $1.00. Miriam's Song of Triumph, *Schubert*, 75. Praise of Friendship, *Mozart*, 50. St. Cecilia's Day, *Von Bree*, Cl. $1.25, Pa. 1.00. May Queen, *Bennett*, Cl. $1.25, Pa. 90. The Morning, *Reiss*, 50. Storm King, *Baker*, 38. Burning Ship, *Baker*, 85. Winter Evening's Entertainment. *Cull*, Cl. $1 25. Pa. $1.00. Transient and Eternal, *Romberg*, 33. Great Rebellion, *Webster*, $3.00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

A
WINTER EVENING'S
ENTERTAINMENT.
A SOCIAL CANTATA.
In Two Parts.
WORDS BY SIDNEY DYER.
MUSIC BY C. A. CULL.

We are introduced, in this Cantata, to the hearty pleasures which render so enjoyable the long evenings of our northern winters.

Estella, the beautiful daughter of Mr Grey, concludes to give a "Quilting Bee," or "Quilting Party," in which the ladies who attend are to be repaid for their labors by the amusements which follow.

"The gentlemen" are invited to tea, but come early, (perhaps on account of the snow storm,) and take occasion to have some rough sport in a battle with snow-balls, in which William leads one party, and Jenkins the other. The latter is soon vanquished, and hides. Mr. Grey comes out to see the sport, and is well pelted by both parties. In a glow of pleasure, the combatants return to the house, where they hold skeins for the girls to wind from, and watch the ladies in their quilting, until Estella announces supper, quite to the delight of Jenkins, who, in view of her excellent skill as a cook, is doubly strengthened in his intention of "proposing" to her.

Now follow some very pretty love scenes, in which Estella and William, and comic ones, in which Ariminta and Jenkins take part;—during which, however, the company return from the supper room, finish the quilting, and have a glorious game of "hide and seek." At the end of this they come suddenly on Jenkins and Ariminta, who, not succeeding in gaining the hearts of their first choice, conclude to become "Mr. and Mrs. Johnny Jenkins." A good-night chorus finishes the performance.

The Cantata can, of course, be sung without action or scenery. But if the latter is desired, a very little ingenuity will supply it.

Price, in cloth, $1.25; paper, $1.00, on receipt of which copies will be sent post-paid.

No Pianist will Fail to Admit

That of the hundreds of Books of Instruction in Pianoforte Music published, Richardson's New Method, takes the lead and seems destined to keep it. Twenty-five thousand Copies of Richardson's Method are sold every year,—a sale which no similar book has ever reached. It is adapted alike to the youngest and to the oldest, to the beginner, for first lessons, and to the amateur, for general practice Price $2 75. Sold by all Music Dealers. Sent post-paid. OLIVER DITSON & Co., Publishers, 277 Washington St., Boston.

STANDARD OPERA LIBRETTOS.

Ditson & Co's. Standard Opera Librettos comprise the following, each with English and Foreign Words and the Music of the Principal Airs. They are printed from new type, are neat and convenient in size, correct and reliable in text, and universally admitted to be the best copies that can be obtained, of these indispensables for every opera-goer. New Librettos are added from time to time, as they appear.

Bohemian Girl, (La Zingara), Cinderella. (La Cenerentala), Crispino e la Comare, Der Freyschütz, Dinorah (Pardon de Ploërmel), Doctor of Alcantara, Don Giovanni, Don Pasquale, Ernani, Faust, Fra Diavolo, Fidelio, I Martiri, I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore. Ione, La Dame Blanche, L'Elisire D'Amore, La Favorita, La Fille du Regiment, La Gazza Ladra, La Juive (Jewess), La Sonnambula, La Traviata, Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, E'Etoile du Nord, L'Africaine, Marriage of Figaro, Martha, Masked Ball, Masaniello, Norma, Poliuto, Rigoletto, Robert le Diable, Sappho, Semiramide, Stabat Mater, Vespres Siciliennes, William Tell, Zampa.

Price THIRTY CENTS each. Copies mailed, post-paid.

OLIVER DITSON & CO.,
277 Washington Street, Boston.

"Butterfield's Musical Visitor,"

Contains in each number, 6 pages of Choice New Music, suited to players, singers and Choirs, and 10 pages of Reading matter. It is handsomely gotten up, is a wide-awake paper, and an earnest co-worker with Music Teachers. Third volume commences March 1st, 1867. Terms $1.00 a year in advance.—Specimen copies free: address,

J. A. BUTTERFIELD & CO.
676-9 Indianapolis, Indiana.

A new and beautiful Sacred Song,

"BLESSING OF THE BELLS,"

words by Wm. Donoho, Esq., of Washington, D. C. Music by Prof. E. Mack, of Philadelphia.

Subject: Last Summer the four massive bells that had been cast to order expressly for the new Church of St. Aloysius in Washington City, were solemnly blessed with great pomp and ceremony, by Very Rev. Archbishop Spaulding. The exercises took place in the open air and were witnessed by immense crowds of people, including the Catholic Societies.

Every Catholic family should send for a copy of this song. Address, JOHN F. ELLIS, Publisher, 306 Pennsylvania Avenue, Washington, D C 676-1t.

It is the intention of the Publishers to issue a
MUSICIAN'S DIRECTORY,

Containing the names and addresses of all the Professors of Music in the United States and Canada, and they would respectfully invite the co-operation of all musical people.

All Professors of Music, Singers, Pianists, Teachers of Vocal and Instrumental Music, Members of Musical Societies, Orchestras, Military Bands, or of any Musical Association, who give instruction in music, will have their names inserted upon the receipt of one dollar.

Upon the publication of the Directory, a copy will be mailed *free*, to those whose names are contained in the book.

Names should be sent immediately. Due notice will be given in "The Orpheus" of the latest time at which names can be received. Names and addresses should be written in a legible manner and directed to the Publishers

G. D. RUSSELL & CO.,
676-1t. 126 Tremont Street Boston.

NEW CHURCH MUSIC BOOK.
The United States Collection;
a New Work for Choirs and Singing Schools,
BY A. N. JOHNSON.

In addition to the usual number of Tunes and Anthems, not surpassed in excellence, this book will contain a Collection of Glees, Quartets, Secular Choruses, &c., so carefully arranged in strictly progressive order, that by their use a Singing School will almost teach itself. It will also contain the author's celebrated method for training choirs.

OLIVER DITSON & CO., 277 Washington Street.

OLIVER DITSON & CO.,
277 Washington St., Boston,
MUSIC PUBLISHERS & DEALERS

Publish upwards of 500 Music Books, comprising Theoretical and Practical Works in every branch of Musical Science. Among these are Richardson's New Method for the Piano, $3.75; Modern School for the Organ, by Zundel, $4; Bassini's Art of Singing,—Complete. $4; Abridged, $3; Spohr's Violin.—Complete—4; Abridged, $2; Berbiguier's Flute, $3; "The Home Circle Series" of Piano-forte Music, 9 Vols. each, plain, $2.50; Cloth, $3; Gilt, $4; Baumbach's Sacred Quartets, Cloth $2.75; Boards, $2 50; The Harp of Judah and The Jubilate, by *L. O. Emerson*, each $1,38; Golden Wreath and Merry Chimes, by *Emerson*, each 50 cts. Also, all the Standard Operas, Masses, Oratorios and Cantatas, and a complete series of Librettos. Complete Catalogues of Books and Sheet Music will be furnished on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in music, is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 677. BOSTON, SATURDAY, MARCH 16, 1867. VOL. XXVI. No. 26.

DWIGHT'S JOURNAL OF MUSIC.
Published every other Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.

JOHN S. DWIGHT, EDITOR.

☞ TERMS.—If mailed or called for, $2.00, per annum, delivered by carrier, $2.50. Paymentin advance.
Advertisements will be inserted at the following rates:
One insertion, per line, 15 cents.
Each subsequent insertion, per line, 10 cents.
Cards, six lines, nonpareil, per annum, $15 00.
do four lines, do do $10 00.

JOHN S. SPOONER, PRINTER,
HAWLEY, CORNER FRANKLIN ST. ENTRANCE ON HAWLEY ST.

Advertisements.

WANTED.—An Experienced Teacher of French and Music, in a Family School. Misses Smith & Porter, Hadley, Mass., March 4, 1867. 677–8.

WANTED "SINGERS."

A First Class BASSO and TENOR for a Quartette, in an Episcopal Church, in Chicago. Salary liberal. None but good Soloists need apply. Address, stating qualifications, terms, etc., ORGANIST, 130 N. May St., Chicago, Ill. 674–7.

ALL communications for **CAMILLA URSO,** will please be addressed at No. 110 Spring Street, New York. 674–7

VOICE BUILDING,

With English and Italian SINGING taught by Mrs. S. E. PAINE, pupil of C. Bassini; at Russell's Music Store, and 7 Ashland Place. 652-3mos

OLIVER DITSON & CO.,

277 Washington St., Boston,

MUSIC PUBLISHERS & DEALERS

Publish upwards of 500 Music Books, comprising Theoretical and Practical Works in every branch of Musical Science. Among these are **Richardson's New Method for the Piano,** $3.75; **Modern School for the Organ,** by Zundel,$4; **Bassini's Art of Singing,**—Complete. $4; Abridged, $3; **Spohr's Violin,**—Complete—4; Abridged, $2; **Berbiguier's Flute,** $3; **"The Home Circle Series"** of Piano-forte Music. 9 Vols. each, plain, $2 50; Cloth, $3; Gilt, $4; **Baumbach's Sacred Quartets,** Cloth $2.75; Boards, $2.50; **The Harp of Judah** and **The Jubilate,** by *L. O. Emerson,* each $1,38; **Golden Wreath** and **Merry Chimes,** by *Emerson,* each 50 cts. Also, all the **Standard Operas, Masses, Oratorios** and **Cantatas,** and a complete series of Librettos. Complete Catalogues of Books and Sheet Music will be furnished on application.

☞ The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in music, is respectfully solicited to the numerous advantages secured to them at this establishment.

Oratorios and Cantatas.

ORATORIOS.

The Creation, *Haydn.* Cloth $2.00, Boards $1.60, Paper $1.38. **Messiah.** *Handel,* Cl. $2.00, B'ds. $1 60, Pa. $1.38. **Moses in Egypt,** *Rosinni,* $2 25. **David,** *Neukomm,* $1.00. **St. Paul,** *Mendelssohn.* Cl. $2.00, B'ds, $1 60, Pa. $1.38. **Eli,** *Costa,* Cl. $2 50, B'ds. $2.00. Pa. $1.75 **Naaman,** *Costa,* Cl. $2.50. B'ds, $2.00. Pa. $1.75. **Mt. Sinai,** *Neukomm,* $2 00. **Praise to God,** *Bristow,* $2 25.

CANTATAS.

As the Hart Pants, *Mendelssohn,* B'ds, 60 cts. Pa. 50. **Hear my Prayer,** *Mendelssohn,* 50. **Hymn of Praise,** *Mendelssohn,* $1.00. **Miriam's Song of Triumph,** *Schubert,* 75. **Praise of Friendship,** *Mozart,* 50. **St. Cecilia's Day,** *Van Bree,* Cl. $1.25, Pa. 1.00. **May Queen,** *Bennett,* Cl. $1.25, Pa. 90. **The Morning,** *Reiss,* 50. **Storm King,** *Baker,* 38. **Burning Ship,** *Baker,* 85. **Winter Evening's Entertainment.** *Cull,* Cl. $1 25. Pa. $1.00. **Transient and Eternal,** *Romberg,* 38. **Great Rebellion,** *Webster,* $3 00.

The above for sale by all Music Dealers, and sent by mail, post-paid by

OLIVER DITSON & CO., Publishers.

Chamber Concerts, 18th Season.

The Fourth and last Concert of the Series by the **Mendelssohn Quintette Club,** will be given on Tuesday Evening, March 19th, at Chickering's, assisted by **J. C. D. Parker.**

PROGRAMME.

1. Tenth Quartette in E flat.....Beethoven.
2. Piano Quartette in E flat.....Schumann.
3. Quintette in F.....Boccherini.
4. Quartette in D, Op. 44.....Mendelssohn.

Packages of four tickets, $3; single tickets, $1 each. Concert at 7 1-2.

An Elegant Series of Music Books

FOR THE PIANO-FORTE.

The Home Circle, A Collection of Instrumental Music for the Piano. Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra-Dances, Piano Gems and Four-Hand Pieces. 2 Volumes. **The Pianist's Album,** A new Collection of Instrumental Piano Music, forming the third volume of the "Home Circle," 1 vol. **The Silver Chord,** Songs, Ballads, Quartets, Duets, &c., Piano Accompaniment, 1 vol. **Shower of Pearls,** Vocal Duets for 2 Sopranos, Soprano and Alto, Soprano and Tenor, Soprano and Bass, and Tenor and Bass, Piano Acc.. 1 vol. **Gems of German Song,** The choicest productions of German Composers, German and English Words, Piano Acc., 1 vol. **Gems of Scottish Songs,** A complete collection of the "rarest and fairest" Scotch Songs and Ballads, Piano Acc., 1 vol. **Gems of Sacred Song,** A choice collection of Sabbath Songs and Select Home Ballads, Piano Acc., 1 vol. **Operatic Pearls,** The Gems from the most popular Songs, Quartets, Duets, Trios, &c., from the principal Operas, 1 vol.

The above are all of uniform size and style of binding. Price of each volume, Plain, $2.50; Cloth, $3.00; Cloth, full gilt, $4.00. Sold in separate volumes, or the set complete, by all Music Dealers, and sent post-paid by

OLIVER DITSON & CO., Publishers.

SELECT ORATORIO CHORUSES.

Published in Numbers for the Convenience of Choirs, Societies and Conventions.

From "The Messiah."—And the Glory of the Lord, 20 cts. And He shall Purify, 20. All we, like Sheep, 20. For unto us a Child is Born, 25. Glory to God, 15. His yoke is easy, 15. O, Thou that tellest, (S'p and Cho.), 25. Hallelujah, 25. Lift up your heads, 20. The Lord gave the word, 15. Their sound is gone out, 15. Worthy is the Lamb, 20. But thanks be to God, 20.

From "The Creation."—Awake the Harp, 20 cts. Achieved is the glorious work, 15. The marvellous work, (Song and Cho.), 25. The heavens are telling, 25. The Lord is great, 20.

From "St. Paul."—Stone him to death, 20 cts. Happy and blest are they, 20. How lovely are the messengers, 15. Sleepers, awake, 15. O, great is the depth, 25. O, be gracious, 15.

From "Judas Maccabæus."—Mourn ye afflicted children, 20 cts. O, Father whose Almighty power, 20. We come in bright array, 15. Disdainful of danger, 20. Fallen is the foe, 20. Hear me, O Lord, 20. Tune your harps, 20. Hail, Judea's happy land, 15. We hear, 15. We never will bow down, 20. Hallelujah, Amen, 15.

From "Elijah."—Thanks be to God, 20 cts. He watched over Israel, 20. Angel Trio—Lift thine eyes, 15.

From "Joshua."—See the conquering hero comes, 15 cts. The Great Jehovah, 15.

From "Hymn of Praise."—Let all men praise the Lord, 15 cts. I waited for the Lord, Duet and Chorus, 25.

From "Moses in Egypt."—Night's Shade no longer 25 cts.

From "Eli."—Angel's Chorus (Female Voices. 15 cts.

From "Stabat Mater."—Inflammatus, (Song and Chorus). 25 cts

From "The Seasons."—Come, gentle Spring. 20 cts.

From "As the Hart Pants."—As the Hart pants 20.

OLIVER DITSON & CO., Publishers,

PERFECT GUIDE
FOR
THE GERMAN ACCORDEON,
Without a Master. By Carl Alberti.

Containing Good Instructions and Popular Music. Price 50 cts. Sent post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

New Music for March.

VOCAL.

Incline thine ear to me. Quartet...*L. Southard.* 60
Hey ho! My bonnie lad. Scotch. *P. H. Atkinson.* 30
Bethlehem. Nativity hymn.....*Gounod.* 30
Serenade. Song.....*G. W. Marston.* 30
On a summer even. Song.... " " 30
O father, come down with the stamps. Song. *Wilder* 30
Murmuring sea. Song.....*W. Ganz.* 40
I have kissed thee in my dreams. Ballad. *L. W. Wheeler.* 30
Guardian Angel. Song.....*C. Gounod.* 30
I seek for thee in every flower. Ballad..*W. Ganz.* 30
Change. Ballad.....*W. T. Wrighton.* 30
Helena. Song.....*Godfrey.* 30
Sweet flower. Ballad.....*Blamphin.* 30
German Band. Comic song.....*C. W. Hunt.* 30
Come back to Erin. Song.....*Claribel.* 30
Love's good morrow. Song.....*S. Reay.* 30
Blossoms of Spring. Ballad.....*G. Caskin.* 30
No end to sorrow. Duet. "Ruins of Athens." *Beethoven.* 40
The bright beyond. Song.....*T. H. Howe.* 30
Weep not for Annie. Song and Cho.*M. Wright.* 30
Violet loves a mossy bank. Song....*Goerdeler.* 30
Maid and Moorish knight. Ballad.....*Balfe.* 30
Little quiet man. Song.....*H. Russell.* 35
When lovers say "good night." Serenade. *L. Hatton.* 50
La Capricciosa. Concert song.....*Blumenthal.* 60
Jesus, Saviour of my soul. Duet. Bass & Sop. *Fairlamb.* 40
She wore an "as you like it skirt." Song.*Wilder.* 30

INSTRUMENTAL.

Young Maennerchor's Grand March....*Mueller.* 35
Bolero, d' apres Victor Masse, for piano. *W. Kuhe.* 75
Pot Pourri. "Crispino e la Comare." *H. Cramer.* 75
La Pensèe. Galop brilliant.....*F. Guzman.* 60
Polly Perkins Quadrilles.....*C. Coote.* 75
Finlander's Dance. "Shells of Ocean." *E. Mack.* 30
Mynheer van Dunk.....*B. Richards.* 50
Wiener Bon-bons Waltzes.....*J. Strauss.* 75
Muriel Valse.....*Tinney* 40
La Victoire. Polka bravoura. ...*L. M. Hervey.* 40
Up and Down Galop.....*C. Faust.* 35
Home, Sweet Home Waltz.....*C. D'Albert.* 35
Wings of a Dove. "Crown Jewels"...*Baumbach.* 35
Nelly Gray Waltz.....*C. D'Albert.* 35
Howard Paul's Quadrille.....*Miss L. Powell.* 50
Harlequinade Galop.....*C. Burckhardt.* 30
Croquet Polka.....*R. Goerdeler.* 30
Fa Fille des Alpes.....*J. Egghard.* 40
Fall of the Leaf Waltzes.....*J. S. Knight.* 60
Polka d'Auvergne. Voss. 4 hds, arr. by *Hewitt.* 60
Snow Flakes. (Scheeflocken).....*B. Richards.* 50
Farewell to a happy day.....*C. Grobe.* 40
Land of Dreams. 6 pieces for piano... " ea. 40

BOOKS.

THE PIANIST'S ALBUM, or Home Circle. Vol. 3. A Collection of the most Favorite Marches, Waltzes, Polkas, Redowas, Schottisches, Galops, Mazurkas, Quadrilles, Dances, Piano forte Gems, and Four-hand pieces. Plain.....$2.50
Cloth.....$3.00
Full gilt.....$4.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MISS JENNY RANDALL, lately pupil of Sig. Mustafa in Rome, and of Sig. Bonoldi in Paris, is prepared to give Instruction in SINGING and on the PIANO.
10 Avon Place. 663—6mos

MLLE. GABRIELLE DE LA MOTTE, gives Instruction on the Pianoforte.
444 **53 Hancock Street.**

MRS. J. S. CARY, is prepared to receive pupils in VOCAL MUSIC at her residence, 117 Harrison Avenue.
Address at the house, or care of Oliver Ditson & Co. 628

A. KREISSMANN.
Residence, 618 Washington Street. 671—tf.

MR. W. O. PERKINS will make engagements to conduct Musical Conventions the coming season.
Address, care of **Oliver Ditson & Co.**, Boston. [657-tf

MRS. H. F. DUPEE,
Teacher of Piano Forte and Cultivation of the Voice. Address care Oliver Ditson & Co. 667—6m.

J. C. D. PARKER,
Teacher of Piano, Organ and Harmony,
52 Chauncy Street.

L. O. EMERSON offers his Services as Conductor of Musical Associations or Conventions during the coming season. Address, care of O. Ditson & Co., Boston, Mass.

AUGUST HAMANN.
TEACHER OF THE PIANO.
274 Washington Street, over Hallett, Davis & Co. 666

MR. CARLYLE PETERSILEA will receive pupils for Piano, Singing and Harmony.
Address, at **Oliver Ditson & Co's.** 657

MESSRS. JAS. & A. N. WHITNEY, lately from Europe, Teachers of Piano Forte, Harmony, and the Cultivation of the Voice, have REMOVED from Tremont Temple to No. 246 Washington Street, Room No. 1, Chickerings' Building.

Junius W. Hill,
Teacher of Piano, Organ and Harmony.
Address at O. Ditson & Co's, or 274 Washington Street.

L. W. WHEELER,
FORMATION OF THE VOICE,
ENGLISH AND ITALIAN SINGING.
Address at 13 Tremont Row, or Chickering & Sons'.

MRS. WILLIAM GARRETT,
TEACHER OF
SINGING AND PIANO FORTE.
12 Concord Square.

WILLIAM GARRETT.
Tuner, and Dealer in New and Second-hand Piano Fortes. PIANOS TO LET. Address 12 Concord Square or at Ditson & Co.'s. 665

ELLIOTT W. PRATT,
GIVES INSTRUCTION ON THE PIANOFORTE,
Address at Oliver Ditson & Co's.

JOHN H. WILLCOX,
Teacher of the Organ, Piano & Harmony,
29 Chester Square, near Shawmut Avenue. 531

S. P. PRENTISS,
Teacher of Piano, Organ, and Harmony,
Address, care Oliver Ditson & Co., Boston.

L. H. SOUTHARD,
Teacher of the Pianoforte, Singing, Organ, and Harmony.
Communications left at the store of Ditson & Co., will receive prompt attention.

MR. J. Q. WETHERBEE has Removed from 18 Tremont Temple to 38 UNION PARK STREET, 1st door from Washington Street. Pupils at the South End will be waited on at their residence, if desired. 566

D. L. DOWNING.
COMPOSER OF MILITARY MUSIC,
84 Ludlow Street, cor. Broome, New York.

J. F. RUDOLPHSEN,
Teacher of English, Italian and German Singing.
274 Washington Street; or address Oliver Ditson & Co. 615.

G. E. WHITING
Gives Instruction on the Pianoforte, Organ, and in Harmony.
Address Oliver Ditson & Co. 622

L. DAMA,
Teacher of Cultivation of the Voice.
Chickerings' Building, 246 Washington Street. Room 5.

JOHN W. TUFTS,
TEACHER OF PIANOFORTE ORGAN, AND HARMONY.
No. 1 Van Rensselaer Place.

Mendelssohn Musical Institute.
Affords to Private Pupils and to Classes Instructions in EVERY DEPARTMENT OF MUSIC. Send for a circular, to Oliver Ditson & Co., or
EDWARD B. OLIVER,
Principal, 26 Oxford St., Boston, Mass.

H. S. PERKINS offers his services to conduct Musical Conventions or Festivals, upon reasonable terms.
Address, care Oliver Ditson & Co., Boston. 671—tf.

MUSICAL ASSOCIATIONS, or Societies, desiring our Services as Directors, either singly or together are requested to make early application. SOLON WILDER, F. S. DAVENPORT. Address, care of Mason Brothers, 596, Broadway, New York. 635-tf

THE ART OF SINGING
In the English and Italian Languages.
Professor **O'NEILL**, from Europe, is prepared to give instruction in the two great branches of the Vocal Art, according to the method pursued by the best European masters.
The FORMATION OF THE VOICE, flexibility, purity and truth of intonation, and MUSICAL DECLAMATION, including the true expression and interpretation of the works of eminent composers. Address at Oliver Ditson & Co's. 666—ly.

NEW ENGLAND CONSERVATORY OF MUSIC, at MUSIC HALL BUILDING, BOSTON, MASS.
OPENS ON MONDAY, FEBRUARY 18, 1867.
DIRECTORS.
ROBERT GOLDBECK, EBEN TOURJEE,
STAFF OF PROFESSORS.
B. J. LANG, ERNST PERABO, CARL ZERRAHN, S. P. TUCKERMAN, MUS. DOC. GEORGE E WHITING, SIGNOR DAMA, WM H. SCHULTZE, WULF FRIES, AUGUST STEIN, S. A. EMERY, ROBERT GOLDBECK, and EBEN TOURJEE.
Ladies and Gentlemen are hereby invited to enter their names as pupils, on the Books of the New England Conservatory of Music, at the office in Music Hall, Boston, during the hours from 10 A.M., to 5 P.M.
Terms $10, $15, $20 and $25 per quarter.
For particulars see Circulars in Music Stores, or address
E. TOURJEE.
675 Music Hall, Boston, Mass.

BOSTON CONSERVATORY OF MUSIC,
Mason & Hamlin's New Marble Building.
154 Tremont Street, fronting the Common.
DIRECTOR.....Mr. JULIUS EICHBERG.
REFERENCES: Gov. A. H. Bullock, Hon J. A. Andrew, Col. H. Ware, Surg-Gen. Dale, John S. Dwight. Dr. J. B. Upham, Loring B. Barnes, Charles F. Shimmin, Howard M. Ticknor, Augustus Flagg, Oliver Ditson, F. H. Underwood, Theron J. Dale, Henry Mason, Dr. J. P. Ordway, Esqs.
BOARD OF INSTRUCTION.
Messrs. J. EICHBERG, AUG. KREISSMANN, HUGO LEONHARD, A. SUCK, HOWARD M. DOW, ROBERT GOERING, JUNIUS W. HILL, S. WILDER, M. ARBUCKLE.
Classes will be opened in Musical Rudiments. Solfeggio, Harmony, Singing, Chorus Singing, Piano, Organ, Cabinet Organ, Violin, Violoncello, Bassi, Flute, Cornet, and other Orchestra Instruments.
The Conservatory will be opened MONDAY, February 11, 1867.
For particulars, terms, &c., please apply at the Office of the Conservatory, 154 Tremont Street, from 10 to 12 A.M., and 2 to 4 P.M.
Circulars will be found at the Music Stores, and will also be sent by mail to any address. 674.

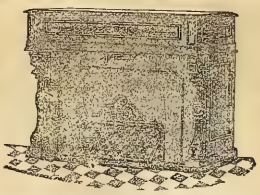
BOSTON MUSIC SCHOOL.
THE SPRING TERM will commence on MONDAY, April 1 1867, at Fraternity Hall, 554 Washington Street. This Institution was Incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its Organization. Facilities are offered to both sexes for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE; COMPOSITION with reference to Musical form and instrumentation, SINGING, PIANO-FORTE, ORGAN, VIOLIN, and all orchestral instruments. Terms, $36.00.
BOARD OF INSTRUCTION.
B. F. Baker, J. W. Adams, Wulf Fries,
William Schultze, Geo. H. Howard.
For particulars, Address B. F. Baker, 4 Rowe Place.
655 WILLIAM READ, Secretary.

C. W. A. TRUMPLER,
Music and Piano Forte Dealer,
632 Chestnut St., Philadelphia.
Offers for sale a complete assortment of SHEET MUSIC AND MUSIC BOOKS.
As agent for the extensive catalogue of Messrs. OLIVER DITSON & Co., he possesses unusual facilities for supplying Teachers and Dealers at a distance, as well as those residing in the city, who by ordering of him will save the extra time and freight of sending to New York or Boston. 627

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 820 Broadway near 12th Street. 357

CHURCH ORGANS,
Manufactured by R. L. HOLBROOK, East Medway, Mass
Purchasers are invited to apply for a circular containing testimonials

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 CHESTNUT STREET, PHILADELPHIA.
A large assortment of AMERICAN MUSIC constantly on hand.



The Mason & Hamlin
CABINET ORGANS.
FORTY STYLES....ONE TO TWELVE STOPS.
Prices of Drawing Room Models, from $135 to $1000.
Finished in Cases of varied and elegant design; some of the Styles being very exquisite as pieces of Furniture.

Few in this country are aware of the extent to which Reed Instruments, (among which MASON & HAMLIN'S CABINET ORGANS are now universally recognized by the musical profession, to occupy the first rank), have come into use in the *Salons* of Paris, and of persons of musical cultivation generally in Europe. No other evidence is needed, that these instrumenis are so widely appreciated, than the very numerous compositions expressly for them by the most eminent writers of the present day, as well as adaptations from classical and popular works, which are constantly appearing from the presses of the principal music publishers in Europe.
It is not surprising that this should be so, when it is considered that instruments of sustained tones possess obvious advantages for rendering very much of the best music, while in connection with the Pianoforte, Violin, Violoncello, &c., they are capable of effects of surprising beauty and variety. In the MASON & HAMLIN CABINET ORGANS, such improvement has been effected, especially in its quality of tone, its expressive AUTOMATIC SWELL, its variety of registers, orchestral and quartette effects, as compared with other Reed Instruments, that the field for the use of this class of instruments, must be almost indefinitely extended.
The Manufacturers cordially invite all who have any interest in music to visit their Warerooms, where they will always be happy to afford an opportunity of judging of the merits of these new instruments.

MASON & HAMLIN,
154 Tremont Street, Boston,
596 Broadway, New York.

The Attention of Musicians
IS CALLED TO OUR
SPLENDID ASSORTMENT
OF
BRASS INSTRUMENTS,
OF THE MOST APPROVED MANUFACTURE.
Embracing one of the Largest Stocks in the United States, at low prices.
VIOLINS—The Best, from $2 to $50 each.
Flutes of every variety of Quality and Price, Including very Choice Instruments.
MARTIN'S CELEBRATED GUITARS.
FLUTINAS AND ACCORDEONS.
CLARINETS, FLAGEOLETS, FIFES,
And all other descriptions of Musical Instruments. Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello and Double-Bass.
PIANOS AND MELODEONS
FOR SALE AND TO LET.
Our facilities are such as enable us to furnish the above; also, MUSIC BOOKS, SHEET MUSIC, AND CARD MUSIC FOR BANDS, AND ALL KINDS OF MUSICAL MERCHANDISE, at prices and terms, that cannot fail to prove satisfactory to purchasers.
JOHN C. HAYNES & CO.,
33 COURT STREET, (Opposite the Court House)

Worcester's Improved Hinged Plate PIANOFORTES.
Manufactory and Sales Rooms, corner Of Fourteenth Street and Third Avenue,
NEW YORK.
These instruments are recommended by Gottschalk, Mason, Morgan, Sanderson, Mills and others, as possessing double the volume of tone, and musical quality, of Pianos of a corresponding scale made upon the ordinary plan. 633

JUST PUBLISHED,
STEARNS' MASS
IN A.
PRICE $1.50.
By Mail, post-paid.
OLIVER DITSON & CO., Publishers.

Dwight's Journal of Music.

Whole No. 677. BOSTON, SATURDAY, MARCH 16, 1867. Vol. XXVI. No. 26.

For Dwight's Journal of Music.

What the Piano said to Perabo.

A silent, powerless form I stand,
Fine strung and cunningly contrived,
My cold keys wait a Master's hand,
Skilful to weave the spell derived
From mighty ones, whose living thought,
And mystic chords of heart and life,
Were with their written scores inwrought,
'Mid joys intense, or passion's strife.
O young Interpreter, once more
Their grand, immortal gifts are mine,
As, from the vast, eternal shore,
Those viewless spirits move with thine,
And through thy touch the list'ner hears
The harmonies of other spheres.

Thayer's Life of Beethoven.

II.

[The following Abstract of the earlier Chapters of Thayer's book we translate from a review of it in the *Zeitung* of Beethoven's native city, Bonn.]

MUSIC IN BONN DURING THE LAST CENTURY AND THE YOUTH OF BEETHOVEN.

The last but three of the Electors of Cologne, having their residence in Bonn, was Joseph Clement (1689–1724). He was of the Bavarian house; obtained secure possession of his dominion through the support of Frederic III. of Brandenburg; but afterwards, owing to his taking the part of France in the Spanish war of succession, he lived nine years in exile at Valenciennes. He had great interest in music and even tried his own hand as a composer; and indeed, according to his naive confession, as he neither knew the notes himself, nor had any sort of understanding of music, he took all that he composed "from good masters, whose musical things please me." He maintained a Capelle of (since 1698) 20 members, at the head of which stood Johann Christoph Petz as Capellmeister (until 1705), a man not unknown in that time as an opera composer. The Capelle, without its director, followed the Elector into exile. After his return it was enlarged and a formal statute was issued (July 19, 1719) concerning the obligations of the musicians and their superiors, which Thayer communicates in full. At that time the Baron von Hohenkirchen was Intendant of the Electoral court music; the "Singmeister," that is to say the Director of all the church music, was the Canon Le Teneur; the secular vocal music was led by Donnini, the instrumental music by the Concertmeister Lambert. Altogether they consisted of 18 vocalists, 17 instrumentalists, 6 court oboists and 6 court trumpeters and kettle-drummers. In Church processions the court musicians appeared in their own uniform. In the Electoral palace there were two rooms devoted to music, one for concerts and the keeping of the instruments, the other for the library.

Elector Clement Augustus (1724–61), the last of the Bavarian race, that jovial prince, whose amiability and humor lived in the memory of the people of Bonn long after his death, and of whose love of splendor many a building of the city and its suburbs even now bears witness, also gave especial fostering care to music among the objects which were to enhance the brilliancy of his court. While he continued generally the arrangements of his predecessor, he strove, by the acquisition of important forces and by brilliant performances, to gain new respect and honor for his court music. Under him too we find the relations firmly regulated; the number of the musicians, the establishment for the court music is distinctly fixed; extraordinary cases only, for example the appointment of a couple of Italian female singers, create any exception in the latter regard. At first a musician regularly served for a certain period as *accessist*; after proof of his capacity followed his permanent appointment as "*Hofmusicus*" (court musician), with a for the most part very meagre salary according to our ideas; as such he was held to service alike in the church, in concerts and in the theatre. Among the names of the musicians under Clement Augustus the Italian element prevails. His first capellmeister was Trevisani, who died in 1732; he was followed by Donnini, who held the place for 20 years; with him was Zopis, vice-capellmeister from 1745; and the violoncellist dall' Abaco, who was also active as composer, held from 1735 the place of Director of the Chamber music. After Donnini's death Zudoli became Capellmeister (1753–60); the director of the chamber music and chamber composer at the same time was Joseph Carl Gottwald. Among the musicians who were appointed under this reign and whose names Thayer mentions, so far as they were to be found, are several who partly excite an interest in themselves, and partly appear afterwards in relations with the Beethoven family or otherwise; thus: Haveck, Kiechler, Van den Eede (Beethoven's teacher on the organ, appointed in 1729, died 1782); Anton Raaff, the highly celebrated Tenor, born in the neighborhood of Vilipp and first appointed at Bonn in 1736; Johann Ries, father of Franz Ries, at first court trumpeter, then (since 1754) court violinist; Johann Peter Salomon, appointed 1758, the famous violin-player, who lived at last in London.

But among all these musicians in the time of Clement Augustus, no one excites our interest in a higher degree than Ludwig van Beethoven, the grandfather of our master, who was in Bonn from 1732. He was born in 1712 in Antwerp, where descendants of one branch of the family are still living. From all appearances he had been carefully educated in music. At an early age, in consequence of an unknown family quarrel, he left the paternal house and, after filling the position for a short time of a *Phonascus* in Louvain (1731), he turned his steps toward Bonn; whether called there or by good luck, is uncertain. Already in March 1733 the Elector appointed him court-musician (bass singer) with a salary of 400 florins; a few months later the young man of twenty married Maria Josepha Poll, who was but a little younger. He seems to have been not the only one of his family who chose Bonn for a home; at the same time with him appears a Cornelius van Beethoven as tallow-candle-furnisher for the Court, &c., who died in 1764 leaving no offspring. Of several children of Ludwig van Beethoven only one son, Johann, lived. He was born in 1739 or 1740. He too was destined to be a musician; at the age of 12 he took part in the singing service; at his humble petition he was accepted as court singer in 1756; according to his father's statement he was also "capable at the violin." A short time before Clement's death the father had the disappointment of seeing the place of Capellmeister, vacated by the death of Zudoli, and which had been promised to him, given to a favorite of the Elector, the young violin-player Touchemoulin, who however only remained in possession of it until the death of the Elector.

As it regards the fostering of music itself under this reign, there was unfortunately little to be found; a couple of text books, luckily got hold of, show that both secular and sacred dramatic representations occurred, belonging, as we must infer from the names of the composers and the language, to the Italian operatic and oratorio style. By the building of the theatre (completed about 1750) these performances had acquired a suitable locality.

Clement Augustus was succeeded by Maximilian Frederic, Count Königseck-Rothenfels (1764–84), whose reign reaches far into Beethoven's life time. The lavish expenditure of his predecessor and the debts thereby incurred brought with them the necessity of great curtailments, which the Minister von Belderbusch carried through consistently and strictly. This also affected music and the theatre; among others the young Capellmeister Touchemoulin suffered a considerable reduction of his salary and resigned in consequence. And now Ludwig van Beethoven in an humble petition reminded the court of the promises that had been made to him, and of the services he had already rendered in supplying the place temporarily, and accordingly on the 16 July, 1761, he was made Electoral Court Capellmeister. His position was an influential one, but at the same time laborious. Besides conducting the music, he had, like his predecessors, to watch over the personal relations of the musicians, to report their doings, to investigate dissensions between them. Thus on one occasion the singer Fräulein Schwachhover (afterwards Frau Delombre) opposed his orders in the rehearsal, and he was obliged to procure an Electoral command to fortify his authority. Besides these duties he had also, as his commission expressly stated, to hold on to his position as bass singer; we know that, to the end of his life, he appeared in important bass parts with great applause. Along with these accounts of his professional exertions it is amusing to hear, that the worthy gentleman also (like other citizens of Bonn at that time) carried on a little wine business on his own account, and profitably too; for the good

circumstances in which he lived could not be based upon his musical earnings merely. But this business was a sad fatality for him and his descendants: his wife became a victim to drink, and had finally to be put into a cloister in Cologne; his son Johann inherited the unfortunate propensity, which so o'ermastered him, that it laid the foundation for the precarious and troubled family circumstances in which the young Beethoven grew up. The old Capellmeister, who lived until about 1767 in the Rheingasse, No. 934, and then in the Bonngasse near the Gudenauer Hof, died at Christmas 1773. He was a powerful, worthy looking man, and stood in high esteem.

Johann van Beethoven, the father of the great Ludwig, had, as we have said, been appointed court musician (tenor singer) since 1756, but only in 1764 began to receive pay at the rate of 100 thalers. Besides that, he gave instruction, and probably in his earlier days was valued as a teacher; pupils were in fact sent to him officially. On the strength of this position he married, in 1767, Magdalena Kewerich, of Ehrenbreitstein, the young widow of a waiting man named Laym, and who had formerly been a waiting woman herself; not quite to the satisfaction of the father. The housekeeping in common was then dissolved; the son began housekeeping in the rear house of house No. 515 Bonngasse, nearly opposite to his father's dwelling. Here his first two children were born to him: Ludwig Maria (1769), who lived only a few days, and Ludwig, *born probably on the 16th (baptized on the 17th) of December*, 1770. Of six children born after him only two brothers lived: Kaspar (born 1774) and Johann (born 1776). Three times the family changed their residence; from the Bonngasse they went to the Triangle, where they lived in 1774; from there to No. 934 Rheingasse, where the parents had already lived and where the younger family dwelt some 10 years, probably till 1785. The last dwelling house of the family until the father's death (1792), which saw therefore in its rooms the growing and developing young master, was the Peretti house, 476 Wenzelgasse, which the Beethovens occupied in common with the Hertel family.

It was thus under favorable outward circumstances that Beethoven came into the world; his grandfather at the head of all the court music; his father likewise appointed court musician, practising in two capacities, looked up to in his earlier days and much sought as a teacher. Alas! circumstances did not remain favorable long. The little Ludwig had just completed his third year when the grandfather died; and the moral weakness of the father, letting him sink deeper and deeper into the inherited vice, robbed him of his respectability and of the possibility of bettering his outward position (his pay did not exceed 200 thalers) and made impossible a beneficial influence on the education of the children,—a want, which the care of an excellent and loving mother could not fully make up for.

We have already anticipated the course of Thayer's narrative; he first makes us acquainted with the rest of the musical events under Max Frederic. To these belong, for example, the departure of Salomon, the appointment of the afterwards esteemed musicians Willmann and Brandt, but especially the appointments which followed the death of Capellmeister Beethoven. His place as bass singer was given to Joseph Demmer, formerly Cantor in Cologne; but Andreas Luchesi became Capellmeister; he was born in Venetia, had already made himself favorably known by various compositions, particularly dramatic ones, and had come to Bonn with an Italian opera company in 1771. Along with him another Italian, Laetano Mattioli, was appointed Concertmeister, a clever violinist and director; he was born in Venice in 1750. Among the remaining musicians Franz Ries excites our interest (appointed court musician in 1774); so too his sister, Anna Maria Ries, an excellent singer, afterwards the wife of the violinist Drewer; the contra-bassist Paraquin, the 'cellist Heller, and others. But of prominent importance was the appointment of Christian Gottlob Neefe as court organist in the place of van den Eede, which occurred in 1781. Born in Chemnitz, a pupil of J. A. Hiller, and already favorably known as a composer and writer, he had come to Bonn in 1779 as musical director with Grossmann's theatrical company, and in a short time had won such regard there that, although a Protestant, he was called into the Electoral service and, in spite of many intrigues, kept his place until the end of the Electorate.

Thayer also tells us all that could be found out about the performances in Bonn under Max Frederic. Among the operas produced after 1763 the Italian predominated; the names Galuppi and Piccini are the most frequently met with. There were no regular Concerts; on festival occasions "Academies" were held in the palaces at Bonn or Poppelsdorf. The musicians and singers had always to do duty in the church as well as in the theatre. The year 1778, Beethoven's eighth year, marks an important chapter in the history of the Bonn theatre. At that time Max Frederic induced the famous directors, Grossmann and Helmuth, to come with a company to Bonn; he wished to raise "the German drama to a school of morals for his people." The new company contained excellent talents; it will suffice to name Grossmann's step-daughter, Frederica Flittner, afterwards famous as Frau Unzelmann. Besides the spoken dramas, among which we meet the best pieces of the literature, there came upon the stage in the course of the next years a considerable number of operas, mostly French (by Gretry, Monsigny, Philidor, Dalayrac), also some Italian and German; Bonn may boast that Mozart's "Seraglio" came upon its stage very soon after its first production in Vienna (winter of 1782–3). The catalogues even mention a native of Bonn, Captain D'Anthoine, as the composer of an opera. The management of the enterprise passed finally into the hands of the energetic wife of Grossmann, as he himself conducted the theatre at Frankfort.

It was this company that brought the two most important teachers of the young Beethoven to Bonn, Pfeiffer as actor and Neefe as musical director. The former, an unsteady nature, but of good musical capacity, lived during his year's stay in Bonn (1779–80) with the Beethoven family in the Rheingasse, and instructed the boy in piano-playing, not at regular hours, but as his mood impelled him; but Beethoven was afterwards conscious of being much indebted to him. Besides him and after him he received from a friend of the house, the young court musican Rovantini, some instruction on the violin and viola; both to be sure only carried on what the father had already begun. But from about 1781 Neefe became Beethoven's principal teacher in piano-playing as well as in thorough-bass; and the boy's intercourse with him was in so far a furtherance, that he frequently took his master's place in his official duties, both at the piano, in the theatre, and at the Court organ, and thus at a very early age it gave him an opportunity to exercise his powers in his own way. But in organ-playing the boy had received his first instruction through the old Van den Eede, and, according to another tradition, from the organist of the Franciscan Convent, brother Willibald Koch. This frequent change of teachers may not have always operated favorably upon the uniformity of his progress, at least he complained once afterwards in Czerny's presence of the insufficiency of his earliest instruction; "but," he added, "I had talent for music."

At all events it was a favorable circumstance, that the young Beethoven grew up into a firmly organized community of sterling singers and musicians, to which his grandfather and father had belonged as active members; and so his rapidly unfolding talents qualified him already as a boy to play a part among them. But also among the residents of Bonn at that time a young talent could find manifold incitement and frequent opportunity to hear good music or to take a part in it. The Counsellor Johann Gottfried von Mastiaux was looked up to in the city as an excellent connoisseur and protector of artists; weekly concerts took place in his house, and all musicians found a kindly welcome there. Besides him, the Minister Belderbusch, the Countess Hatzfeld, the Frau Hofräthin von Belzer, Captain von Schall, Counsellor Altstädten, the Facius family, and others, are named as persons who, either as practical musicians or through their interest in music, coöperated in raising its condition.

In such surroundings, Thayer's account of which is further enriched by a short description of the town as it then was, Ludwig van Beethoven grew up as a shy and monosyllabic boy, in the fear of a father, whose severity had for its only end the securing of outward success, without any possibility of beneficial influence on the boy's disposition, since it was without higher moral aim. With all the greater love was he attached to his mother, who, from all indications, was an excellent woman both in disposition and domestic capability. She herself suffered under her husband's irregularities, probably sickened under their impression and died an early death (1787). Continual poverty induced the father, who anyhow had a correct recognition of the boy's great talent, to expend all his zeal on its development at the most rapid rate possible, for no other reason but to make him soon available for the bettering of his condition. Hence he provided early, as we have seen, for many-sided musical instruction, while other intellectual culture was pretty much neglected; in the elementary school, which he attended a few years, the boy does not appear to have distinguished himself. Many and various as were the intellectual interests which moved our master farther on in life, he never received any systematic scientific culture.

(To be continued.)

Music in Venice.

The special correspondent of an English daily paper has recently written an amusing description of the attempt made by the Venetians to re-

vive the former glories of their opera-house, "La Fenice," which had been long closed. He also gives a short sketch of the musical history of Venice, which is well worth preserving :—

"During the seventeenth and eighteenth centuries Venice, as a nursery for lyric art, was more renowned than either Rome or Naples, or Milan. The boundless wealth and the inexhaustible good nature of the Venetians led them to crowd their beautiful city with charitable institutions. If we wish to see orphan asylums now in their fullest plenitude—even to redundance sometimes—we must turn to England, or to the United States ; but, two hundred years ago, the Queen of the Adriatic was the most bounteous nursing mother to the fatherless and the destitute to be found the whole world over. The Conservatorio di Musica is a Venetian invention, and in its origin was a purely eleemosynary one, and the musical conservatories of Venice flourished generations before similar establishments were dreamt of in other parts of the Continent. Venice had at one time so many little children under her charge, that, like the old woman who lived in a shoe, she did not know what to do with them. To give them broth without bread, and, whipping them all round, dismiss them to rest, was not a part of her scheme."

To this charitable feeling for the juvenile poor of the population, the writer ascribes the greater part of the musical education and love for the art which exists in Venice :—

"The Most Serene determined, in its wisdom, that the children should all be taught music—vocal if they had any voices, instrumental if they had hands ; both if they had one and the other. At least, they argued, he who can play on the fiddle can never starve. The Most Serene went even further. They solved the problem which in this nineteenth century is puzzling us so sorely. They found a suitable and remunerative employment for women. The female orphans were taught to play on the fiddle ; yea, even on the piccolo and on the bass viol to boot. The good old professor who comes to me every morning and endeavors to indoctrinate me in the beauties of Italian poetry tells me that when he was young almost every girl in Venice could play on the violoncello. In these genteel days, he adds with a sigh, the possession of such an accomplishment by the *damigelle* of Venice would be deemed 'shocking.' It is, in truth, difficult to reconcile with your notions of feminine refinement the idea of the adored one of your heart sitting on a three-legged stool, and sawing away at the double bass.

"My professor, I suppose, was born long after the collapse of the Most Serene, and the prevalence of big fiddling among the young ladies of his acquaintance may have been but the dim continuance of an esteemed tradition. Music, however, vocal and instrumental, had been at one time taught universally and systematically to the children of the poor, both boys and girls. Almost every Italian is a musician born, to begin with—that is to say, he or she has an ear, and sympathy, and taste. Proficiency in the practice of music served to relieve weakly boys from the drudgery of mechanical labor—to enfranchise girls from the abhorrent bondage of the needle. The demand for such proficients was quite equal to the supply, although the Italian operas of London, New York, San Francisco, and St. Petersburg were as yet uncreate. Italy could take as many good performers, male and female, as conservatories of Venice could furnish."

The result of all this musical education was, that the art became fashionable among the rich and great, as well as loved and practised by the poor :—

"The works of the great Venetian masters are full of lutes, haut-boys, sackbuts, and all kinds of psaltery. You never see the wedding guest but you hear the loud bassoon. They were good players themselves, as the great Dutchmen were. When Gerard Douw has finished touching up his pots and pans, he takes up his Stradivarius and discourses sweetly upon it. The bass viol has an honored place by the easel of Palmavecchio. Giorgione clashes the cymbals, and Titian pinches the chords of the harp. Simple Catholic men, they carry their love for music up to the very heavens. They shew us saints and martyrs sounding the French horn, and angels performing on the big drum. In those bright orchestral days, what a charivari there must have been from the Alps to the Adriatic, and from the Lago Maggiore to the Gulf of Sorrento ! Every great noble had a band of "musicianers" in his train. Not a lord but had his chamber singers. Not a lady but had her lute boy. Not municipal solemnity but needed some braying and banging of metallic harmony. The Church had stomach for a whole mine of music ; nor in the Venetian fanes were female voices banished from the mass, as, from the pathetic Latin lament of the Maestro Rossini to the Pope, we learn that they now are throughout the peninsula."

These halcyon days, however, did not last long. The Republic came to an end, and with it the musical prosperity of Venice began to fade away :—

"The Austrians, it must be admitted, brought with them into Venetia the best military bands that had ever been heard in Italy ; but, their waltzes and mazurkas in St. Mark's Place notwithstanding, they contrived to strangle, suffocate and sit down upon the musical profession in their unjustly acquired kingdom. The Scala at Milan, it is true, they never succeeded in destroying. The Conservatory of the capital of Lombardy continued to flourish as a musical university, whither repaired students from all parts of Europe ; but music in Venice the Tedeschi utterly ruined."

As a natural consequence the Venetian theatres and opera-house failed in like manner, and it was to repair the credit of their opera-houses and musicians that such great efforts were made to re-open the "Fenice" :—

"No sooner" he says, "was the cession of Venetia to Italy talked about last July than the Venetians began to talk about reopening La Fenice. The resuscitation of the famous old house was looked upon as a natural and inevitable consequence of the emancipation of the city. The preparations for the Feast of Liberty went on concurrently. Then the Austrians vanished for good, and it was announced that the Fenice would be opened on the thirty-first of October. Some people thought it would be more loyal and decorous to wait for the arrival of King Victor Emmanuel, and solemnly inaugurate the new era with a gala performance, and the Fenice lit *a giorno* ; but the Venetians were impatient to look upon their beloved opera-house once more, and the thirty-first was adhered to. I heard, for a full fortnight, almost as much bragging and boasting about the *primo tenore* and the *prime donne*, and the band and the chorus, and the new scenery, dresses, and decorations, which we were to see by the thirty-first, as before the war we used to hear about what *nostri prodi* meant to do in the Quadrilateral, and *nostre camicie rosse* in the Tyrol."

The writer gives an amusing account of the arrival of some of the artists who happened to put up at his hotel :

"One night, very late, a gondola arrived at the Hotel Victoria ; a vast quantity of luggage, a lady of a certain age and another of an uncertain age, the former being the mamma of the latter, were discharged therefrom ; and the shrill tones of a female voice were heard in the marble halls inquiring *"La prima mima ? Dov'è la prima mima ?* It was the *seconda mima*, the second pet of the ballet, who had arrived, and to whom the first *mime* had given rendezvous at the Victoria. I call her age uncertain, because in stature she did not appear to be much over nine, whereas in agility she was nineteen, and in facial expression ninety. The next day came the *primo tenore*, who was stout, and a sufferer from the toothache, they said. He retired to his apartments and rang the bell up till one in the morning, demanding mint, tea, chloroform, laudanum, onion-peel, kreosote, tobacco, cloves, cotton wool, and other remedies for his ailment. We were joined, however, at the *table d'hôte* by the *prima donna*, who was thickly swathed in shawls, and the tip of whose nose—which was about the only part of her person visible—did not look quite so young as it might have done. The footlights, however, made a wonderful difference in these play-acting folks ; and it is certain that their profession is a very trying one for the complexion."

The rehearsal is described with great minuteness, and the performance fully justified the expectation formed from it :—

"The long-expected Thirty-first arrived, and the Fenice was opened. The house was not at any time during the evening more than half-full. The foreigners in Venice had been cozened into paying exorbitant prices for their seats, but the Venetians had obtained their tickets at the ordinary tariff, and not a tithe of what may be considered good society in Venice was present at the Fenice at all. A sufficient number of *cognoscenti* were, however, in evidence to deliver an authoritative verdict that the entire performance was atrociously bad, and, from the beginning of the second scene, to 'goose' it most thoroughly. The whole auditorium, indeed, reeked with the odor of sage and onions. The 'goose' was complete. All the predictions of my Milanese friends were verified. When the young lady in the sky-blue satin inexpressibles had recited two bars, the pittites began to blow into latch-keys and to whistle profane airs. 'Fal-de-ral-tit sang Fol-de-rol-lol, but scarce had he done when a row began ;' that is to say, that nobody would listen to the stout tenor with the toothache. As for the baritone, they made light of the pallor of his countenance and turned his jack-boots into derision. It was discovered that the *prima donna* was fifty-five years of age—I will not be so ungallant as to mention her name—and that she had been 'goosed' at the San Samuele in the year '48. After this the cause of *Un Ballo in Maschera* was hopeless."

Theatre-goers in Venice have evidently something in common with the same order of beings in England, for he continues :—

"The disturbance towards the end of the first act had grown so tumultuous—there was such a storm of *fischietti*, of screeching, hooting, yelling, stamping, and roaring *"Fuori ! fuori !"*—that "Doldrum the manager," or whatever the impresario's name may be, had, in his opera hat and opera tights, to advance to the foot-lights, and submit the terms of a compromise. He proposed that the first act should be allowed to conclude ; next that the National Hymn should be sung ; then that the ballet should be given; and, finally, that the remainder of *Un Ballo in Maschera* should be presented. The audience demurred to the totality of these terms. They were willing to hear the hymn, and see the ballet, but they would not hear any more opera ; but when the dolorous man in jack-boots essayed once more a piteous stave, he was met with such a universal howl of *'Basta ! basta !'* 'Enough ! enough !' that the blue cotton velvet curtain dropped, as though of its own volition, on the painful scene, and the *suggeritore* or prompter ducked his head, as though to evade the storm of orange-peel, or potatoes, or half-pence, or some other form of annihilation which might probably be directed to his dress by the outraged amateurs of Venice. Nobody threw anything, however. There was no need to call in the police. The people, so far as the present historian is concerned, were, towards eleven p.m., 'left hooting ;' but I am told by more persistent spectators, who did not leave the theatre until one in the morning, that after the hymn had been sung and the ballet danced, the fag-end of *Un Ballo in Maschera* did, in a most disjointed and draggled manner, wriggle itself, in the midst of fearful opprobrium and scorn, to an unhonored close. Such was the great *fiasco* of the Fenice on the 31st October, 1866. I think they had better have kept the theatre closed for another eight years than have opened it in this shabby fashion, and with this worn-out troupe ; and if the management intend to give Victor Emmanuel, on the grand gala night when he goes to the theatre in state, a repetition of the *Ballo in Maschera*, it will certainly be a pretty dish to set before a king."

Joachim and Madame Schumann.

(From the "Pall Mall Gazette."

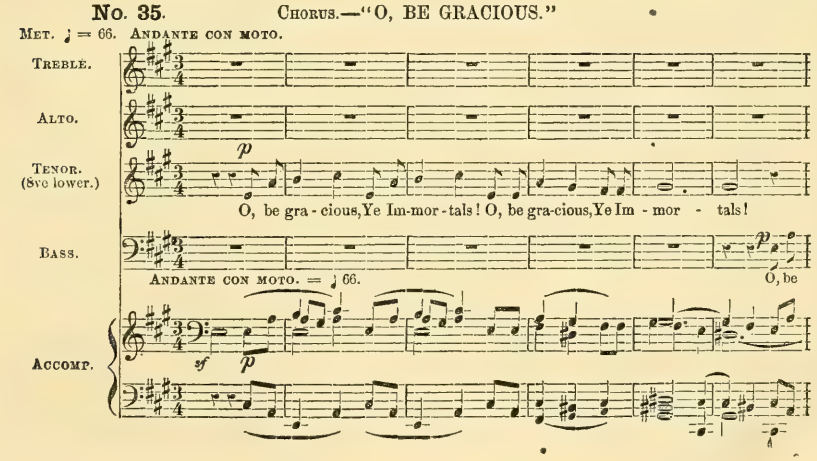
Many amateurs among us can still remember the astonishment created at one of the Philharmonic Concerts, as far back as 1844, by a boy of thirteen, in the violin concerto of Beethoven. This boy had been recommended to Mr. Sterndale Bennett, then a Philharmonic director, by no less an authority than Mendelssohn, in a letter full of the warmest eulogies, and terminating as follows :—"Although he is scarcely more than twelve years of age, I look upon him as one of my most intimate and dearest friends," or words to that effect. There is no betraying of confidence in citing this, inasmuch as the letter has been unreservedly communicated. Of all artists whom we know, Herr Joachim is the one who most entirely forgets himself in the music he has to play. It is never Joachim, but always the author, be that author J. S. Bach or Beethoven (his special favorites), Haydn or Mozart, Spohr or Mendelssohn, Tartini, Viotti, or Paganini, with all of whose works he is thoroughly familiar. So little does this model artist obtrude his own individuality that it is not until his performance has come to an end that the thought strikes us how wonderful it has been. Even in the midst of the overwhelming plaudits that so frequently greet him after one of his marvellous feats, he seems to think, if we may judge by his manner, that Joachim himself has really no claim to applause, and that the composer—for Herr Joachim rarely attempts in public the works of living masters, unless they be his own—should come out of the grave and take what is solely his due. But the sobriety and modesty of his play are by no means the only fine qualities of Herr Joachim. As a *virtuoso* he stands apart from his contemporaries. His mechanism is prodigious, and

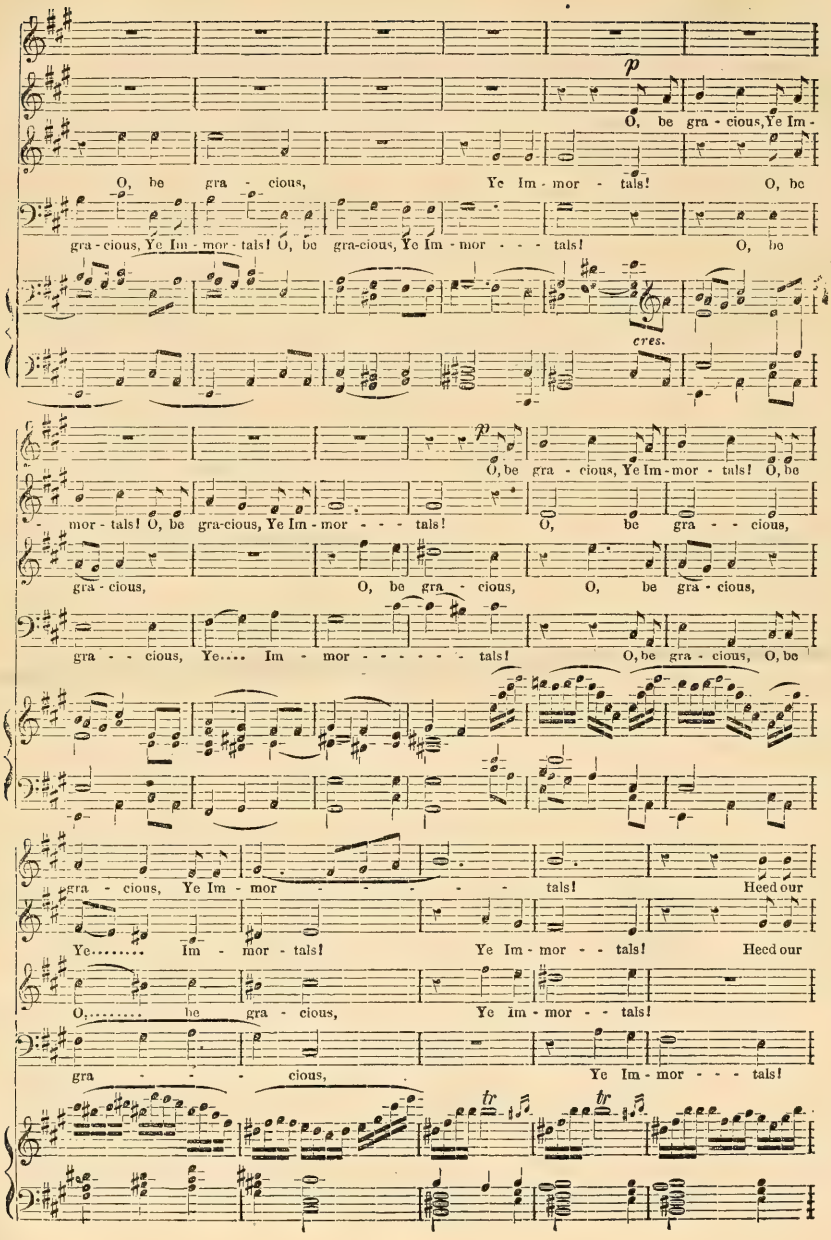

The Gods themselves as men are here.
mor - tals have de - scend - - - - - ed. Let us
Let us all a -
Let us all a - dore them!
f
The Gods themselves as
all a - dore them! Be - hold! The Gods themselves as
- dore them! Let us all a - dore them! The Gods themselves as
The Gods themselves as
più f
ff
mor - tals have de - scended. They have de - scended! Let us a - dore..... them!
mor - tals have de - scended. They have de - scended! Let us a - dore..... them!
mor - tals have de - scended. They have de - scended! Let us a - dore..... them!
mor - tals have de - scended. They have de - scended! Let us a - dore..... them!

No. 34. RECITATIVE.



No. 35. CHORUS.—"O, BE GRACIOUS."




p
O, be gra - cious, Ye Im -
O, be gra - cious, Ye Im - mor - tals! O, be
gra - cious, Ye Im - mor - tals! O, be gra-cious, Ye Im - mor - - - tals! O, be
cres.
p
O, be gra - cious, Ye Im - mor - tals! O, be
- mor - tals! O, be gra-cious, Ye Im - mor - - - tals! O, be gra - - cious,
gra - cious, O, be gra - cious, O, be gra - cious,
gra - - cious, Ye.... Im - mor - - - - - tals! O, be gra - cious, O, be
gra - cious, Ye Im - mor - - - - - tals! Heed our
Ye..... Im - mor - tals! Ye Im - mor - - tals! Heed our
O,..... be gra - cious, Ye Im - mor - - tals!
gra - - - cious, Ye Im - mor - - - tals!
tr
tr

would relieve the uncertainty and give the proper foundation. This suggestion does not apply to Mr. A. alone, but indeed to the majority of pianists whom we have heard. The immense difficulties to be performed in modern piano music in the middle and higher octaves by both hands, seem so to absorb the attention of the players, that the proper balance is lost, and as a result the music sometimes sounds "top-heavy."

The MAENNER-CHOR opened their seventh Opera season with "*Undine*," which went off finely—indeed often giving real delight, excellent in choruses and often surprisingly good in the solo parts. Miss Lohheide as Undine plays and sings admirably, and Mr. Goldsticker as Hans, the butler, does his part as well as any buffo can do it. Mr. Curth deserves great praise for the beauty of his singing and his acting. The scenery and the orchestra were also good. We anticipate much pleasure from *Oberon*. The second representation of *Undine* came off yesterday, with the spurious label: "Sacred Concert." We were prevented from attending.

Is not this doing well for Cincinnati? Indeed music enough for three weeks. We were sorry that we could not go to a concert which Madame RIVE gave with her pupils. The lady, who sometimes sings at the Cecilia Concerts, has so fine a voice, sings with so much taste and poetic feeling, that to hear her is a pleasure. She is very successful as a teacher, and has educated some excellent singers.

March 4. On Friday we heard *Oberon*. The choruses went very well, the soli were less good, which, considering the greater difficulty, is easily explained. The orchestra played the overture beautifully, and proved that they can play with nice shading. As to the accompaniments, we enter a solemn protest. They were all too loud, and drowned Sir Huon's part almost entirely. Miss Loheyde (Rezia) in the slower airs was fine, the grander ones were sung too high in part; and partly there was too much forcing of the voice instead of legitimate, smooth delivery. Miss Goldsticker (Fatima) sang her part exceedingly well. Her voice, fresh and luscious, promises great things. Both these ladies acted very well. The same ought to be said of Mr. Curth (Sherasmin), who likewise excelled in singing. The Maenner-Chor deserves great praise for the energy with which yearly two operas are prepared, thus for a few nights at least calling up reminiscence of olden times. The scenery and properties in general were splendid.

The fourth and fifth Symphony Concerts took place Feb. 20 and 27. We heard for Overtures: *La Dame Blanche*, *Zampa* and *Semiramide;* besides the important *Robespierre* Overture by Littolff, in which the brasses, unfortunately, were overpowering. In the fourth concert parts of Haydn's B-flat (No. 2) and Mozart's Jupiter Symphony were heard; and the fifth gave us the great pleasure of hearing an entire symphony (E flat) by Haydn again. The *Tannhäuser* March went quite well; the *Athalia* March (under direction of Mr. Hahn) was altogether too slow and therefore ineffective. The *Venus Reigen* Waltz by Gungl, however, (under the same director) was well played. Of soli we had one by Mr. Schneider (Scherzo in B minor by Chopin) which was poetically conceived, though the execution was not perfect. It was wonderful to see an orchestra of some twenty odd performers quietly sitting on their chairs, while an artist had to turn the leaves of his piece himself. But for this untoward circumstance, some of the bass-notes which were missing, would undoubtedly have come out well, and we hope to hear Mr. Schneider to better advantage next time. He has the true enthusiasm for what is noble, and his playing gives pleasure by the warmth of his feeling, and promise of still greater excellence in its mechanical part. Mr. M. Brand played the Serenade finely, giving much pleasure.

A concert by Mrs. Rice is said to have been very fine. We were unfortunately prevented from attending. *†

Music Abroad.

BERLIN. The Mass, in D, of our countryman, Mr. JOHN K. PAINE—his first work of the kind—was brought out, under his own direction, in the Sing-Akademie, on the 16th of last month, and apparently with marked success. Our readers will be interested in the following account of the event, which we translate from the *Berlinische Nachrichten*; it gives the impression of one of the first of the Berlin critics;

"The performance of a new Mass is always an event worthy of consideration. That of the newest one, by JOHN PAINE, is attended by such peculiar circumstances, as to claim a heightened interest. The composer, American by birth—a rarity in itself; educated here in Germany in German music, the pupil of our esteemed musician, the Organ virtuoso HAUPT (to whom the printed Mass is dedicated)—all this claims our nearer regard. But what is still more: Mr. Paine, who at present holds a position as musical director in the University at Cambridge, North America, undertook this long journey in order to bring out his work first here in Berlin, as it were the cradle of his culture. This surely is as much a recognition of German Art, as it is a testimonial to the way in which the *musica sacra* is cherished and appreciated here; and indeed a flattering compliment to the critical judgment of the public and the press. Coming back over the sea with warm, full heart and with a certain home feeling as it were, Mr. Paine might have expected that one of our institutions, capable of performing a Mass, would undertake his or assist in bringing it out. But no; insurmountable obstacles and difficulties presented themselves, such as occur *only* in the art of music and oppose themselves to any speedy development of an artist. The writer of this report was the first one who, when Mr. Paine laid these difficulties before him, advised him to put his hand to the work himself. Of the same view were other artists; especially Prof. Sieber and Music-director Wieprecht were eager in their encouragement.

"And so, with the artistic aid of many friends of vocal music, ladies and gentlemen, with considerable expense to be sure, after a series of rehearsals, the Mass gradually approached the day of performance, until this could be fixed for the 16th of Feb., in the hall of the Singakademie. And now, thanks to the perseverance of all who took part as well as of the composer himself, and with the help of Liebig's orchestra, of the estimable solo-singers Fräulein Strahl, Frau Würst, Herr Geyer and Herr Zschiesche, and a splendid chorus, the *Missa Solemnis* was so fairly launched, that with our whole soul we can congratulate Mr. Paine on the final achievement of his purpose. A particularly musical audience, including nearly all the distinguished musicians of our city, attended the performance, which took two full hours.

If we consider the *total impression*, we can without contradiction characterize it as a satisfactory one. The Mass is the work of a musician, who is justified by earnest study in writing a score like this, peculiarly calculated for the co-operation of the organ. Most of the movements are well planned and well managed. The text is treated according to the traditions of the masters, and we may say with a devout feeling, often a presentiment of the highest. As to finding wholly new ways, to be sure, as to seeking out still stronger contrasts in invention than the greatest masters, especially Bach and Mozart, could do—to this perhaps only a later period of life might lead the artist. Who knows? But we must not forget that this work is a first production, in which an author not seldom does and requires too much of a good thing, whereas a master will express only what is necessary, in a concise form. Yet, one may say in general, Paine's Mass is brilliantly effective, especially through its instrumentation, or rather through its *masses*. Among the better, greater effects we may count the exclamations, for instance the *Domine Deus* in the second chorus; also the *Pleni sunt cœli*, while the *Kyrie* seems to set in too frequently, and the contrast of the *Gloria* and *Pax hominibus* is not sharp enough. The *Et incarnatus* is carefully combined; the *Crucifixus* has dignity; the *Et resurrexit* is so emn, although reminding one of Bach (in his B-minor Mass); the *Sanctus* again is softly treated, although with a purely subjective comprehension of the words. Through the arts of counterpoint the *In gloria Dei Patris*, the *Et vitam venturi sæculi* with a countertheme at the exclamation *Amen*, and finally the *Osanna* (rather too long), have value for the connoisseur. On the other hand, the pastoral-like *Benedictus*, with violin obbligato, appeared to us far fetched and not very singable. But the *Agnus Dei*, especially the concluding portion with the *Dona nobis pacem*, seemed to us in good keeping, good in sound, so that the last impression was such that the audience broke out into lively demonstrations of applause. At any rate all those who went away too early, some of our colleagues among them, missed many of the best things, which the Mass conceals toward the end.

"Not even the severest judge of Mr. Paine's labor can deny him the *success d'estime*. For future products of his muse we wish him a sharper file for the solo passages, more concentration in the form of the chorus, more contrasts in invention. The execution in the choral and orchestral parts is to be praised; of the soli, Herr Geyer, of the royal Dom-chor, deserved mention, particularly in the *Quoniam* (albeit with slight wavering in the orchestra). The *Benedictus*, already alluded to, imposes a hard task upon the singers, even in the entrances, without being beautiful. FL. G.'

London.

THE CRYSTAL PALACE SATURDAY AFTERNOON CONCERTS have been resumed under the direction of Herr Manns. The programme of the 26th ult. comprised Schumann's splendid symphony in B flat, No. 1, and Auber's vivacious overture, *Zanetta*. The orchestra was also in force in Beethoven's glorious pianoforte concerto in C, No. 4, the eloquent exponent of which was Mme. Arabella Goddard, who right royally maintains her supremacy as a pianist, whether in a chamber composition or the grand instrumental epics of the master minds. It was a graceful act to produce Mr. A. Sullivan's clever overture *In Memoriam*, which so impressed the Norwich connoisseurs at the autumnal festival. The vocalists were Mlle. Sinico and Fraulein Drasdil. Mr. Sullivan was called for at the close of his work, and Mme. Arabella Goddard had quite an ovation for her brilliant execution.—*Queen*.

At the concert to-day Schumann's symphony in D minor (No. 3, or No. 4 ?), Beethoven's pianoforte concerto in E flat (pianist Mme. Schumann), and Mendelssohn's overture, *The Hebrides*, are included, among other attractive pieces vocal and instrumental. Mme. Schumann is to play solos by Mendelssohn, and Miss Edmonds, Miss Franklin, and Signor Foli, are to sing.

MONDAY POPULAR CONCERTS. At the concert this afternoon Herr Pauer is the pianist. Among other things Schubert's piano-forte trio, in E flat (No. 2), will be played for the first time at the Monday Popular Concerts. On Monday evening, also for the first time, Herr Joachim will lead the first of two sestets by Herr Brahms (in B flat), for two violins, two violas, and two violoncellos.

NATIONAL CHORAL SOCIETY. *Acis and Galatea* and Locke's music to *Macbeth* seem as indissoluble with this Society as Mendelssohn's *Hymn of Praise* and Mozart's *Requiem*, or Rossini's *Stabat Mater*, with the elder association which holds its meetings at Exeter Hall. I wish I could congratulate the choir over which Mr. G. W. Martin presides, but truth compels me to say that more progress might have been manifested than at their latest performance. Wednesday next Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* will be given.—*Mus. World*.

PHILHARMONIC CONCERTS. The directors of the Philharmonic Society have issued a very promising programme for their fifty-fifth season. The concerts are fixed for the Mondays March 11th and 25th, April 8th, May 5th and 20th, June 17th, and July 1. The Society is under the immediate patronage of the Queen and the Prince and Princess of Wales, who in all probability will honor some of the concerts with

their presence, taking as they do a lively interest in the Society's success. With the appointment of the new conductor, Mr. W. G. Cusins, organist to Her Majesty—a professor, who, as a composer, pianist, and violinist, has earned early distinction—a new line of policy, or rather the restoration of the primitive principles on which the institution was based, has been determined upon by the directory, of which Mr. Cusins is a member. It appears that Mr. Sullivan and M. Gounod have been specially engaged to compose new overtures, which will be executed during the series. Moreover, Professor Bennett has promised to complete the symphony, three movements of which were played in 1865, and which required a fourth movement to render it thoroughly orthodox. Now, this policy of the directors takes the wind out of the sails of the rivals of the old society, a rivalry which at first affected to produce novelty, but soon fell back on the old *répertoire*. Mr. Cusins seems resolved to essay the winning of his spurs as a conductor, for Beethoven's Choral Symphony and Choral Fantasia (the pianoforte in the latter to be played by Mme. Arabella Goddard), and Mendelssohn's "Walpurgis Night," will be included in the schemes.

Dwight's Journal of Music.

BOSTON, MARCH 16, 1867.

☞ The Title Page and Index for the last two years (Vols. XXV and XXVI) of the Journal will appear with the next number.

Symphony Concerts.

The seventh subscription concert of the Harvard Musical Association, March 1, proved as a whole the most enjoyable of any. The employment of three excellent solo artists, besides the now well-drilled, effective orchestra, and the attractive variety of the programme, made it so.

Overture to "Iphigenia in Aulis".....Gluck.
Aria: "Erbarme dich," with Violin Obbligato, from the Passion Music.....Bach.
Mrs. J. S. Cary and Carl Rosa.
Violin Concerto, in D, Op. 61. (First movement).
Beethoven.
Carl Rosa.
Rondo, Op. 29, for Pianoforte and Orchestra, Mendelssohn.
Ernst Perabo.
Chaconne, for Violin Solo.....Bach.
Carl Rosa.
a. Recitative and Aria: "Deh vieni, non tardar," from "Le Nozze di Figaro.".....Mozart.
b. Cradle Song.....Mendelssohn.
Mrs. J. S. Cary.
Symphony, No. 8, in F.....Beethoven.

The sterling old Overture by Gluck had good treatment and was keenly relished. The introduction of an Aria from Bach's *Passions-musik* (according to St. Matthew) before one of our great concert audiences was a hitherto untried experiment. This melody, full of tears and penitence, tender, sincere, deeply religious, is one of exceeding beauty; large in form and nobly sustained, with nothing feebly sentimental and no trickery of ornament; only such chaste, spontaneous efflorescence as sings along involuntarily in the sympathetic violin obbligato part so fervently rendered by Carl Rosa. Indeed all the accompaniment (the string quartet of the orchestra, only colored with bassoons and oboes, which last had to be omitted, Mr. Dresel supplying some chords on the piano instead) sounds like, what true accompaniment should be, the audible vibration of a surrounding atmosphere in sympathy with the inspiring voice. In this sense, all that contrapuntal imitation, that polyphonic reiteration of the phrase in all parts of the harmony, of which Bach is the best type, and which to the superficial sense might seem monotonous, becomes full of significance and charm; the very monotony of so true a tune, so sincerely and artistically prolonged, wins you more and more to its mood, and you reluctantly dismiss it, preferring that it should still entwine itself about your willing senses, with all the sweet feelings it has awakened. Even the quaintness of the phrases, the old-fashioned *appoggiatura* with which one is so often attacked, heightens the charm. Mrs. Cary entered truly into the spirit of the music, and sang it with chaste fervor, feeling it deeply, and with sustained artistic beauty. Her voice is of a character somewhat easily overshadowed by orchestral accompaniment, it is true, but it atones in quality for all it lacks in quantity. A more sympathetic, purely musical contralto we do not know; such a voice certifies to a fine musical nature. She had never essayed a Bach aria before in public, and the sure instinct with which she at once caught its spirit and truthfully expressed it, makes us hope that she will cultivate a field so little known, so sure to be rewarding. We dare not say that all the audience appreciated the song, but we are sure it left a deep and sweet impression in the hearts of very many, and we have hope of yet hearing the *Passions-musik* as a whole in Boston.

More clearly heard, and more appreciated by all was the Mozart air: "*Deh vieni*," one of the purest, heavenliest strains of love-fraught melody that even *his* genius ever was inspired withal. This suited Mrs. Cary's voice precisely, and she sang it to a charm, Mr. Dresel supplying a very full and faithful accompaniment on the piano. The Mendelssohn song was also admired.

Carl Rosa, welcomed with new interest after his marriage with a queen of song, attacked the first movement of the Beethoven Concerto with his usual chivalrous ardor, carrying it through bravely, fully understanding it and entering into its spirit. Yet it must be confessed, the conditions under which he played could not be altogether favorable to the finest exertion of his art. Perpetual travelling to and fro and miscellaneous concert-giving, coupled with other excitements, must needs disturb the calmness, the result of balanced forces, which is the condition of the true artistic life. Popular concert-giving, such an artist feels too well, is not artistic life; it is Business, jostling, enslaving and abusing Art. The occurrence of harsh sounds, the forcing of the tones of his instrument, too often betrayed the young artist's need of a period of rest and quiet study; the finer the nature, the more indispensable that. Of course there were electrifying passages, as well as traits of tender and poetic delicacy; and the piece as a whole, so quickening in itself, so grandly worked up with the orchestra, was heard with lively interest. In the Bach *Chaconne*, which we still feel to be the greatest (including the quality of poetic) of all violin solo pieces, and which Rosa played in its original form without any accompaniment, he was more fully himself and made a capital impression. Then you felt what the Violin is! It seems Bach felt it, knew it, before the modern virtuoso, Paganini days.

The Rondo, in E flat, by Mendelssohn was new to our public; a movement full of life and elasticity, swift as an arrow in its flight, and going as straight to the mark. It was just the thing to show the limpid, even, faultless and swift fingering of young Perabo, who bent over it so quietly while his hands seemed to move automatically, as if by hidden springs, with such beautiful precision and ease; at the same time there was an inexpressible grace diffused over it all. He was enthusiastically recalled; he always is.

After all these things there was no music which we felt more in the mood to hear than just that Eighth Symphony of Beethoven. Wonderful hour of purest bliss and sunshine in the darkest days of the deaf master! Such joy could no one know who had not suffered as he had. This Symphony is like a fresh spring suddenly gushing out of the hard ground and sparkling in the sun. It is as clear an inspiration, and as happy, as anything of Mozart. This time it was very satisfactorily played, to the great credit of the orchestra and of Mr. Zerrahn's persistent, careful drilling.

Chamber Concerts.

Ernst Perabo's sixth "Schubert Matinée" concluded the series in grand style, with this programme:

Grand Trio, B Flat, Op. 90.....Schubert.
Song. "Che farò".....Gluck.
Sonata, F minor, Op. 142, erroneously styled Four Impromptus.....Schubert.
Song. "Porgi amor".....Mozart.
Grand Septuor, D minor, Op. 74.....Hummel.

The Schubert Trio was interesting so soon after hearing the other one (in E flat, op. 100), though not quite so interesting, to our mind, as that. Schumann says: "They differ essentially and inwardly. The first movement, which in the Op. 100 is full of rage and again of uncontainable longing, is here graceful, confiding, maidenlike; the Adagio, there a sigh, rising to heartfelt anguish, is here a blissful dreaming, a swelling and subsiding of fine human feeling. The Scherzos resemble each other; but I give the preference to that of the second Trio. About the last movements I do not decide. In a word, the E-flat Trio is more active, manly, dramatic; this on the other hand is pathetic, feminine, lyrical." It was finely played. The Hummel Septet, which was Perabo's first introduction to Boston (in a Symphony Concert) came out more gloriously than ever. The young artist was in his best mood and seemed to surpass himself. The four Sonata movements, which a publisher chose to separate as "four Impromptus," was another delightful specimen of Schubert's inexhaustible invention, though we should hardly place it in the very first rank among his Sonatas. Miss Barton, with a good rich contralto voice, well cultivated, made a very good impression and seems capable of something truly fine.

These Matinées, while they have exhibited the versatility, the wonderful memory and mastery of the young pianist, have been wholly unique in character, and have largely increased our knowledge and appreciation of the treasures which Schubert's genius, like a retreating wave, left carelessly in such profusion on this mortal shore. They have also introduced choice things, rarely or never heard before, from other masters, and must therefore count for much in our account of progress.

Hermann Daum's third and last "Beethoven Matinée," last Tuesday, we were sorry to be unable to attend. The programme was interesting. Besides the repetition of the great B-flat Trio for a close, it had the Piano and Violin Sonata in F, op. 24, by Messrs. Daum and H. Suck, and the Piano Sonata, op. 26, in A flat. Mr. Rudolphsen sang again the "*Busslied*" and another *Lied* by Beethoven.

(*Crowded out last time*). Four very rich Chamber Concerts demand record for this fortnight, and we must despatch them much too briefly.

Carl Rosa's Matinee, last Saturday afternoon, crowded Chickering's Hall with choicest audience, and was one of the most delightful affairs of the kind that any of us remember. Of course Parepa, Rosa and Dresel were names to conjure by. The programme was rare and admirable:

Rondo—for Piano and Violin, B minor.....Schubert.
Scena and Aria—"Ah! Perfido".....Beethoven.

Sonata—for Piano and Violin, C minor.....Beethoven.
Aria, "Frohlocke mein Herz".....Bach.
With Violin Obligato by Mr Carl Rosa.
a) Gavotte. (Violin).....Bach.
b) Abendlied. " .....Schumann.
Songs. { *a*) The First Violet. .....Mendelssohn.
{ *b*) Fruhlingslied.
Sonata, for Piano and Violin.....Haydn.

We have never felt the power and beauty of Parepa's singing so much as on this occasion. In "*Ah! perfido*," she showed real dramatic power and feeling; the voice "had a tear in it;" and with the masterly accompaniment of Mr. Dresel, in which the piano seemed sensitively to feel with the singer, the scena made a great impression. The two Mendelssohn songs were beautifully contrasted; the innocent fragrance of the Violet was there, and the sadness; and the "Spring Song" was full of ardent hope and joy. But the Aria of Bach, so running over with joy, at once religious, childlike, hearty, a spiritual *frolic*, one may say (taking hint from the first German word), was what she gave herself to with all her generous, genial, healthy nature; it was splendidly sung and had to be repeated. Was this your "dry old Bach?"

The Schubert Rondo, a piece full of fire, was just the thing for Rosa and was capitally done by both artists. The Beethoven Sonata, however, was the perfect thing of all, and gave the deepest pleasure, especially the slow movement. Nor could there have been a more enlivening, wholesome ending than the little Haydn Sonata (originally a Trio, but the 'cello part is easily absorbed into the piano). For us it recalled Clara Schumann and Joachim, and those who heard it this time will not wonder that it was a favorite with those artists. It begins with the very phrase of the Farmer's song in the "Seasons," a momentary suggestion only, and goes on full of life and almost witty felicities. Mr. Rosa's violin solos were exquisitely played, and the whole concert went off to a charm. We trust the same destiny that has united these two artists, also means that their orbit shall centre more and more on Boston, and that we shall have other concerts of this kind.

Ernst Perabo's fifth "Schubert Matinée (Feb. 21) was the most remarkable of all. Think of a young artist playing from memory the entire Sonata, op. 106, of Beethoven! the longest continued effort of the master's most excited and profoundly brooding creative imagination; so full of contrasts, so intense and deep, so complex, so broken up by seeming interruptions of new and irrepressible ideas! Yet it was done with certainty and power to the end. Think, too, of playing in the same programme that wonderful Schubert Fantasia in Sonata form, op. 78, beginning with the broad, rich, stately *Molto moderato e cantabile*, in G! We thought he did not take it *moderato* enough for its character. And how delicious the *Andante*, the strong *Minuetto* and heavenly-sweet *Trio*, the finale *Allegretto*! This was a Schubert Sonata worth the hearing. Besides these pieces we had Beethoven's Sonata, op. 102, No. 1, with Violoncello, finely played by Mr. Fries, a work of rare beauty, and Schubert's Variations on an original theme, in A flat, op. 35, a masterly reading by Perabo and Dresel. Another young debutante, Miss Farwell, sang Cherubini's *Ave Maria* and Schubert's "Serenade" in a style that showed right culture and with good expression.

Mr. Carlyle Petersilea has completed his first course of "Schumann Soirées," and we are glad to see that he intends to give four more, in a period a little less crowded with other music, let us hope. We have ôhly room to record his last two programmes, with the remark that all his piano performances of works so important, difficult, and some of them rare, were masterly in *technique* and style; that it was a great treat to hear Urso's violin in the "Kreutzer" Sonata; and that both Miss Loring and Miss Ryan caught the spirit of the fine German songs and sang them charmingly.

Third Soirée, Feb. 14.

Fantasie-Bilder. Op 26.....Schumann.
Song, "The Violet".....Mozart.
Grand Sonata. Op. 47.....Beethoven
Songs { *a* Night Song } .....Schumann.
{ *b* Nut Tree }
Sonata, Op 27.....Richter.
Slumber Song.....Franz.
Violin Concerto.....Vieuxtemps.

Fourth Soirée, Feb. 23.

Quintet in E flat, Op 44.....Schumann.
Songs. { *a* Thekla's Lament, } .....Schubert.
{ *b* Thine is my heart, }
Trio in C minor. Op. 66.....Mendelssohn.
Songs { *a* Up from my Tears are springing } .....Schumann.
{ *b* To the Sunlight. }
Concerto in F minor, Op. 21.....Chopin.

Orchestral Union. The Wednesday Afternoon Concerts are giving a great deal of pleasure and recruiting fresh audience for much good classical music, the proportion of which largely exceeds that of the "light and popular" in all their programmes. The second concert (March 6) opened with Cherubini's Overture to "Les Abencerages," which pleased so in the Harvard concerts. Then followed a Violoncello solo, an Adagio, by Romberg, artistically played by Mr. August Suck. Then Mendelssohn's "Scotch" Symphony, which sounded fresh again. Then Mr. Perabo played Mendelssohn's brilliant Cappriccio in B minor, admirably of course, and for an encore fitly chose the well-known fiery Prelude in E minor. A Waltz closed the entertainment.

This week the Overture was Beethoven's *Egmont*; the Symphony, Mozart's graceful little "French" one in D. Mr. Carlyle Petersilea played Mendelssohn's G-minor Concerto in splendidly effective style. Miss Barton won very hearty applause by her singing of a contralto recitative and Cavatina from *Il Giuramento*. A Fantasia for the Bassoon, played by Mr. Paul Eltz, was curious as illustrating the character and capacity of the instrument and the remarkable skill of the performer; but the charm of its individuality is lost when it steps out of the orchestra. The concert waltzed itself out as usual, gracefully and brightly, away "over land and sea," so far as a fancy title may so lead.

A plenty of other concerts there have been, and big ones, some with "model programmes"—so called perhaps because each thing in them is out of its place; as if the cramming of all sorts into one basket, even if they be good sorts singly, could be a safe model to go by in anything but making money! Model advertisements too, a yard long, with a mountebank proclamation before the name of each piece and artist, on the principle that Art may be all very well, but that things got up in the name of Art are a far better dodge, and that the art of arts in this advanced age of ours is *Advertising*. These things are not conceived in any spirit of Art, nor prompted by any love of Art; they are not planned by artists, but by artists' agents and runners setting up to do a clever stroke of business (in the name of Music) on their own account. Such things, although the "stars" (out of their courses) fight with them, hardly come within the scope of Art criticism or notice, save as curiosities or symptoms of the times.

Mr. John K. Paine arrived a few days since, in good health and spirits, happy in the success of his Mass in Berlin, of which an account will be found in another column. He has already returned to his duties at Harvard University.

J. Mosenthal's Services for the Episcopal Church.

No. 1. Venite. in C. 2, Te Deum, in F. 3, Jubilate, in B flat. 4. Gloria, in B flat and D. 5, Bonum est, in E flat. 6, Deus Misereatur, in E. New York: published by William A. Pond & Co.

How thankless and difficult a task it is to write church music suited to the tastes of the majority of church goers, only the practical organist, who conscientiously respects his profession, can judge. He is in a measure obliged to ignore what the really cultivated artist understands by "church music," unless he chooses to resign his position. He can only timidly make use of a few of the trifles written by those great masters, who dedicated their noblest powers to the service of the church: for the singers who do the singing of the congregation—after favorite solo or concert singers—are anxious to shine with their voices, and do not care to trouble themselves about learning "heavy music," as some of them ignorantly style the songs of Bach, Handel, etc. Then the congregation must be "pleased;" and the music committee, too frequently composed of men who have not the least inkling of an idea as to what sacred music really is and should be, keep a sharp look out lest they be deprived of their favorite anthems, arrangements of operatic themes, improvements (?) of old hymns, settings of popular songs, "Oh ye tears," "When the swallows," etc., etc., *ad nauseam*.

Such a state of things is most unsatisfactory to the sensible musician; he thinks of all possible means to reform such a misuse of music, but the evil has taken so deep a root, that the effort can only be made with care and prudence. Among these thoughtful musicians we class Mr. Mosenthal. He possesses uncommon musical knowledge, and a desire to use his powers in the service of the best. For many years organist in one of the principal churches of New York, he has had ample experience of the particular needs of the Episcopal service here in the department of music.

We regard the above compositions, written with such an aim as we have alluded to, as—to speak a little figuratively—a bridge pointing and leading to the sacred compositions of Haydn, Mozart, Spohr, and Mendelssohn. They are written in a pure style, and always with respect to the words of the text; well calculated for the voice, without being difficult. They are intended more especially for a quartet, while presenting opportunities to all the voices to distinguish themselves in pleasant solos. The organ accompaniment is carefully written in support of the quartet; and we are sure that Mr. Mosenthal's Services will be welcomed wherever there is a taste for good church music. The outward appearance of the series is tasteful, and the printing and engraving clear and correct. F. L. Ritter.

We learn that Messrs. Oliver Ditson & Co., Music publishers of this city, have purchased the stock, copyrights and business of the late firm of Firth, Son & Co., of New York, and established a branch of their house there, under the charge of Mr. Charles H. Ditson, the junior partner.

Worcester, Mass. A writer in the *Spy* says:

Passing along Main street last evening, I was attracted by the sound of voices as of "many waters," &c., &c. Following the melodious sounds, I soon reached Brinley Hall, ascertaining at once the pleasing music I had heard to be made by the Mozart and Beethoven Choral Union. I found more than one hundred and fifty interested singers, led by the efficient and popular conductor, Carl Zerrahn—the work in hand Beethoven's "Engedi," or 'David in the Wilderness." I was told the society numbers over two hundred active members; that their musical library is valued at more than nine hundred dollars, etc. I was also informed that the "Union" intend rendering "Engedi," with various selections, making up a meritorious and interesting miscellaneous concert, on the evening of our annual Fast.

This is well; but why not sing Beethoven's music to the words and subject of his own choice, "Christ at the Mount of Olives," instead of this English perversion of it into "Engedi?"

Mrs. Van Zandt and other Singers. This lady, whom many will recollect as having made a very favorable impression at the great Musical Festival of the Handel and Haydn Society in this city, two years ago, is meeting with very great success in opera abroad. According to a correspondent in Warsaw, Russia, Mrs. Van Zandt began a six months' engagement in that city in November last, with the Russian Government, making her debut in Lucia, and achieving an "immense success;" since which she has appeared nine times as Margherite in "Faust,"

with increasing popularity at each representation. Her repertoire now consists of fourteen operas. She goes to Vienna to sing during the month of May. Her movements after that date are not given.

Our correspondent also refers to the success of Mrs. Kempton in opera at Milan, and likewise to the melancholy demise of Mrs. Ford, another Boston lady, which has been previously referred to.

It is pleasant to record the success of American ladies in the Old World; and many more are destined to take a high rank in the profession, among whom may be named Miss Annie Cary as one of the most promising, if reports are to be credited. Miss Huntley has already attained to considerable eminence, and Miss Whitton is hard at work perfecting herself in the divine art.—*Transcript, Feb.* 9.

Boston opera-goers of the glorious days of "the first Havana troupe," at the Howard Athenæum, well remember the subject of the following obituary, (from the Philadelphia *City Item*) and will always associate him with Tedesco, Ranieri, Vita, Novelli, &c.

Signor Natale Perelli, whose death last week has caused universal regret, was born in Milan in 1816, and at an early age evinced so decided a talent for music that he was placed in the *Conservatoire*, and thoroughly grounded in the rudiments of his art. Shortly after his leaving the *Conservatoire*, he produced his first opera, "Osti non Osti," which possessed so much merit that it still holds the Italian stage. His career having opened so well, he then wrote "Clarissa Harlowe," (which will be remembered by all who heard it last year in Philadelphia,) "Belshazzar," and many others, which, being the property of European managers, have never been heard in America, but have achieved triumphs in the old world, the leading *roles* having been sung by Medori, Bellini, Angelini, and other celebrated vocalists. It will be remembered that Perelli sang in opera in Philadelphia in 1847, at the Walnut Street Theatre. His adoption of the operatic stage was a mere accident. A tenor, petted and spoiled, was to sing in "Lucia," but at the last moment, refused to do so. Rather than disappoint the audience Perelli undertook the part, and achieved such a success that he was at once engaged, and appeared in "Lucrezia Borgia," "Corrado D'Altamura," by Ricci, "Due Foscari," by Verdi, "Ernani," &c. Coming to America with the Marti troupe, he created a decided sensation, especially in Philadelphia, and was so much admired as an artist that our citizens urged him to remain. He did so, and Philadelphia has been his home until his death. He at once took a leading position as teacher of singing, and became very popular. His method was the best, and his pupils number some of our finest singers. He was an ardent lover of his profession, and may be said to have killed himself with over-work. He was never idle, and the task was too great for him. He died from debility, not from disease. His pupils at his death numbered at least fifty. He was married, but his wife died some few years ago, leaving with him two children—a boy and girl—now grown, and living near Milan, on a beautiful villa Perelli presented them. They have never visited America, but every year Perelli made a voyage to Europe. He had engaged his passage for the coming June, expecting to witness the Great Exposition. His death will be much regretted, for he was highly respected by all who knew him, and by his loss the cause of music will suffer. Still we have Signori Rondinella and Durand. We cannot recommend Rizzio, who is not *digne de fois*, and inferior to the gentlemen we have named. Perelli left a couple of manuscript operas: "Clara di Montalvo," and "Conti di Sperlinga," which are in the hands of Messrs. Constant Guillou and Alfred Durand. We trust they will be produced by Perelli's pupils. On Monday he was buried from St. John's church, with very imposing ceremonies. Selections from Mozart's "Requiem," and "Twelfth Mass," were sung, and the Germania Orchestra assisted. Perelli's pupils should by all means get up some testimonial to his memory. Several performances of his new operas, the proceeds to go toward erecting over him a suitable monument, would be a good idea.

THE CONCERT FOR THE CRETANS. The following correspondence completes the record given in our last:

To Dr. Samuel G. Howe, Hon. John A. Andrew, &c., &c., Executive Committee of the Greek Relief Committee:

GENTHEMEN: In behalf of the Concert Committee of the Harvard Musical Association, I have the pleasure of hereby placing in your hands for the relief of "exiled and starving women and children of the Cretan patriots," the sum of $2249 22, the net result of the concert of the 18th inst. The gross receipts were $2460.

This response of our music-loving citizens to your appeal is certainly gratifying, while it shows how well a noble Art can plead the cause of Man. But a goodly portion of the large sum realized has to be counted as the personal contribution of the artists, who not only made the concert so attractive, but who each and all freely gave their service. It is for your Committee, rather than for us, to name them with due credit; and the accompanying programme of the concert shows you who they were. Allow us to suggest, however, that this sacrifice of time and labor, on the part of the fifty or more hard-working members of the orchestra, was especially significant.

The pecuniary result is further increased by the free offer of the Music Hall on the part of its Directors; by the generosity of Messrs. Alfred Mudge & Son in accepting nothing for the programmes; as well as by liberal deductions from the fair charges of Mr. Peck, whose zeal and judgment in the sale of the tickets and otherwise, were invaluable,—of Mr. Plumer for printing tickets, and of the Daily Advertiser and Traveller for advertising.

Trusting that this concert also indirectly aids the Cretan cause, by inspiring a more general interest in it, I remain, gentlemen, with great respect,

Your servant,

JOHN S. DWIGHT.

Boston, February 22, 1867.

GREEK RELIEF COMMITTEE,
OFFICE, 20 BROMFIELD STREET,
BOSTON, Feb. 25, 1867.

To John S. Dwight, Esq. Dear Sir—We beg to tender through you to the concert committee of the Harvard Musical Association our most earnest thanks for the very noble sum of $2249 22, which you have sent us as the net proceeds of the concert given in the Music Hall on the 18th inst. in behalf of "the exiled and starving women and children of the Cretan patriots."

So generous a response to our appeal, on the part of the public, is extremely gratifying as an indication of the general interest which the heroic struggle of these gallant islanders for their freedom against the whole force of a great empire has awakened among us, and of the sympathy with which the sufferings and miseries it has brought in its train are regarded.

It is hard to find in history a conflict that can compare with this for the heroism and self-sacrifice with which it has been conducted, or for the importance of the issue it involves—that issue being, as we all know, no less than the regeneration of the fairest part of the world, the seat of that ancient civilization to which the modern is so deeply indebted for many of its greatest treasures in literature and art; and the final emancipation of Christian nations from the domination of an alien and barbarous race.

It was an exceedingly beautiful thought of yours that art should lend its aid to a cause so holy, and the good taste and good judgment with which you have given effect to the thought do equal honor to you and to those who have co-operated with you.

The magnificent orchestra of the Symphony Concerts has a special claim upon our gratitude for its costly offering of time and labor,—an offering which, from the sacrifices it entails upon the industrious and able artists that compose the orchestra, the public will surely not fail to appreciate. The Orpheus Musical Society, Miss Houston and Mr. P. H. Powers, the distinguished pianists, Mr, Otto Dresel, Ernst Perabo, B. J. Lang, and Hugo Leonhard; and the accomplished conductors, Messrs. Carl Zerrahn and August Kreissmann, have all nobly crowned the favor in which they are held among us by this gracious consecration of their high artistic powers to the illustration of the strength and delicacy of that sentiment of brotherhood which makes the cause of freedom the common concern of every enlightened and high-minded man and woman the world over.

To these eminent artists, as well as to all the other persons you have enumerated in your letter as helping to achieve the great success of this concert, the Executive Committee beg now to tender their warmest thanks on behalf of those they have the honor to represent.

And assuring you that the money thus generously contributed shall find its way in the quickest and most efficacious manner to the unfortunate persons it is meant to succor, we remain, with very great regard, my dear sir, Faithfully yours,

SAMUEL G. HOWE, JOHN A. ANDREW,
AMOS A. LAWRENCE, HERMANN J. WARNER,
HORATIO WOODMAN,

Executive Committee.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Welcome to Jenny. Ballad. *J. S. Cox.* 30
Commences "O why are the flowers so fragrant today?" and is uncommonly pretty. Good chorus.

God be merciful unto us, and bless us. (Deus Misereatur in C). Anthem. *J. R. Fairlamb.* 65
A good anthem, with choruses, interspersed with solos. In C, but varies to the keys of A and G.

Beautiful Highlands. Scottish Ballad. 30
Sung by Mrs. Howard Paul, and is quite singable and melodious.

Sing me that song again. Song. *J. W. Murdock.* 30

O Elinor. Song and quartet. " " 30
Two good songs. In the last "O Elinor," rings out very melodiously in the chorus.

The good-bye at the door. Duet. *S. Glover.* 40
An excellent piece, musically and morally.

Still he kept thinking. Ballad. *J. P. Ordway.* 30
Pretty "soldier boy" ballad.

Outside her window. Song. *Wadsworth.* 40
Commended to despairing lovers. Pretty.

Sweet is true love. Song. *Blumenthal.* 40
Words by Tennyson. Deeply pathetic.

Instrumental.

Meditation. Caprice Etude. *W. J. M'Dougall.* 75
Of much merit. Difficult, but has a rich melody, and worthy of careful study by amateurs.

Beautiful Lena. Transcription. *V. B. Aubert.* 40
The original melody, by Siebert, is a charming one, and the transcription is graceful, and not difficult.

Blue Bird Polka. *V. B. Aubert.* 35
Quite elegant, and when skilfully played, fills the air with sweet warblings. Easy medium difficulty.

Lena, March sentimentale. *S. G. Pratt.* 35
Contains the melody of "Beautiful Lena."

Flowers of Memory Schottisch. *A. Berge.* 30
Delicate and sweet. Easy medium difficulty.

Fresh Hopes. "Land of Dreams." *C. Grobe.* 40

The Vesper Bell. " " " 40
Both are excellent instructive pieces, and the last is especially pleasing and delicate.

The Naiads Barcarole. *E. Mack.* 40
Very neat and piquant, and not difficult.

La Zingara, or the "Bohemian Girl." *B. Richards.* 40
One begins to play this with the inward inquiry, "what *can* Richards make of these well-worn melodies?" but so charmingly and in such novel forms are they arranged, that on laying it down, one believes to have played something entirely new.

The Sociable Lancers. *C. Weingarten.* 50
Sociable fellows, these Lancers, no doubt, but that is not the meaning. Mr. "Wine-garden" has done a good thing for sociable parties, in which, we suppose, the millinery rather predominates over the military department.

La Gaditane Polka. *C. Bizot.* 30
One of the prettiest of polkas, and has the merit of being quite different in form from others.

Dew Drop Waltzes. D'Albert. 4 hands. *F. S. Davenport.* 1.00
Sprightly, and useful for learners.

Books.

HELLER'S ART OF PHRASING, with foreign fingering. Book 1. $1.75
" 2. $2.00
Many learners have little natural *taste* in playing. Such studies as the above have sometimes a remarkable effect in awakening and strengthening such a faculty; and learners in general will not regret a few weeks or months spent in their study.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at these rates.

Classified List of Choice Music, published by Oliver Ditson & Co., 277 Washington St.

Very Easy.

Arditi's Kiss Waltz.....*Everest.* 30

Chaplet of Pearls. 12 Nos. viz..*Baumbach,* each, 20

1. Martha.....Flotow.
2. Sicilian Vespers.....Verdi.
3. Gipsy's Warning..Benedict.
4. Vaillance Polka....Ascher.
5. Lombardi.....Verdi.
6. L'ElisireD'Amore.Donizetti.
7. Freyschutz.....V. Weber.
8. William Tell.....Rossini.
9. Nabucodonosor.....Verdi.
10. Charles VI.....Halevy.
11. Luisa Miller.....Verdi.
12. AmateurWaltz Baumbach.

Children's Toys. 12 Nos. viz...*Baumbach,* each, 20

1. Harmonica.
2. Jews Harp
3. Shuttle Cock.
4. Top.
5. Fife
6. Rocking Horse.
7. Drum.
8. Rattle.
9. Harlequin.
10. Doll.
11. Bat.
12. Foot Ball.

Conxing Polka.....*Bellak.* 20

Colonella Waltz.....*Bellak.* 20

Drummer Boy's March.....*Winner.* 30

Ellen and Annie Schottish.....*Bellak.* 20

Flora's Waltz.....*Alexander.* 20

Gems of Verdi. Viz.....*Rimbault,* each, 20

1. Ah che la morte.Trovatore.
2. Libiamo.....La Traviata.
3. Il Balen.... "
4. Parigi o cara.. "
5. Sila stanchezza, "
6. Di Provenza... "

Moison d' Or. (Golden Harvest). Operatic arrangements.....*Alberti,* each, 20

1. Traviata.
2. Rigoletto.
3. Fille du Regiment.
4. Trovatore.
5. Lucia.
6. Norma.
7. Lombardi.
8. Ernani.
9. Lucrezia.
10. Masked Ball.
11. Romeo et Juliet.
12. La Favorita.
13. Sonnambula.
14. Sicilian Vespers.
15. Don Giovanni.
16. Huguenots.
17. Robert le Diable.
18. Masaniello.
19. Prophete.
20. Linda.

Joyful Waltz.....*Bellak.* 20

Lilla's Highland March.....*Lorenz.* 20

Merry Zingara Polka.....*Bellak.* 30

Mossy Dell Waltz.....*Turner.* 30

Now and Then. 24 Nos. viz ...*Bellak.* each, 30

1. Hyacinth Schottische.
2. Trab Trab Galop.
3. Mountain Echo Polka.
4. Rosette Polka.
5. Chime again.
6. Young Recruit Quickstep.
7. Sardinian Waltze.
8. Masked Ball Mazurka.
9. Smiles and Tears.
10. Dunbarton's Polka.
11. Warblings at Eve.
12. Aria Alla Scozzese.
13. Red,White & Blue March.
14. Lombardi March.
15. Battle of Prague March
16. Joy, Joy. Freedom To-Day.
17. Now and Then Polka.
18. Casket Redowa.
19. Le Torrent Waltz.
20. O whistle my lad quickstep
21. Hail to Thee, Liberty.
22. Pony Galop.
23. I'd be a Star.
24. Verdi Cotillion.

Pupils Folio. 24 Nos. viz.....*Everest.* each, 20

1. Her bright smile haunts.
2. Bolero. Sicilian Vespers.
3. Do they think of me.
4. Chorus of servants.Martha.
5. Dame de Seville Waltz.
6. Warblings at eve.
7. Glory Hallelujah.
8. The Captain.
9. Shadow Song. Dinorah.
10. Reaper's Polka.
11. Red, White and Blue.
12. En avant March.
13. Pirates Cho., Enchantress.
14. Lucrezia Borgia Waltz.
15. Annie Lisle.
16. Hans-und Gretchen Polka.
17. Hunter's Cho ,Freyschutz.
18. Il Balen. Trovatore.
19. Air from Traviata.
20. Serenade. Don Pasquale.
21. Angel of light. Favorita.
22. Switzers farewell.
23. In tears I pine for thee.
24. When the swallows homeward fly.
25. Grand March from Faust.

Red, White and Blue Quickstep.....*Farringer.* 25

Rocking Chair Polka.....*Bellak.* 20

Rival Polka.....*Leonard.* 30

Zenobia Polka.....*Turner.* 30

Young Minstrel. Dances and Operatic Gems. 39 Nos.....*Gerville.* each, 20

1. Departure for Syria.
2. Take them I implore thee.
3. First love Redowa.
4. Carnival de Venise.
5. Storm March Galop.
6. Fanfare Polka.
7. Invitation a la Valse.
8. Martha Polka and Chorus from Huguenots.
9. Galop. Martha. and Child of Regiment Waltz
10. Pieretta Polka Mazurka.
11. Les Bords de L'yonne.
12. Zepherine Polka Mazurka.
13. M'me. Paillasse Waltz.
14. Valse de Strauss.
15. Valse de Labitzky.
16. Chanson Allemande.
17. Air Italien. (La Moiinara).
18. Polka
19. Air Tyrolien.
20. Dernier Pensee de Weber.
21. Air Flauto Magico.
22. Polka Mazurka.
23. La Cenerentola.
24. Douna Dei Lago.
25. La Barbier de Seville.
26. La Somnambula.
27. Valse de la Reine.
28. Danse Espagnole.
29. Le Cor des Alpes.
30. La Mignonne Schottisch.
31. La Chasse du Jeune Henri.
32. El Jaleo de Xeres.
33. Le Chant du Colibri.
34. Elisire D'Amore
35. La Sonnambula (Le songe).
36. Souvenir de Bellini.
37. Noces de Figaro.
38. Robin des Bois.
39. Les Puritains.

Easy.

Arion Waltz.....*J. S. Knight.* 30

Arrow and the Bow.....*Oesten.* 30

Au Revoir Polka Redowa.....*J. S. Knight.* 30

Captain. Transcription.....*Turner.* 40

Chant du Berger.....*Colas.* 30

Constellation March.....*A. E. Pillsbury.* 30

Cricket Polka.....*Withers.* 30

Croyez Moi.....*Baumfelder.* 25

Dawning of Peace March.....*Turner.* 30

Dew Drop. Bluette.....*Favarger.* 35

Dream (The).....*Bergson.* 35

Dreams of the Past.....*Turner.* 30

Fairy Wedding Waltz.....*Turner.* 30

Field Flowers.....*Oesten.* each, 30

1. Come home with me, elefor.
2. Thou village maid.
3. In dark forest shades.
4. Up sailors, the anchor rises.
5. Come lovely May.
6. O fir trees.

Fredonia March.....*Lothrop.* 30

Gaietés Champetres. 6 Morceaux..*Hunten,* each, 35

1. Martha.
2. Visite da Bonheur.
3. Polka.
4. Langage des Clockes.
5. Air. Styrien.
6. Tic Tac.

Gems from Faust.....*Rimbault,* each, 30

1. Celebrated Valse.
2. Bijou Song.
3. Kermesse.
4. Flower Song.
5. Faust & Marguerite's Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. The Garden Cavatina.

Gift. Six Pieces.....*Mendelssohn.*

1 & 2. The Sisters. 25
3. The Dewdrop. 20
4. The First Party. 20
5. The First Grief. 20
6. Free at Last. 25

Golden Ray Polka.....*Turner.* 30

Heimweh.....*Jungmann.* 30

Heliotrope Polka.....*Williams.* 30

Hooker's (Gen'l.) Quickstep.....*Whittlesay.* 40

How so fair. "Martha." Variations....*Grobe.* 40

Ione Galop.....*J. S. Knight.* 30

Leaves and Blossoms. (Blätter & Blüthen.) 10 Pieces.....*Spindler.* each, 30

1. Messenger of Spring.
2. Fragrant Violet.
3. Song of love.
4. Buds.
5. Gazelle.
6. Ivy Leaf.
7. Hunting Song.
8. Moorish Dance.
9. Warrior's March.
10. Flying Leaf.

Lily of the Valley.....*Krug.* 40

Little Spring Song.....*C. Hering.* 30

March du Crociato.....*Burymuller.* 35

Marching Along Quickstep.....*Burditt.* 30

Military March.....*"Faust."* 35

On the banks of the Rhine.....*Oesten.* 30

On yonder Rock. Transcription.....*Everest.* 30

Opera House Waltz.....*Pattiani.* 30

Polka. Op. 111.....*Spindler.* 50

President Johnson's Grand March. *G. R. Herbert.* 40

Rappelle toi. Bagatelle.....*Forbes.* 30

Repertoire du jeune Pianiste. L'Africaine. *Beyer.* 35

Re-union March.....*Strauss.* 30

Reverie in "Semiramide".....*Hess.* 50

Robin Adair. Transcription.....*Everest.* 30

Rose March.....*Williams.* 30

Russian Polka.....*Beyer.* 30

Santa Lucia Polka Redowa.....*J. S. Knight.* 30

Shadow Song Polka Redowa....." 30

Simplette. Melodie.....*Favarger.* 30

Smith's (P. F.) March.....*Martin.* 35

Song Chimes. viz.....*Brunner.* each, 30

1. Good night, my love.
2. Picture of the Rose.
3. Remembrance.
4. In dark'ning night.
5. Whispering breezes.
6. The Lark.

Sylphs, The.....*Spindler.* each, 20

1. Flora's Polonaise.
2. Tyrolienne Waltz.
3. Fairy Polka.
4. Wanda Mazurka.
5. Florella Waltz.
6. Rosette Galop.

Tears, idle tears. Nocturne.....*Turner.* 30

Three Children's Songs.....*Oesten,* each, 30

1. A Waltz Song.
2. Tyrolese Melody.
3. Gondolier's Song.

Tone Pictures. 6 Nos. viz.....*Reynald.*

1. The Fountain. 30
2. Young Zephyrs. 35
3. Pearls of Dew. 30
4. May Flowers. 30
5. The strange story. 30

Turkish March.....*Beethoven.* 30

Union March Militaire.....*E. M. Porter.* 40

Warrior's Victory March.....*Strauss.* 30

Waterfall Schottisch.....*F. H. Pease.* 30

Within a Mile of Edinburg.....*Glover.* 35

Woodland Waltz.....*Metcalf.* 30

Moderately Difficult.

Alpine Bells.....*Oesten.* 40

Alpine Shepherdess.....*Berg.* 40

Bellaggio.....*Brinley Richards.* 50

Berceuse. (Cradle Song).....*Lysberg.* 30

Bid me Discourse.....*Brinley Richards.* 60

Bride's Prayer on her Wedding Day.....*Oesten.* 35

Bouquet de Melodies. L'Africaine.....*Beyer.* 60

Brightest Eyes.....*Kruger.* 50

Carnival Botschafter Waltzes.....*Strauss.* 60

Chant des Vagues.....*Sydney Smith.* 40

Chapelle du Forest. Idyle.....*Jungmann.* 50

Chime again, beautiful bells.....*Richards.* 40

Christmas Chimes....." 40

Convent Bells.....*Spindler.* 50

Coronation, or Leap Year Waltzes.....*Strauss.* 40

Deuxieme Tarentelle.....*Sidney Smith.* 80

Dying Poet.....*"Seven Octaves."* 60

Fairy Menuet.....*Lysberg.* 30

Fairy Whispers.....*Sidney Smith.* 60

Farewell. Romance.....*Jungmann.* 40

Faust. "Boquet of Melodies.".....*Beyer.* 60

Faust Polka Mazurka.....*Ketterer.* 50

Faust, Repertoire.....*Beyer.* 35

Feast of Roses.....*Hervey.* 40

Fillegrave Polka.....*Ketterer.* 60

Flowers des Alps.....*Barbot.* 50

Crown Jewels. 33 Nos. viz....*Baumbach.* each, 35

1. Ah Che La Morte.
2. Charity.
3. Il Balen.
4. Old Hundred.
5. Shadow Air
6. Portuguese evening hymn.
7. Fales One I Love thee still.
8. I would not live alway.
9. Ah Don't Mingle.
10. Pleyel's German Hymn.
11. Salut a la France.
12. Fading Still Fading.
13. Ask me not.
14. Wings of a Dove.
15. Then you'll remember me
16. Tyrolese Evening Hymn.
17. Brindisi.
18. Evening song to the Virgin
19. Quintette Finale.
20. Marseillies Hymn.
21. How so fair.
22. Coming thro' the Rye.
23. In tears I pine.
24. Annie Laurie.
25. Ever of Thee.
26. God save the Queen.
27. When the Swallows.
28. Long Weary Day.
29. The star spangled banner.
30. Juniata.
31. Within a mile of Edinboro'.
32. Il Suon Dell' Arpa.
33. On this day of joy delicious

Gaiete de Cœur. Valse.....*Sidney Smith.* 80

Galop Brilliante. "Vepres Siciliennes".....*Berg.* 50

Garibaldina Grand March.....*B. Richards.* 50

Golden Bells. Caprice.....*S. Smith.* 75

Good Night, farewell.....*Voss.* 35

Il Bacio. Transcription.....*Oesten.* 50

I'm lonely since my mother died. Var...*Grobe.* 60

Love lighted eyes.....*Oesten.* 40

Marche des Tambours.....*Sidney Smith.* 60

Marching Along. Variations.....*Baumbach.* 60

Maiden's Blush Waltz.....*"Seven Octaves."* 60

Marseilles Hymn.....*Berg.* 50

Massaniello. Fantasia.....*Sidney Smith.* 80

Memories of Home.....*B. Richards.* 50

Monastery. (Vignette)....." 60

Mother's Prayer.....*Krug.* 40

Mountain Stream. Morceau.....*S. Smith.* 70

Mountain rill.....*Hawes.* 50

Night Shades no longer. Variations.....*Grobe.* 40

Ocean Shells.....*Hervey.* 50

Pas Redouble, Morceau Brilliante..*Sidney Smith.* 75

Pinson Pauvrette.....*F. Barbot.* 50

Reve Angelique. Berceuse.....*S. Smith.* 50

Romance. Traviata.....*Oesten.* 35

Savoyard Melody.....*B. Richards.* 40

Scheiden Waltzes.....*Weissenborn.* 60

Shadow Air "Pardon de Ploermel.....*Richards.* 50

Slumber Song.....*Dressel.* 30

Slumber Song.....*Heller.* 20

Soleil Couchant. Nocturne.....*Leopold.* 35

Spanish Melody.....*Spindler.* 40

Spinning Wheel.....*Sidney Smith.* 60

Spring Fairy.....*Engelbrecht.* 50

Starry Night. Serenade.....*S. Smith.* 60

Star Spangled Banner. Variations.....*Grobe.* 60

Sul Mare. (On the sea).....*Kuhe.* 40

Tenting on the old camp ground. Var...*Grobe.* 60

Thou art so near and yet so far.....*Richards.* 50

Twilight Reverie.....*Berg.* 35

Valse d'Hiver. "Vepres Siciliennes."....." 50

Vieni la mia vendette. Variations.....*Grobe.* 40

Village Swallows. Waltzes.....*Strauss.* 60

Wandering Sprite. (Illustrated).....*Engelbrecht.* 60

Wearing of the Green.....*Baumbach.* 50

Who will care for mother. Variations. " 60

Wilt thou love me.....*Krug.* 40

Difficult.

Alice. Romance.....*Ascher.* 60

Barber of Seville. Fantasia Brilliant..*Leybach.* 1 00

Campanella (La).....*Eoghard.* 50

Chant du Bivouac.....*Ketterer.* 50

Chatelaine (Le) Valse de Salon......" 75

Chant du Martyr.....*"Seven Octaves."* 75

Dripping Well.....*Gollmick.* 50

Fairy Land Schottisch.....*"Seven Octaves."* 75

Fantasie in "Mireille".....*Ketterer.* 75

Faust. Fantasia Brilliant.....*" 60*

Faust. Fantasia Elegante.....*Leybach.* 60

Grand Caprice, in form of Waltz...*Wollenhaupt.* 90

Grand Valse Brilliante. Op. 14.....*Leybach.* 60

Helene. Grand Valse Brilliante....*Wollenhaupt.* 75

Hirondelles (Les).....*Streich.* 90

Marche des Amazons.....*J. M. Wehli.* 1.00

Marche Styrienne.....*Ketterer.* 70

Meteor. Grand Galop.....*Wollenhaupt.* 75

Nocturne, No. 1. Op. 55, in F Minor...*Chopin.* 75

" " 2. " 55, " E flat Major. " 35

On Song's bright pinions.....*Heller.* 90

Orfa. Grand Polka.....*"Seven Octaves."* 60

O whisper what thou feelest.....*E. Hoffman.* 75

Polka de Concert.....*J. M. Wehli.* 1.00

Polonaise in C. Op. 40.....*Chopin.* 35

Polonaise. Morceau de Concert ...*Wollenhaupt.* 90

Polonaise. No. 2. Op. 26, in E flat Minor.*Chopin.* 75

Polonaise. E flat major, op. 22.....*" 1.50*

Premier Nocturne.....*Leybach.* 50

Reveil des Oiseaux. Idyle.....*Lysberg.* 75

Romance d' Ines. "L'Africaine".....*Jaell.* 60

Romance Nouvelle.....*J. M. Wehli.* 1.00

Ruisseau (Le), Valse Etude.....*Wollenhaupt.* 50

Sylphs (Les) des Bois.....*Ascher.* 1.00

Tarentelle.....*Heller.* 60

Un Ballo in Maschera, Fantasia.....*Leybach.* 1.00

THE PIANIST'S ALBUM;

A Collection of Marches, Waltzes, Polkas, Redowas, Galops, Mazurkas, Quadrilles, Four-Hand Pieces, Dances, &c.

A Brilliant Set of Piano-forte Gems

Suited to Every Grade of Capacity,

AND

INDISPENSABLE TO EVERY PIANIST

Who would become familiar with

The Popular Music of the Day.

This new volume, being the third of the well known and favorite "Home Circle," will be welcomed by all who desire to have the BEST PIECES OF THE BEST COMPOSERS in a convenient and readily accessible form, and at a price so low that the collection may be upon the Piano of every player. A very large number of the Gems contained in this new compilation are not to be found in any other collection, though much admired in the usual Sheet form, and in constant demand, a fact that will render the "Pianist's Album" the leading book of its kind.

CONTENTS.

Marches and Quicksteps.

Baveaux Quickstep: Glynn. Bruce's March. General P. F. Smith's March: Martin. Grand March in "Faust": Gounod. Grand Russian March. Highland March and Quickstep: Turner. Java March. Macgregor's March. Russian March. Turkish March: Beethoven.

Waltzes.

Amateur Waltz: Baumbach. Arion Waltz: Knight. Belle Helene Waltz: Strauss. Corinthian Waltz. Coronation or Leap Year Waltzes: Strauss. Fairy Wedding Waltz: Turner Guards' Waltz: Godfrey. Il Bacio (Kiss) Waltz: Arditi. Joys that we've tasted: Bellak. Leap Year Waltzes: Strauss Mabel Waltzes: Godfrey. Mocking Bird Waltz. Mossy Dell Waltz: Turner. Parting (Scheiden) Waltz; Weissenborn. Rippling Wave Waltz: Turner.

Polkas.

Aileen Aroon Polka: Bellak. Brilliant Gem Polka: Turner. Cricket Polka: Withers. Dumbarton's Polka: Bellak. Fairy Polka: Spindler. New Bobolink Polka: Barrows. Polka: Spindler. Silver Spring Polka: Emerson. Zenobia Polka: Turner.

Mazurkas and Schottisches.

Peabody Schottische: Magruder. Perles et Diamants Mazurka: Tonel. Running Brook Schottische: Bricher.

Polka Redowas.

Autumn Leaves Polka Redowa: Fernald. Blue Bird Polka Redowa: Weingarten. Fairy Glen Polka Redowa: Fernald. Shadow Song Polka Redowa: Knight.

Galops.

Crispino Galop: Knight. Ione Galop: Knight. Night Bell Galop: D'Albert. Schomberg Galop: D'Albert. Three O'Clock Galop: Hagemeyer. Wildfang Galop: "Faust."

Quadrilles and Cottillons.

Carnavals—Botschafter Waltz Quadrille: Strauss. Edinburgh Quadrille: D'A bert. Introducing "Magregor's March," "Jenny put the kettle on," "Annie Lawrie," "Kinloch," "Bonnie Doon," "Red Red Rose," "Hazeldean," "Maggie Lauder," and "Blue Bells of Scotland." Fairy Bell Polka Quadrille: Howe. Introducing "Dumbarton's Polka," "Silver Spring Polka," "New Bobolink Polka," and "Cricket Polka." Golden Ray Polka Quadrille: Turner. Introducing "Zenobia Polka," "Aileen Aroon," "Polka by Spindler," and "Brilliant Gem Polka." Helter Skelter Galop Quadrille. Introducing "Schomberg Galop," "Wildfang Galop," "Ione Galop," and "Night Bell Galop." Petitioner Waltz Quadrille: Strauss. Santa Lucia Polka Redowa Quadrille: Knight. Introducing "Fairy Glen Polka Redowa," "Shadow Song Polka Redowa," "Autumn Leaves Polka Redowa," and "Blue Bird Polka Redowa." Virginia Cotillons. Introducing "Richmond Ladies," "Belles of America," "Roberts," "Sweet Sally," and "Virginia."

Dances.

Annie Lawrie. Blue Bells of Scotland. Bonnie Doon. Carroll and Queen's Original Double Clog Dance: J. L. G. Coming thro' the Rye. Hazeldean. Jennie put the Kettle on. Kermesse: "Faust." Kinloch of Kinloch. Maggie Lauder. My Love is like the Red, Red Rose. Sally come up: Wilder. Spanish Patriot. Wearing of the Green.

Piano-Forte Pieces.

Adieu: Spindler. Airs from "Faust:" Gounod. Blue Bells of Scotland. Bonnie Blue Flag, with the Stars and Stripes: Arini. Chant du Berger: M. de Colas. Coming thro' the Rye. Cradle Song. (Wiegenlied): Heller. Dew-Drop, (Der Thautropfen): Favarger. Echo of Lucerne, (Roch Albert): B. Richards. Faust and Marguerite Duet: "Faust." Flower Song: "Faust." Hunter's Chorus: "Freischutz." Juanita: Richards. Kermesse: "Faust." Lily of the Valley: Krug. Lucia de Lammermoor. Northern Pearl: Cloy. Rocking-Horse: Baumbach. Simplette: Favarger. Spring Fairy, (La Fee Printempa): Engelbrecht. Torrent de la Montagne: Sydney Smith. Wandering Sprite: Engelbrecht. Wiegenlied, (Cradle Song): Heller.

Four-Hand Pieces.

Aurora Waltz: Labitzsky. Clara Polka: Bellak. Echo du Mont Blanc Polka: Grobe. Fire-Bell Galop: Bellak. Gipsey Polka. Indiana Waltz. Monastery Bell: Beilak. Sea-Breeze Polka: Bellak.

Price, Pinin. $2 50; Cloth, $3.00; Cloth, full gilt, $4 00. Sold by all Music Dealers, and mailed, post-paid. OLIVER DITSON & CO., Publishers, 277 Washington Street.

THREE NEW SONGS,

By L. H. GURNEY.

Each with Piano-Forte Accompaniment.

The Song my Mother Sang.....30

Guardian Angels.....30

Linger no more 'round Marguerite's Tomb. (Sequel to Lost Marguerite).....30

WHAT IS SAID OF THEM.

Mr. Gurney's songs are unequalled by any of their class. "*The Song my Mother Sang*" finds a response in every heart and charms us with its plaintive sweetness. "*Guardian Angels*" is enough to kindle hope and to establish trust in every soul and will prove a solace to many who almost despair. "*Linger no more*" is simply beautiful, and that is all we can say of it, more is superfluous.—*Nation.*

We commend the above delightful songs to all lovers of the beautiful in music and song. The "Song My Mother Sang," must move every heart that has a mother, and deeply move every one, alas, that like ours, has none this side the golden shore.—*Newb Republic, Chicago.*

The sweetest songs we have heard for many a day. Mr. Gurney's compositions are widely known and very popular, and these last productions will be eagerly sought for by the musical world.—*Sentinel, Keene, N. H.*

They possess all the peculiar fascinations which characterise the author's previous pieces, and which cause all that he offers the public to be readily welcomed.—*Republican, Quincy, Ill.*

Fine words, truthful sentiments, and the most delightful melodies, reminding us of the celebrated *folk song* of the German fatherland.—*Journal, Muscatine, Iowa.*

Each is a perfect gem, and no pianist will consider a collection of the best songs complete without one or all of them.—*Herald, Stubenville, O.*

We can do our musical readers no better service than to advise them to send to the publishers for copies.—*Whig, Kingston C. W.*

No home will fail to be benefitted in which such songs are as familiar as household words.—*Republican, Lyons, N. Y.*

Charming songs all of them. Let every piano be graced with these ballads.—*Sunrise, Presque Isle, Me.*

Each of these songs, both music and words, find their way to the hearts of the listeners, and are appropriate for the family circle, and all who love music that refines and elevates. *Gazette, Le Roy, N Y.*

All of these in style and treatment belong to melodies which by their simplicity, directness and facility go at once to the heart of the people. They cannot fail to become widely popular.—*New Yorker. N. Y.*

Three new and beautiful songs, by L. H. Gurney, which are fully equal to any of the former compositions of this popular composer. They contain fine words and truthful sentiments combined with most delightful melodies and should be found in every household in the land, which has the good fortune to possess a piano.—*The Northwest.*

Mr. Gurney has again favored us with some of his beautiful compositions—a trio of songs that cannot fail to become popular.—*Journal, Hingham, Mass.*

We commend them all to the lovers of good home music. *Sentinel, Lawrence, Mass.*

Mr. Gurney's songs have always been welcome and deserved ly popular.—*Ploughman.*

Mr. Gurney is the author of some very fine music, and we think the pieces named above will add to his reputation.—*Courier, Lowell, Mass.*

NEW EDITIONS:

Lost Marguerite, by Gurney. 10th edition. 30 cts.
Love never sleeps. " 6th edition. 30 cts.

Copies mailed post-paid.

ADAMS & CO., Publishers,
677.—1t. 21 Bromfield Street.

JOHN CHURCH, Jr.,

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

LYON & HEALY,

Cor. Clark and Washington Sts.

CHICAGO, ILL.

MUSIC PUBLISHERS,

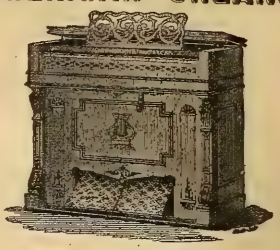
Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise OF EVERY DESCRIPTION.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the No. West. Our connection with Messrs. O. DITSON & CO., enables us to furnish their publications to Western Dealers, at net Boston Prices.

☞ In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. 619-tf

S. D. & H. W. SMITH'S

AMERICAN ORGANS,



FOR

CHURCHES, SCHOOLS, LODGES, AND THE HOME.

Finished in 30 Different Styles, and Every Instrument Warranted for 5 Years.

PRICES FROM $110 TO $1000.

Four Thousand of these popular Instruments have been sold the past year. Send for Circulars.

WE have just issued a new and complete school for the Organ or Melodeon, entitled, **"The American Organ; or, Organists' Parlor Companion,"** containing a large selection of elegant arrangements from the best European masters, and have spared no pains to render the work attractive both to the pupil and advanced performer. Price in cloth, $2.50; in boards, $2.00.

S. D. & H. W. SMITH,
640 Tremont, opp. Waltham St., Boston.

NEW MUSIC HALL.

MILWAUKEE, WIS.

This new, splendid and commodious hall, capable of seating over Two Thousand persons, is now ready for occupancy, and is offered for Theatrical and Operatic performances, Concerts, Lectures, &c., &c., at most liberal terms.

The accoustic of the hall is perfect. For particulars apply to HENRY M. MENDEL, Secretary Milwaukee Musical Society. 628

A. MAY'S

PRACTICAL

PIANO SCHOOL,

In Three Parts, Plate Edition.

PART I.

No. 1—First Finger Exercises with Stationary Hands.
2—Simple Scales, Exercises with the Moving Hand, &c.
3—Various Forms of Scale Exercises, Arpeggios, Trills, &c.

Each No. 60 *Cents.*

PART II.

No. 1—Easy Duets for Pupil and Teacher, within 5 Fingers.
2—Easy Pieces for Pupil alone, within 5 Fingers.
3—Pieces in all the Major Keys, with Sharps.
4—Pieces in all the Major Keys, with Flats.
5—Pieces in all the Minor Keys.
6—Containing the Musical Ornaments.

Each No. 60 *Cents.*

PART III, CONTAINING:

50 Piano Studies, in Three Numbers, at $1.00 each.

Part I. complete. $1.50. Parts II and III, complete, $3.00 each. The whole School, bound, $6.00.

We beg to draw the attention of the Trade and the musical public to this excellent and practical Piano School, which is becoming daily more popular.

Copies sent by mail, post-paid, on receipt of Marked price. Published by

G. ANDRE & CO.,
663—3m. 1104 Chestnut St., Philadelphia.

"Butterfield's Musical Visitor,"

Contains in each number, 6 pages of Choice New Music, suited to players, singers and Choirs, and 10 pages of Reading matter. It is handsomely gotten up, is a wide-awake paper, and an earnest co-worker with Music Teachers. Third volume commences March 1st, 1867. Terms $1.00 a year in advance.—Specimen copies free: address,

J. A. BUTTERFIELD & CO.
676-9 Indianapolis, Indiana.

Howe's Drawing-Room Dances.

Arranged for the Piano-forte.

Designed for Social Evening Parties.

This work contains all the Popular and Fashionable Quadrilles, Cotillons, Fancy Dances, &c., with every variety of the latest and most approved Figures and Calls for the different changes. Arranged for the Piano-forte. Price, only $2. Copies mailed, post-paid on receipt of price by Oliver Ditson & Co., Publishers, 277 Washington St.

BOSTON PUBLIC LIBRARY
3 9999 05496 045 3

B.P.L. Cindery
OCT 28 1901